

Iranian Modern Art during the Pahlavi Dynasty (1925-1979)

DISSERTATION

to

Obtain the degree of Doctor of Art History

at the Institute of Art History,

University of Regensburg

2021

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Preface

The Industrial Revolution, colonialism, US independence, the accelerated development of the sciences and technology, European liberal revolutions, women's suffrage, secularism, the invention of the photographic camera, liberal movements, World Wars I and II, Einstein's theory of relativity, travel to the moon, genocides, the Vietnam War, Hollywood, propaganda, modernist artistic movements, etc. are some of the facets of our modern world. All of the wars, social movements and activities, whether good or bad, made artists change their methods of representation. No modern artistic movement has evolved without fundamental societal transformation. Artists are directly influenced by external factors, and despite their individual artistic sensitivities, such factors may immediately affect their work. Artists have adapted to the fast pace of the modern world. The emergence of humanism allowed thinking to substitute religious ideas and the human will to assume primacy.

This humanistic orientation separated the divine from the material world and bestowed humans with dignity beyond religious beliefs. Self-knowledge led artists to search their surrounding environment and explore its unknown edges.

Abstract

Artwork in various media such as painting, sculpture, photography and graphic design shows that the artist lives within the community. It cannot be free from the impact of social, political, and cultural events. But how do social contexts is related to cultural and artistic relations, and how are artists' reactions to these developments shaped? Studying works of Iranian art from the Pahlavi dynasty (1925-1979) reveals that artistic content reflects political, social and cultural themes. These concepts did not enter into artwork at once, but only as social and political events unfolded. There has been little research on contemporary Iranian art. Most research on modern Iranian art lacks a time reference, which makes this subject very difficult to investigate. Despite these research gaps, I undertook to explore the beginnings of modern art in Iran and artistic activities during the Pahlavi dynasty. This dissertation begins with an overview of the history of modernity and tries to approach Iranian modernity by way of Western modernity. Western culture had an impact on Iranian society and opened a discussion on Iranian modernity. Students who traveled to the West to study modern art played an important role. Due to government restrictions with regard to religion and the monarchy (dictatorship), the concept of modernity was quite different in Iran compared to the West. Part of this dissertation is devoted to identifying these differences. The Pahlavi era was a glamorous time for Iranian art, giving rise to unprecedented artistic and cultural activities. The importance of the support given by Farah Pahlavi, the former empress of Iran, and the Iranian Ministry of Culture and the Arts during this period is undeniable. After the Islamic Revolution of 1979 little was written about this period due to political constraints. Two decades after the revolution, the beginning of reformation brought more research and publication on the history of modern Iran, but many of those studies only focus on individual aspects of the modernity movement. As an alternative, this research takes all effective factors on contemporary art into account, including political, social, and cultural factors and religious views. Political factors will be discussed in this work in greater depth to determine their influence on art. In particular, I will assess the role of post-colonial aspects on the formation of new artistic movements and cultural/social activities and will also examine the influence of ancient Persian art on modern art in Iran. I will look at Iranian and Western art movements in parallel and describe the effect of the West on Iranian art students in Europe and America. I will consider modern Iranian art in the context of global art movements, studying differences and similarities by means of comparative art history. I shall also address common artistic styles and seek to identify the origin of these styles, looking at representative artists for each style and analysing their works.

Introduction

Ramin Jahanbegloo wrote,

In fact, two hundred years of Iranian history signify a biography of elites' fervent passion, ones who tried to release themselves from the burden of a rich and classic, but hindering tradition to find a New Path.¹

When European artists left the Impressionist style behind and were starting to experiment with breaking realistic spaces, Kamal-ol-Molk, a Persian court painter, traveled to Europe in 1898, staying in France and Italy for over three years. Kamal-ol-Molk was the official painter of the Persian royal family and the emperor, and he embarked on his travels after the death of Nassereddin Shah Qajar in 1896. He became inspired by great European artists such as Raphael and Rembrandt. He copied the works of these masters in the Louvre Museum for some time and became affected by Naturalism and Western classic painting. He learned narration and portraiture from Renaissance period works, focusing on details and perspective. Upon his return to Iran, Kamal-ol-Molk tried to convey his experiences to art apprentices and opened a higher school of the fine arts in 1910. Portraiture and sculpture were among the courses taught at this school.

During the Pahlavi era, after the establishment of modern universities, top students were selected to study abroad. Persian art students were confronted with modern art in Europe and America. Coming back home to Iran, they too tried to share their experiences. Reza Shah Pahlavi, the first emperor of the Pahlavi dynasty, pursued ambitious plans to modernize Iran economically and socially. The art movement during Reza Shah Pahlavi's reign continued the Persian Miniature genre and followed Kamal-ol-Molk's school.

Kamal-ol-Molk, who had visited Europe and studied Western art, had a great and lasting impact on Iranian art. Graduates of the Kamal-ol-Molk Art School contributed to the arrival of modern art in Iran. Mohammad Reza Pahlavi came to power after his father, Reza Shah Pahlavi, with the cooperation of Western powers and eased the path for European- and American-style modernity. The 1960s was a thriving decade for art in Iran. Economic conditions improved and Tehran grew into a megalopolis. The close relations between Iran and the West fostered culture and the arts, particularly poetry, portraiture and cinema. Art fairs and Biennale exhibitions demonstrated that modern art was recognized by cultural policymakers, the mass media and art critics. The rise of art markets and the acquisition of artists' entire oeuvres by private collectors encouraged artists and advanced their careers.

In Iran, modern art developed quite differently than in Europe. According to many researchers of this period, Iranian artists only paid attention to the surface layer of Western modernity, and its true meaning was not followed. The establishment of the Faculty of Fine Arts at Tehran University in 1949 laid the foundations for the formal study of several art disciplines, including painting. The incorporation of modern Western influences would move Iranian contemporary art onto the global art scene. Iranian artists began to study modern European styles. After a while, artists tried to create modern works inspired by classical Persian art, as the Iranian government encouraged Iranian artists to integrate Persian art themes and motifs into their artwork.

This research aims to identify historical events that shaped Iranian art during the Pahlavi period. In addition, it will also determine influential people of these times such as government Ministers of Culture and the Arts in Iran, intellectuals and artists. Part of this

¹ See Ramin Jahnbegloo, "Iran and Modernity", Tehran 2000, p. 105.

dissertation will point out key differences to Western developments. Furthermore, art schools, art universities, art galleries and art clubs are described, including their names, location and the nature of their activities. The art students who traveled to familiarize themselves with modern art in Europe are very important and are also discussed in this thesis. Some art styles emerged during this time, particularly the Saqqakhaneh style, which is given special consideration as one of the most magnificent styles of Iranian modern art.

The period that was chosen for this study was one of the most glamorous periods of Iranian modern art. Artistic and cultural activities that happened in Iran at this time were quite unprecedented: The establishment of the Art University of Tehran in 1940 the appearance of the first art galleries, the first Tehran Art Biennale in 1958 and the publication of the first art magazines were events that shaped the new modern face of Iran's capital city. Students who demonstrated both financial need and outstanding visual and academic ability were awarded government scholarships to study abroad. On their return they changed the shape of art in Iran.

The influence of Western culture affected Iranian society and opened a discussion about Iranian modernity. The importance of the support given by Farah Pahlavi, the former empress of Iran, and the Iranian Ministry of Culture and Art during this period is undeniable.

By 1979, Iranian modern art was established, but still young. When the Islamic Revolution broke out, it was branded as American and imperialistic, and many works of art were even destroyed in the heat of the conflict. Unfortunately, due to political constraints, little has been written about this period. There are some interviews with artists which touch on this subject and are referenced in this research. It is important to be aware that some of these articles and interviews were originally censored due to political views at the time of their publication.

This thesis begins with an overview on the history of modernity in art; it then distinguishes Iranian modernity from Western modernity. Because of government restrictions related to religion and the monarchy (dictatorship), modernity took quite a different conceptual form in Iran compared to the West. Working from the dates of significant events in history and in the history of modern art in Europe and America, I will analyse Iranian artists and artworks. This analysis will include identifying common styles, tracing the origin of these styles, naming representative artists for each style and analysing their works.

Methodology

Iran is a multiethnic and multicultural society. Modernity therefore came late to the general public, and religious leaders were always opposed to it because they feared it would undermine their authority.

In this research, I wanted to find out how modern art began in Iran and to identify the factors that helped it. I used different methods for this research.

1- Library Research

I used this method to analyse evidence such as historical records and documents. I read books and magazines on this subject and compared their information. There are some exhibition catalogue that helped me a lot to analyse the artworks. Websites on this topic and official websites of the artists were other sources for my research.

Data was collected for this dissertation by means of an extensive research that included the following questions:

1. How did modernity enter Iran?
2. How did modern art enter Iran?
3. How did modern artists work in Iran during the Pahlavi dynasty?
4. Was the government supportive of the artists?

There were limitations to this research, such as finding neutral resources respondents who could discuss the political, social, and artistic events of this period, but despite these restrictions, all of the questions were answered openly.

The results of this research indicate the general trend of the formation of modern art in Iran and its progress within Iranian intellectual circles.

2- Interviews

Unfortunately, for the personal interviews I only found three artists willing to be interviewed. But these interviews were very effective. I met these artists at their workplaces, and each interview lasted about one hour. One interview partner was Kamran Diba, who designed the Tehran Museum of Contemporary Art and who provided very useful information on how the museum was built. Another interview partner was Abbas Moayeri, who gave some information about his artwork. Ghobad Shiva was the last artist interviewed. He gave me some information about the beginnings of graphic design in Iran as well as biographical information.

3- Strategies for artwork analysis

The approach of this research is practical, which uses documentary research methodology to collect and analyze information through its statistical community that includes analyzing the works of contemporary artists and their activities in domestic and foreign exhibitions as well as the policies of their supporters. The purpose of compiling this dissertation is to analyze and explain contemporary Iranian art, which was created between 1925-1979. For this reason, the search among the works of artists of this period and research in a descriptive way, is done by sampling the works of selected artists and also describing and analyzing images with a focus on the impress of Iranian tradition art and western art and their affection on modern Iranian art. I selected artists who had a direct impact on the development of modern art in Iran.

During this research, I selected an artist from each art style and analyzed how this artist encountered with the creation of an art work. Political, social, economic, cultural issues, the so-called intellectual movement, indigenous thinking and all the events and artistic activities of the country are of special importance for shaping contemporary Iranian art, and there is no doubt that artists have been affected by these matters. However, the artist's own specific view about these issues was the point addressed in this dissertation.

I have spent the last 4 years to researching and gathering and sorting materials related to the life and work of those artists.

Research objective and structure

The objective of this work is to identify the influential factors that brought modernity to Iran and assess their shape on modern art in Iran. In particular, this dissertation will

1. describe Western impacts on Iranian art
2. investigate the influence of the Iranian state on the artistic movements of this period
3. identify factors affecting the development of art during the Pahlavi dynasty and
4. Analyse the works of Iranian artists and find the effect of European masters on the works of Iranian artists of this period.

In the first chapter, the process of the formation of modernity in Iran is described. The second chapter explains how modern art arrived in Iran. The third chapter details how the Iranian government supported the arts and artists as well as the role of patrons of the arts. Chapter four portrays the art schools and art universities in Iran, and the fifth chapter is about the Iranian Biennale and the participation of Iranian artists in international Biennales, especially the Venice Biennale.

Survey responses were coded according to different motivational categories. However, it was not possible to categorize all of the responses due to some limitations regarding the detail of the information provided. Despite that, some key motivations and artistic activities were identified. The results of this research were then incorporated into the survey as questions or response options to enable further analysis and to allow the responses to be cross-referenced using different variables and metrics.

1 Modernity

Hall Stewart wrote that the term “modern” was first used in England during the 16th century and was disputed by two schools of thought, the Classicists and the Modernists. The term primarily had negative connotations in the 19th century. If something was said to be “modern”, this meant that it was isolated from tradition and/or it exposed society to an unfavorable or hazardous idea. It was not until the 19th and 20th centuries that the term “modern” found its alternate and positive meaning.²

According to Harold J. Laski, historians call the end of the 15th century the “Early Modern” period. After this period, social structures and archaic paradigms were replaced by modern concepts and structures. In 1600 AD, people were living and working in a modern, ethical world; there was modern social discipline independent from religious ideals. The prevailing attitude was that limits to thought were also limits to material power. The physical world was modern both in a geographical and ideological sense. New experiences led to the creation of new forms of writing. This was apparent in the realms of science and philosophy as well as social theory. Humans were seeking to establish dominance over nature.³ In the modernist view, in order to develop anything, the pace had to be accelerated and the old had to either give way to the new or be reconstructed and transformed. Influential, modernist streams of thought accompanied historical trends. New socio-political systems emerged in the West as a result of the Renaissance, the Reformation, the Enlightenment, the Industrial Revolution, political revolutions, the toppling of old regimes, the rise of republican systems of governance, liberalism, Protestantism, the demise of inherited dynasties over several centuries and finally the modern political revolutions of the 20th century. All of these contributed to the emergence, genesis, duration, and survival of modernity. Modernity was a new perspective that arose in the wake of the Renaissance, humanism, and rationalism, Protestantism, the French Revolution, and the Enlightenment, integrating some elements of each and discarding their opposite facets. Religion, the church, and tradition were considered non-scientific, irrational, and as barriers to development. Liberalism was the paramount principle of modernity, which was based on individual freedoms and was human-centered. The achievements of modernity and modernism may be considered the results of deep-rooted, historical transformation over a period of six centuries following the 14th century and the Renaissance.

The Renaissance sparked changes in thinking and culture and advanced the fields of mathematics and the natural sciences. After the Renaissance, religious reforms (the Reformation) that started in the 16th century curtailed the church’s power in political, social, intellectual, and cultural spheres.

According to Babak Ahmadi, an Iranian art critic and researcher, human beings were again considered a subject for social study, as they had been during the classical Greek period. Several intellectual, philosophical, political, and social movements emerged, one after another. The intellectual schools of thought stemming from the late 17th and early 18th centuries, the French Revolution, and the Industrial Revolution in the middle of the 18th century prepared the ground for the socio-political revolutions of the 19th and 20th centuries. Also, by effecting changes to Western economic structures, the Industrial Revolution ushered in enormous philosophical and legal developments. Changes to the social fabric, the emergence of new class-related campaigns for laborers’ social, eco-

2 See Stuart Hal, David Held, Don Hubert, Kenneth Thompson. “An Introduction to Modern Communities ConceptBook I”, (Translated by Motahed Mokhber Mortazavi, Mohajer Nabavi), 2011, p.34.

3 Harold J Laski. “The Rise of European Liberalism: An Essay in Interpretation” (Translated by Maraghei Rahmat), Tehran 2000, p. 57-58.

conomic, and political rights and increasing conflicts between labor and capital led to several socio-political revolutions. Modernity threw established norms into question, upheld the primacy of human wisdom, and advocated human freedom. Everything was seen from the human perspective.⁴

1.1 The beginning of modernity in Iran

In contrast to the historical movements toward modernity in the West, a completely different path was followed in the East. Whereas Western thinkers tended to find strategies for the future by analysing and recognizing their past, Eastern intellectuals tried to imitate the West, thus experiencing a breach with their own past and heritage.

Art and culture are interrelated. Art is affected by a society's culture, and at the same time it shapes the culture as well. The impact of Iran's exposure to modernity led to several crises, including an identity crisis, a legitimacy crisis, and a crisis of common sense. Due to the irresolvable bases of modernity in Iran, these crises continue to this day.

In any nation, art is a direct product of the ontology, ideology and the state of mind of its people. Aesthetic bases, routes, and techniques automatically express societal ontology and philosophy. The dramatic differences in the art created by various ethnicities throughout history resulted from the presence and role of different cultural, religious, social, racial, and even geographical factors. The severe impact of Western art in the East may have been mitigated by the emergence of a type of art that was neither completely Western nor native in origin. However, in many Eastern countries, European effect came at a heavy cultural cost. Traditions increasingly faded away and were eliminated in a new wave of modern art. With the education of oriental artists at Western universities and the arrival of European art in Eastern countries, aesthetic tastes gradually changed and traditional art was played down. In Iran tension remained between the traditional and modern arts, despite all of the efforts by Iranian artists after the Qajar dynasty to integrate the two kinds of aesthetic methods and techniques to create a new school that would be compatible with Iranian aesthetic tastes while applying Western techniques. They failed because the two styles of art were fed by completely different philosophies.⁵ The term "modernity" not only denotes a new attitude, ideology and interpretation of the world in light of modern human values, but also a system of social processes and change. In fact, a "social process" is a continuous stream of events, phenomena and reactions that generally leads to social change and signifies the way events occur over time.⁶

If in the West the adherents of modernity (intellectuals, capitalists and some aristocrats) vied with its opponents (including church leaders, despotic kings and other aristocrats), there were totally different conflict lines in Iran. There some proponents saw modernity as a harbinger of an open, democratic, and rational society. Skeptics were alarmed by the prospect of Western colonial dominance under the aegis of modernity. Another group sought to reform the administrative and taxation systems. Competing religious factions either embraced modernity or resisted it as a threat, starting with Ayatollah Noori and leading up to today's fundamentalists.⁷

4 See Babak Ahmadi, "Modernity and critical thoughts", Tehran 1994, p. 8.

5 See Ali Asghar Haghdar, "Beyond of post modernity (network thinking, traditional philosophy and Iranian identity)", Tehran 2001, p. 40.

6 Asghar Fahimi, "Globalization and being globalized and artistic independence in Iran", in: Faslname Honar 47 (2001), p. 101-102.

7 Gay Roche, "Social changes", translated by Mansoor Vosoughi, Tehran 2001, p. 19.

With the noticeable presence and influence of religion in Iran, particularly Shia Islam, folklore was varnished by religious color. Basically, religion may be considered the guiding spirit of Iranian culture. Religious development is always followed by cultural change, and all cultural sectors have typically been under the control of religion. Culture may be even more significant than politics and economics, although the field has received less attention from intellectuals. All of the challenges in Iran since the beginning of the past century have also been cultural challenges. Everything in Iran is seen from a political perspective, and no modern artistic movement has emerged in Iran independent of socio-political movements. Modernity was generated to serve society, in alignment with social policies.

The first steps toward modernity taken in Iran were intellectual, when artists exited their internal core and looked around at the world. When Iranian artists encountered the European high-speed machine of modernity, they lost control and became aligned with it. The first Iranian artists who visited Europe returned during the reign of Shah Abbas I (1588-1629), when Iranians found themselves armed with swords against the cannons of the Ottoman Empire. Shah Abbas I decided to reform his military and acquire modern artillery. The arrival of the Portuguese in Iran in the 16th century afforded Iranian artists more opportunities to see European realist portraiture and experiment with this style of oil painting on their own pallets. They turned their fantastic and mystical minds toward factual observation. But Iranian artists continued to follow their own path of enlightenment when Iran was once again exposed to modern Europe during the Qajar dynasty (1789-1925). Due to Iran's relations with the outside world, the impact of the West increased to the point that the Western lifestyle and way of thinking gained social value. The East was far removed from the West from the 16th to the end of the 18th centuries, when the West achieved many advancements but Iran remained behind.⁸ Starting in the 19th century, progress was made when some technology was imported to Iran, including shipbuilding, the manufacture of firearms, etc. However, these infrastructural changes did not last, and Iran's relations with the rising world of the West were limited for a long time. Thus Iranians were not familiar with Western modern philosophy.

Awareness of Western thought in Iran grew with greater acquaintance with Western knowledge, civilization, and civil development. Although Iran was adjacent to Russia and the Ottoman Empire on its western side, it was far removed from daily contact because of civil wars and foreign battles, especially after the demise of the Safavid dynasty, and the Ottoman Empire was always the great barrier to Iran's access to the West. By the beginning of the 19th century, Iran underwent many developments. At the end of 18th century, there was a Russian incursion into Iran, the advancement of Napoleon toward the East as he sought to invade India through Iran, the United Kingdom's efforts to keep its colonies in Asia, and Iran's efforts to defend its own land and independence against foreign powers, all of which caused Iran to enter the international political arena. British and French forces invaded Iran, attracted by its mines and other industrial resources, and introduced land reform. Iran was defeated by Russia and was forced by scandalous treaties to cede some parts of its territory. Persian politicians became increasingly aware of the importance of access to state-of-the-art knowledge and technology. At first, such knowledge was acquired by some of the great Iranian merchants through trade with Western partners, by court attendants and by military experts who became familiar with the West and its modern culture through establishing diplomatic relations, and by students who traveled to Western countries. After returning to Iran, these graduates dealt with theoretical aspects of modernity, and unlike politicians focused on both practical and academic aspects. Perhaps the greatest achievement of these

8 See Abbas Milani, "Modernity campaign in Iran", Tehran 2001. p. 15-16.

students was their acquisition of an understanding of modern sciences and technology, which opened a new window of socio-political thought. Mirza Saleh Shirazi was one of the first Iranians to study at Oxford University (from 1815 to 1818), and he published the first newspaper in Iran, thus introducing a significant aspect of modern civilization, i.e., the press. Shirazi was familiar with British culture and history, and he intended to discover the secret of the advancements made by that country by writing a history of the United Kingdom. His work was not a history of the lives of British monarchs, but rather of strategies toward progress.⁹

In the early 19th century, Prince Abbas Mirza tried to modernize the Persian army. He was the first to send Iranian students to Europe, who would later play an essential contribution in the implementation of administrative, governmental and socio-political reforms. These people became the first founders of the reformist movement in Iran. Abbas Mirza likewise invited Europeans to live in Iran, as he thought Iranians might gain better access to scientific and technological advancements through living with Europeans and learning about their culture and customs. He asked Mirza Saleh Shirazi, who was living in London and published the *Kaghaz-E-Akbar* newspaper, to publish some articles in this regard.¹⁰

If technological developments such as advanced warfare devices and the photographic camera were the first focus of interest in modernity in Iran, these led up to the 1905-1911 Constitutional Movement, when establishing laws, civil and social freedoms, democracy, the parliament and the press became more important. The three major areas of concern at the time were politics, culture, and the economy, and the paramount question was how Iran should be ruled. In light of modern ideas, the form of rule was deemed more important than who should rule the country. This was unprecedented in Iranian political thought.¹¹

In the early 19th century, Prince Abbas Mirza tried to modernize the Persian army. He was the first to send Iranian students to Europe, who would later play an essential role in the implementation of administrative, governmental, and socio-political reforms. These people became the first founders of the reformist movement in Iran. Abbas Mirza likewise invited Europeans to live in Iran, as he thought Iranians might gain better access to scientific and technological advancements through living with Europeans and learning about their culture and customs. He asked Mirza Saleh Shirazi, who was living in London, to publish a newspaper to acquaint Iranians with Europe and the modern world. Shirazi complied by publishing the *Kaghaz-E-Akbar* newspaper.¹²

The 19th century was also the age of colonial influence in Iran. During the Qajar dynasty, Iran was on the brink of economic dependence on the governments of Russia and the United Kingdom. Napoleonic wars were fought during the first decades of 19th century for the sake of French and British interests against Russia, and Iran's role as a barrier against Russian advancement and hegemony-seeking in India led to a rapprochement between the European powers and Iran.

After 1850 classic works of Western literature were translated from French, English and Russian into Persian, and several Persian-language newspapers were published by Iranians living in Europe, including *Habl-Al-Matin*, *Soraya*, *Ghanoon*, *Parvaresh*, and *Akhtar*. European-style schools were established in Iran, further contributing to a flourish-

9 See Freydoon Adamyiat, "Thought of freedom", Tehran 1961, p. 27.

10 See Abdullah Nasri, "Confrontation with modernity", Tehran 2011, p. 20.

11 See Gholamreza Goodarzi, "Incomplete modernity of Iranian intellectuals", Tehran 2008, p. 25.

12 See Nasri 2011, p. 20.

ing of Western culture there.¹³ At the height of the struggle between tradition and modernity, Nassereddin Shah Qajar went abroad (in 1873, 1878, and 1889) and brought technological innovations back to his country. The photographic camera was his best souvenir for Iran. Nassereddin Shah Qajar was interested in photography, and many photographic portraits of him still remain. After the Constitutional Movement at the beginning of the 20th century, tension between tradition and modernity laid the foundation for contemporary Iranian history. The modernist movement in Iran tried to give folkloristic and national elements a modern interpretation. Iranian modernity is a reality, and although ill-formed and contrary to Iranian life and thought, it became the source of many developments in modern times.¹⁴ As a mental factor in the creation of an intellectual paradigm, familiarity with the West was influential, as were internal developments in Iranian society.

1.2 Modernity in Iran under Pahlavi rule

Iran is heir of one of the most ancient culture of the world. During the long history, this country experience ascent and elapse of many great kings and often was in gruel of ravages and attacks of external strong enemies. But after each ravage and occupation Iran is able to maintain its cultural integrity and its language. Even many of these enemies enjoyed from culture of this territory. From Safavid dynasty up to now Iran never occupied totally but after the industrial revolution in west around 1776 Iran in different manner is shaped by the factor which named west and western modernity. Political and cultural impacts on Iran are too arguable. And discussion about Iranian modernity is impossible without knowing these effects.¹⁵

Modernity is both a philosophical discourse and an intellectual system encompassing modern science, art, philosophy, and critical thinking. Its power lies in its ability to reflect on, reinterpret, and represent the human condition. However, the various social classes, strata, and forces were not equally exposed to modernity. Usually, some Iranian great merchants became familiar with the modernity through their economic and commercial transactions and travels to the West. Court attendants, bureaucrats, and military men became acquainted with the West and modernity through diplomatic and political ties and to some extent via military conflicts. Most importantly, Iranian students became more comprehensively familiar with modern achievements spending time in Europe. This group later played an important role in Iranian social developments, including the Constitutional Movement at the beginning of the 20th century, and they made modernity accessible to other classes of Iranian society.¹⁶ Waking thoughts in Iran was indebted to introduction with western science and civilization and culture. Iran was in neighboring with Russia and Ottoman from north and west respectively, but always due to the internal and external wars particularly after extinction of Safavid dynasty was far away from updated science and always the Ottoman was as the big barrier for Iran to access to west's science. With beginning of 19th century, Iran faced with several changes, in the late of 18th century, the attack of Russia to Iran, progress of Napoleon towards East which demanding the attack to India through Iran's way and effort of England to maintain its colonial territories in Asia and effort of Iran to maintain the its territory and independence against aliens are caused that Iran was entered to the political arena of that period. Entrance of English and French militaries to Iran and exploitation of mines and

13 See Sadegh Zibakalam, "Tradition & modernism", Translated by Solmaz Keshavarzi, Tehran 2013, p. 14.

14 See Taghi Azadar Armacci, "Iranian modernity and intellectual paradigm of retardation in Iran", Tehran 2001, p. 16.

15 See Ramin Jahnbegloo, "Iran and Modernity", Translated by Solmaz Keshavarzi, Tehran 2000, p. 105.

16 See Gholamreza Goodarzi, "Incomplete modernity of Iranian intellectuals", Tehran 2008, p. 60.

modification of army, establishing the gunpowder and cannon building factories and etc., were caused that the opportunity of entrance to the Iran was emerged for Europeans, Iran failed in war against Russia and through the disgraceful contracts surrendered some region of the country, this matter was caused that the politicians found the importance of achievement to the updated science. First, this introduction is provided by some great Iranian businessman which accustomed with west's effects through economics trading and also by some the courtiers and militaries through diplomatic relations with west and the students which with travelling to the west were accustomed with west and modern culture more than other people of society. These educated persons unlike the governors after return from abroad were paid more attention to the theoretical aspect of modernity and have no any insistence on its scientific and academic aspects. May be the souvenir of these students was obtaining the new sciences and techniques which opened a new window of thought for the society. That time was the age of overall power of colonialism to Iran. There was no just any involvement between traditionalism and modernism, the colonial power was found in all of the regions of Iran. Economically, Iran in Qajar dynasty was in threshold of dependence and can explained this process through relationships between Iran and governments of Russia and England.¹⁷ Napoleonic wars in first decade of 19th century were caused the another contact of European with Iran, due to the benefits of France and England against Russia and due to this matter that Iran was as barrier against progress and expansionism of Russia to achieve to India Iranian intellectuals always have significant attention to the policy and its dominated form in Iran, autocratic policy and autocratic government institution. Sometimes this special attention to the policy was accompanied with defiance and disregard to the social and economical relations within society. But reviewing even temporary to the last tradition and exploring the historical experiences of the people of this territory clarified well that the governments was not the only factor of despotism, but the chronic historical pain of despotism is latent in great and complex social, economical and cultural structure of this society. With beginning the 19th century can mentioned four groups which worthy helped to the identification of Iran from west. First group was students which gone to the west for education. Second group was businessman and traders which travelled to abroad for trading. Third group was political ambassadors which sent to the west behalf of government. And fourth group was immigrants which immigrated for job and improve the living level. These immigrants have significant social and intellectual impact on traditional structure of Iran. The intellectual's generation of constitutional period, is the generation which try to recognition and representation of Iranian identity, the generation which exploring the history and culture of Iran and surveying the civilization of west, is seek to the retrieval of historical identity and national culture.¹⁸

When Reza Shah Pahlavi came to power in 1925, he gathered some talented individuals to design and implement a comprehensive reconstruction plan that affected all aspects of society. Taking Western cities as models, the appearance of Iranian cities, especially Tehran, had already begun to change over the course of the relatively long period of Qajar rule (1789-1925). The government of Reza Shah Pahlavi built on the modernization that was introduced in those years. Gradually, gas-fueled street lights had been substituted by electric lights in the main streets at Tehran. Modern and clean shops, hotels, restaurants, etc., had been established. By the reign of Reza Shah Pahlavi, men and women were gradually beginning to adopt European- and American styles of clothing. More sweeping changes in the appearance of cities under Reza Shah Pahlavi stemmed from the deeper transformations that had been at work since the middle of the Qajar

17 See Jaohn Fouran, Ahmad Tadayon, "Fragile Resistance, History of Iran's social evolutions from Safavids to Islamic Revolution", Translated by Solmaz Keshavarzi, Tehran 1998, p. 169.

18 Fouran, Tadayon 1998, p. 171.

dynasty. The number of public schools and factories increased; more periodicals were published and more radio programs were broadcast; cinemas proliferated; the railroad and other transportation infrastructure were improved. All of these innovations were the fulfillment of requests which had formed from previous years of exposure to European civilization by Iranian intellectuals and politicians. While some Iranians hurried to acquire modern amenities as compensation for idiocies and contempt inflicted on Iranian society during the Qajar period, when modern comforts and tastes were solely reserved for elites and the royal family, others, especially inhabitants of rural towns and villages, maintained their connection to traditional ways and defended them strongly.

The ideological foundation of Reza Shah Pahlavi's nationalist plan was based on the analysis and commemoration of pre-Islamic times in Iran. He considered this an auspicious path to modernity for Iran. During his sixteen-year rule, Reza Shah Pahlavi made seriously strides to consolidate and centralize his government. He spent revenues from the sale of oil to mobilize and reorganize the army (the Military Services Code was enacted in 1920). With his modernized army, he challenged the authority of landowners and heads of tribes and stripped them of their powers. The financial mechanisms of government and bureaucracy were also improved, which expanded governmental reach. Hundreds of schools were established during this period, many of which were coeducational. Tehran University was founded in 1934, and the government sent hundreds of students, including Reza Shah Pahlavi's son Mohammad Reza Pahlavi, to Europe for higher education.¹⁹

The fall of Reza Shah Pahlavi in 1941 started a new era. The political climate became more open, and intellectuals played a more influential role, continuing up to the 1970s. Mohammad Reza Pahlavi assumed power after Reza Shah Pahlavi with the cooperation of the United States, which quickly prepared the path for European- and American-style modernity. The 1960s was a decade in which art thrived in Iran, and it was the time of Iran's most serious confrontation with modernity. Iran's economic conditions steadily improved, and Tehran grew into a megalopolis. The close relations between Iran and Europe and the US led to a flourishing of culture and art, particularly in poetry, portraiture and the cinema. Art fairs and Biennale exhibitions demonstrated the growing recognition of modern Iranian artists by cultural policymakers as well as support of these aesthetic events by the mass media and critics. The creation of art markets and the purchase of entire oeuvres by private collectors encouraged artists and advanced their careers.

During the final 10 to 15 years of his rule (which ended in 1979), Mohammad Reza Shah Pahlavi implemented some deep economic and social reforms. These reforms quickly changed the semi-traditional face of Iran, turning it from a half-feudal, semi-industrial, developing society into a pseudo-European, modern and industrial one. Some of the most significant were agrarian reforms and the establishment of social and civil rights for women (including the right to vote and the right to divorce). Women participated in social affairs more actively than ever. The overall trend of these modernization policies was to substitute Western social norms for traditional religious structures.²⁰ Continuing to develop his father's far-reaching modernization policy, Mohammad Reza Pahlavi wrote a book titled "Iran's White Revolution" that included all of his own visions, ideals, and plans. This book proposes a comprehensive plan for improving medical services, the educational system, and the position of women and suggests further

19 See Mohsen Milani, Atarzadeh Mojtaba, "Formation of Islamic Revolution from Pahlavi Monarchy to Islamic Republic", Translated by Solmaz Keshavarzi, Tehran 2002, p. 80.

20 See Sadegh Zibakalam, "An introduction Islamic Republic", Translated by Solmaz Keshavarzi, Tehran 1999, p. 66.

agrarian reforms. Its general message was that Iran should strive to achieve parity with advanced nations. The Shah argued that as the capital of Iran, Tehran should become the Persepolis of the twentieth century, reviving the splendor and magnificence of Persepolis when it was the capital of Great Empire of Persia in 520 BC.²¹ According to Jahanbegloo, the history of Iran over the past two hundred years is in fact the biography of the fervent enthusiasm of the elites who tried to release themselves from the burden of rich and venerable but entangled traditions to find a new way.²²

1.3 Chronology

The evolution of modern art in Iran can be divided into three periods:

1. 1911-1942
2. 1942-1958
3. 1958-1979

1.3.1 1911-1942

The first period began with the establishment of the Sanaye Mostazrafeh Art School, better known as the Kamal-ol-Molk Art School, by Kamal-ol-Molk in 1911. After his resignation in 1928, Kamal-ol-Molk entrusted the school to its new director, Ismail Ashtiani, and Honarestan Meli Iran (The National Iranian Conservatory) was established in 1930 under the direction of Hossein Behzad. At this school, students were taught brocade, illuminated manuscript painting, embroidery, and Persian painting. The government also organized competitions and conferred awards to support these efforts. This generation of painters was encouraged to embark on new activities, experimenting with Western art forms in addition to traditional Persian ones. At the same time, they continued to create Persian miniatures, paying tribute to nature and sometimes adapting the traditional art form to address contemporary, everyday issues. This kind of homage to old traditions stemmed from the cultural modernization policies of Reza Shah Pahlavi. On the one hand, he admired the practices of European academic art, and on the other hand, he sought to revive ancient Persian art forms.

Among the first group of artists at the school was Ismail Ashtiani, who mainly painted inanimate nature, and the sculptors Abolhassan Sadighi, Ali Akbar Yasemi and Ali Mohammad Heydarian, who painted for many years at the Kamal-ol-Molk Art School. Ali Akbar Tajvidi, Hossein Behzad, and Mosever al Maleki belonged to the second group of artists at the school.

During this period, Coffee House painting flourished and peaked outside the realm of formal art. Coffee House painting became a recognized genre, and it influenced contemporary art. Two renowned Coffee House painters were Hossein Gholer Aghasi and Mohammad Modbar. Their students included Fathollah Gholler, Hossein Hamedani, Hasan Esmaeil Zadeh (Chalipa), and Abbasi Blocki Far.

1.3.2 1942-1958

The events of World War II and the exile of Reza Shah Pahlavi from Iran laid the groundwork for artists' renewed interest in the establishment of social freedoms. Another point of direct contact with Western thought and culture was the teaching by foreign instructors at the Faculty of Fine Arts at Tehran University. Some artists became interested in the Russian Realists; others favored French Impressionists, and most were

21 Azade Mashayekhi, Mahdich Kord, "Modernization lab" in: Herfe Honarmand 36 (2011), p. 132.

22 See Jahanbagloo 2001, p. 105.

passionate about Cézanne and Van Gogh. After a few graduates of the Faculty of Fine Arts returned from European art excursions, they too brought innovations to Iran. Some modern artists developed an interest in Cubism and Expressionism. One of the first modern collective artistic efforts in Iran was the founding of the Fighting Cock Society (Khorus Jangi) by Jalil Ziapour, Manouchehr Sheibani, Hassan Gharib, and Hassan Shirvani. The Apadana Gallery was also established at this time.

The most prominent painters of this period can be divided into modernists, traditionalists, and moderates. Hossein Kazemi, Jalil Ziapour, Houshang Pezeshk Nia, Javad Hamidi, Ahmad Esfandiari, and Abdollah Ameri Al Hosseini were modernists. Ali Asghar Pettegar, Reza Samimi, Ali Moti, and Ali Moghimi belonged to the traditionalists. Ali Akbar Sanati, Mahmoud Olia, and Abbas Katouzian are considered moderate painters.

1.3.3 1958-1979

This period began with the first Tehran Biennale in 1958, which actually marked the beginning of a new way in Iranian modern art and was a particularly important moment in contemporary Iranian art history. At this fair, the works of the modernists and the modernist movement received their first recognition, although there were only five Tehran Biennales altogether, they played a decisive role in the development of Iranian painting and sculpture and offered a platform for Iranian artists to present their latest works.

After the Islamic Revolution, modernist artistic activity ceased in Iran. Young artists instead created epic, religious, and political art, which led to the proliferation of slogan art.

2 The start of academic art instruction according to Western methods in Iran

Art and culture are interrelated to each other. Art is affected by community's culture and at the same time it changes culture as well. Since Iran's exposure to modernity, this heavy thinking has been always faced with several crises like identity crisis, legitimacy crisis, and common sense. Due to irresolvable bases of modernity in Iran, this crisis still continues in this country.

After the end of World War II in 1941, allied troops stationed in Iran ousted Reza Shah Pahlavi and enthroned his son, Mohammad Reza Shah Pahlavi, instead. Mohammad Reza Shah Pahlavi's government implemented a State Modernization Plan, which extremely affected not only industry in Iran, but also Iranian culture, philosophy and art. Some characteristics of this postwar period include the relative freedom of ideas, a proliferation of Persian translations of literary works by the world's great authors and poets, an increased number of periodicals and newspapers, and vibrant intellectual discussion. Iran's relations with the West further deepened, and more students went abroad to study. But the history of modern art is closely intertwined with social developments. Social and political progress and/or even suppression always lead to artistic movements. The degree of freedom of expression continuously fluctuates according to societal circumstances. For instance, pressure exerted during times of war has a suffocating effect.

Over time and throughout the world, the establishment of fine arts universities and the dissemination of information through journals, newspapers and other media have familiarized more and more people with art and led to the creation of artistic climates at all levels of society. This development, which began during the Renaissance, elevated the artist from the position of a craftsman and converted artists into a force for cultural change, oftentimes by assuming the role of social critics as well. Modernism flourished in capitalist societies, where modern artists critically dealt with excesses of modern life. Modernist art climaxed in the period from the end of World War II until the late 1960s, but in Iran, the modern art movement trailed developments in Europe and the USA with great delay.²³

In Iran, the first public higher school of painting was established by Sani ol-Molk on April 12, 1862, beginning a new chapter in art training in Iran. Sani ol-Molk taught students on Saturdays from the opening of this school until his death six years later. According to an advertisement for portraiture classes at the school that appeared in the newspaper *Dolat e elie Iran*, ("Performing for the Iranian State"), vol. 520 in 27 April 1862:

While in a previous edition of this newspaper it was announced that the portraiture school would cease its activities, so it shall now be declared that anyone who would like to send their child to portraiture classes in order to study this fine vocation can enroll him/her there. For this reason, the timetable of the school and its curriculum is herewith published, and it is made known that these public portraiture classes are available to anyone who intends to send their child to this school. Sani ol-Molk will teach pupils on Saturdays and on other days the students will perform this novel art form by copying portraits by the master as well as sculptures and statues from abroad, etc., and practice portraiture and study of this vocation at the same school. Fridays, which are public holidays for the nation and the government, are reserved for visits and the reception of visitors, whether they are

²³ See Goodarzi 2008, p. 4-7.

court servants, members of other guilds or anyone who would like to visit this art school. This announcement is to inform such observers.²⁴

The year 1941 may be considered the starting point of the Iranian modern art movement, which followed in the wake of the toppling of Reza Shah Pahlavi and the occupation of Iran by foreign troops. World War II and independence-seeking movements brought changes to the social, economic, and cultural structures of traditional societies in many countries. These countries embraced new symbols from Western industrial countries as their own models. In Iran, Western ways were adopted heedless of real societal conditions and requirements. When sudden change is thrust upon a country without regard for its history and disassociated from its cultural values and traditions, then its society will inevitably be swayed by any passing breeze in its path of development.

The 1950s to the early 1960s were politically tumultuous years for Iran. It was the time of the Cold War. Allied troops were still present in the country, and foreign companies-controlled Iran's oil reserves. In 1953, after the Iranian government tried to nationalize Iran's oil industry, Prime Minister Mohammad Mosaddegh was overthrown in a Western-backed coup d'état. Due to the weakness of the Iranian government in administering the country, rivaling political parties grew strong and intellectuals gained opportunities to express their ideas. However, anarchy spread across the nation. On the one hand, a multiplicity of periodicals and parties stimulated intellectual debate, and on the other hand the existing economic conditions caused inadvertent hardship. These years coincided with the height of activity by various communist parties in Iran, including the Tudeh Party (Hezb-E-Toodeh), while the Soviet government (of the former USSR) widely promoted cultural affairs by means of these parties and Soviet agents in Iran. A great number of portraiture books by Russian Realists appeared during these years, which had a great impact on young painters and even prompted governmentally supported instruction at the Faculty of Fine Arts to focus on Russian painters. This may have influenced students' writing, the professors' selection of social themes and the general pseudo-Impressionist reaction to these works at the university.²⁵

2.1 The formal inception of modern art in Iran

Nearly 70 years after the start of the artistic modernist movement in the West, its echo reached Iran. This was at a time when Iranian painters were still borrowing from traditional and obsolete European and Iranian schools. After the arrival of the cultural and artistic manifestations of modernism in Iran, Kamal-ol-Molk School was considered the representative of the country's official art. Kamal-ol-molk, by training many students, established a school that would long overshadow the field of Iranian painting. However, the establishment of the Faculty of Fine Arts of the University of Tehran undermined the absolute dominance of the Kamal-ol-Molkschool. Iran was suddenly exposed to different ideas and ideologies. Intellectuals eagerly sought new paths. The establishment of the Honarkadeh (Art School) in Tehran in 1939, which later became the Faculty of Fine Arts at Tehran University, marked the point when the study of portraiture and the general conceptual arts in Iran became oriented toward modern Western art, simultaneously launching contemporary Iranian art into the global art forum. Persian portraiture had already begun to break loose from the conventional Persian style following the return of Mohammad Zaman from a trip to Rome in the 17th century. Although his trip and primary acquaintance with Western conceptual art was not well received by Iranian artists at the time, whose work was deeply rooted in tradition, it did prepare the ground for a fundamental transformation in Iranian portraiture by opening new horizons. The

24 Mina Feshangchi, "Visual calendar", in: *Tandis* 111(2007), p. 32.

25 Hasan Morizi najad, "Iranian Modern Artist (Mohsen vaziri Moghadam)", in: *Tandis* 71 (2006), p. 4.

fantastic and allegorical world of Iranian art became augmented by perspective and tri-dimensional space.²⁶

Later, when European artists had left the Impressionistic style behind and were experimenting with breaking realistic space, Kamal-ol-Molk, a court painter, was free to travel to Europe upon the death of Nassereddin Shah Qajar in 1896. He left Iran in 1898 and stayed in France and Italy for over three years. Kamal-ol-Molk was entranced by the works of great European artists like Raphael and Rembrandt and spent much of his time in the Louvre Museum, copying the masters' paintings. He was greatly inspired by Naturalism and classical Western art. He learned narration and portraiture by studying Renaissance masterpieces, focusing on details and perspective. After returning to Iran, Kamal-ol-Molk opened a higher school of the fine arts in 1910 in order to convey his experiences to art apprentices. Portraiture and sculpture were taught at this school. After his retirement in 1928, the school was divided into two sections, one for classical art and one for modern art. In the modern section, portraiture and sculpture were taught in "Western" fashion, emulating Kamal-ol-Molk's style, which was an amalgamation of several Western styles, particularly Classicism, Naturalism, and Romanticism.²⁷ The Kamal-ol-Molk School began to decline after the death of its founder in 1940.

The Elmyieh public school of architecture was established in Tehran in 1928 after André Godard came to Iran.²⁸ Godard was a graduate of the *École Nationale Supérieure des Beaux-Arts* in Paris, where he had studied Middle Eastern and especially Iranian archeology. Before his time in Iran, he worked extensively on excavation projects throughout the Middle East. Godard designed and was appointed head of the National Museum of Iran. He supervised a team of French excavators who worked in various historic regions of Iran in his capacity as the director of the Iranian Archeological Services (*Edāra-ye koll-e 'atiqāt*), a position he held from 1928-1953 and again from 1956 until 1960, the year that he returned to Paris.

2.1.1 The Faculty of Fine Arts

Kamal-ol-Molk died on August 17, 1940. In October of the same year, Ismaeil Meraat, then Minister of Education, established the Academy of Architecture, replacing the existing Faculty of Architectural Engineering that had been established two years prior. The Academy of Architecture was founded in response to pressing educational demands that had been building for years. It not only created a possibility for graduates of technical schools to continue their studies, it also met the educational needs of a new generation by establishing new disciplines. It was modelled after the *École Nationale Supérieure des Beaux-Arts* in Paris, which had greatly impressed Ismaeil Meraat when he visited it in his former capacity as the acting manager for Iranian students abroad.

Ismaeil Meraat commissioned architect André Godard, who was supervising the design and construction of the University of Tehran's buildings by Satnab Co., to establish an academy in Iran that would closely emulate the style and curricula of the *École Nationale Supérieure des Beaux-Arts*. Godard designed the curricula and recruited instructors, including the following professional architects and engineers who worked for Satnab Co.: Maxime Siroux and Roland Marcel Dubrulle (of France), Alexandre Moser (of Switzerland), and Khachik Bablovian (of Armenia). The teaching staff included other foreign instructors, including Celestin Eves and Madame Ashoobfar, the French wife

26 See Morteza Goodarzi, "Search for Iranian contemporary portraiture", Translated by Solmaz Keshavarzi, Tehran 2008, p. 4-7.

27 See Toka Maleki, "Iranian modern art", Translated by Solmaz Keshavarzi, Tehran 2009, p. 24.

28 Godard, André, (b. Chaumont, France, 1881; d. Paris, 1965); French architect, archeologist, art historian.

of Dr. Amin Ashoobfar.²⁹ Several Iranian professors had been taught in the style of Kamal-ol-Molk, including Ali Mohammad Heydarian, Hassan Ali Vaziri, Abolhassan Sadighi, and Fathollah Ebadi. The constant presence of Ali Mohammad Heydarian over many years and his position as supervisor of this latter group gave him a lot of motivation. Mohsen Foroughi, an architect, and Asadollah Ghahremanpour, were instrumentally involved in establishing the new academy. Roland Marcel Dubrulle and André Godard procured the syllabi of the École Nationale Supérieure des Beaux-Arts and gave them to Asadollah Ghahremanpour to translate and adapt. Sadegh Hedayat, a clerical worker, also helped translate some of the texts and lesson plans. André Godard became the first chairman of the Academy of Architecture, and Mohsen Foroughi was its first dean.

The Academy of Architecture commenced its activities in 1940 under the supervision of the Iranian Ministry of Culture and the Arts. It was first located on the premises of the Marvi School in Tehran, and in 1941 was moved to rooms in a new Technical College building on the Tehran University campus. In 1949 it formally became an independent faculty of the university, was renamed the Faculty of Fine Arts at Tehran University, and was given its own new building (on Vali-E-Asr Street, Tehran, its present location). The Faculty of Fine Arts building was designed by one of the faculty's founders and instructors, Roland Marcel Dubrulle.

The Academy of Architecture / Faculty of Fine Arts was the leading academic institution for modern art and contemporary portraiture in Iran for over half a century, and it remains one of the most prestigious colleges of the Tehran University to this day. At the beginning, three disciplines were taught: portraiture, architecture, and sculpture. However, the systematic, fast and rigorous training originally offered at the university inevitably changed in the wake of the modernist wave. In order to integrate modernist tendencies in portraiture, basic changes were made to the training methods, starting before the period when Mohammad Amin Mirfendereski (1931-2009) was dean. Courses credits were introduced. Students were expected to study under one professor, focusing on that person's style of portraiture in workshops during their graduation year. Portraiture workshops were held from Saturday morning to Thursday noon. Other practical and theoretical courses were held between workshops. Saturday evenings were reserved for evaluating students' work. If a given piece was rejected, the student was required to repeat it. The implementation and practice of these curricula occasionally lengthened the years of study for some students. Therefore, newcomers and students who had entered the university in previous years worked side by side. The presence of painters such as Behjat Sadr (1924-2009) and Mohsen Vaziri Moghaddam (1924 - 2018) as instructors demonstrated the acceptance of modernism at the Faculty of Fine Arts (with several years' delay).

2.1.2 The Decorative Arts School

The Faculty of Fine Arts did not admit graduates of art schools as students. Therefore, admission to the Faculty of Fine Arts became competitive among graduates of technical colleges and independent applicants. When Mehrdad Pahlbod was Minister of Culture and the Arts (1950-1978), he established other ways to accommodate graduates of technical colleges. Previous to his tenure, he managed to open the Decorative Arts School in September 1960 before the school was approved by the Cultural Supreme Council.

Abbas Moayeri, Charles Hossein Zenderoudi, Faramarz Pilaram, and Massoud Arabshahi were among the first students to attend the Decorative Arts School. Parviz

29 Hasan Morizinejad, "Iranian Modern Artist (Masoud Arabshahi)", in: *Tandis* 78 (2006), p. 5.

Dibaei and Maghsoudi, who were the graduates of a dyeing school, joined this group later.

The following instructors worked at this school: Shokouh Riazi taught portraiture; Lillian Terian and Parviz Tanavoli taught sculpture; Bijan Saffari and Hooshang Kazemi taught decorative arts (the latter was also the school's founder and director). Art history was taught by Assad Behroozan (who also served as deputy to Arthur Upham Pope for a time).

The curriculum of the faculty was structured in such a way that portraiture courses were taught for one week, sculpture was taught for another week, and decorative arts classes (focusing on tile design, carpet schemes, etc) were held after every other two-week period.

The length of study at this school was five years, of which three years were allocated to general topics and two years were devoted to a specialized course. At the end of this course, students presented their final thesis.³⁰ The Saqqakhaneh movement, one of the foremost Iranian art movements of the 1960s, formed at this school.

The 1960s were peak years for modernism in Iranian art. Mohsen Vaziri Moghaddam, one of the decade's paramount modernist proponents, helped establish modernism at the Faculty of Fine Arts, which he first attended as a student and where he later was an instructor. Modernism became a trend both in philosophy and in the arts, and was most importantly expressed by the personal behavior of individuals, especially in academic circles. Students were interested in art and eager to follow the latest artistic developments in the world. Modernism was a new movement that transformed the minds of all people.

Unfortunately, the history of the development of modernist portraiture in Iran has been neglected.³¹ Unlike poetry, music, and other media, which flourished beyond the academic context, the art of painting was confined to the university. At the beginning of its formation, the Persian modernist painting movement was limited to a few major styles. Before 1949, modernist graduates of the Academy of Architecture (later renamed the Faculty of Fine Arts) primarily worked within the framework of Impressionism. The first group of students graduated from the academy in 1945. The very first graduate was Jalil Ziapour, who had attended the *École Nationale Supérieure des Beaux-Arts* in Paris on a stipend from the French government. The second graduate was Javad Hamidi, who became an instructor and colleague to Ali Mohammad Heydarian at the Academy of Architecture / Faculty of Fine Arts. The third graduate was Hossein Kazemi, who later went to Paris. They brought modernist zest and enthusiasm to the first Iranian artistic associations and art galleries and engaged in modernist debates.

After September 1941, politicization caused Iranian artists and intellectuals to establish further relations with the contemporary Western world. After August 19, 1953,³² Iranians' desire for independence from the British and American governments was thwarted. It was a period when significant events should have occurred, but did not. However, it was also a dynamic period in which new opportunities arose for the publication of books and magazines, the opening of portraiture galleries, and the emergence of commercial and aesthetic movements. Throughout the 1940s and 1950s, modernist portraiture flourished among the first and second generations of painters who graduated from

30 From an interview with Abbas Moayeri (painter) by Solmaz Keshavarzi, 20 April 2012.

31 Hasan Morizinejad, "Iranian modern artist (Rana Farnood)", in: *Tandis* 82 (2006), p. 4-6.

32 On August 19, 1953, Prime Minister Mohammad Mosaddegh was overthrown in a coup orchestrated by the British and United States' governments.

the Academy of Architecture, laying the foundation for the first artistic groups and public and private art galleries to appear in Iran as well as for the upcoming Biennale portraiture fairs in Iran. These developments led to more distinctive currents within a continuous stream during the 1960s, which may be considered as the most influential decade in the history of contemporary Persian painting.³³ The academic graduate painters participated in modern portraiture exhibitions organized by cultural associations affiliated with foreign embassies, as they had no other place to show their works. Jalil Ziapour, Javad Hamidi and Mahmoud Javadipour publicly presented their modern artwork in 1945 and 1946. When Jalil Ziapour returned to Iran from Paris in 1948 the academic painters gathered and seriously began to promote contemporary Persian portraiture. Their activities took the form of presenting modernist portraiture screens, critiquing and reviewing each other's works, and holding lectures on modern art, all of which propelled the wave of modernity that swept through the field of Iranian conceptual arts.

Emerging modernist artists who displayed their works in both private and public arenas included Jalil Ziapour, Javad Hamidi, Hossein Kazemi, Ahmad Esfandiari, Mahmoud Javadipour, Abdullah Ameri al-Husseini, Leila Taghipour, Shokouh Riazipour, Fakhri Angha, Hooshang Pezeshknia, Mehdi Vishkai, Hooshang Kazemi, and the youngest were Manouchehr Sheibani and Sadegh Barirani. In their private professional work, many were miniaturists and painters in the style of Kamal-ol-Molk, while others were imitative artists and reproducers of others' works. In the public arena, by presenting their works and engaging in criticism and public debate, they tried to introduce innovative art forms and nudge public opinion toward accepting modern art styles that were alien to traditional Persian culture.³⁴ Some modernist artists in the 1960s tried to compose modern Persian portraits that included local traditions and culture, giving their work an authentic Iranian identity.

The end of the 1960s was a rare time of flux, according to many art and cultural critics as well as existing documents and evidence. Artistic and cultural streams reached new heights. The prevailing artistic and cultural bases were influenced by modern bases of Western art and culture and by new literary developments in Iran, including novels by leading authors, free verse poems by Nima Youshij, the "father" of modern Persian poetry, and a revival of story writing. Iranian cinema blossomed: New productions by young directors, unfettered from outdated tropes, were shown in cinemas to sold-out audiences. Several exhibitions were held to the delight of portraiture experts and lovers, making the practice of this genre more competitive and sustainable than ever before. One could call this time a fully dynamic artistic period.³⁵

Some prominent artists who started out in the 1960s include Ahmad Reza Ahmadi, Shamim Bahar, Masoud Kimiaei, Abbas Kiarostami, Dariush Mehrjoei, Mehrdad Samadi, Mohammad Ali Sepanloo, Ghasem Hasheminejad and Ali Golsetaneh. They were young at the time and were privileged to grow and flourish in a decade that is considered one of the most important periods in terms of the formation of major literary and artistic streams in Iran.

In his book "Culture and Value", the philosopher Ludwig Wittgenstein wrote: "Once and perhaps I have rightly told that the former culture will be changed and turned into a mount of ruins and finally a pile of ash, but its ghosts will flow over this pile."³⁶ Per-

33 Faeghe Boghrat, "Ziapour and Iranian modern art", in: *Herfe-honarmand* 18 (2009), p. 64.

34 See Javad Mojabi, "Pioneers of Iranian contemporary portraiture (1st generation)", Translated by Solmaz Keshavarzi, Tehran 1995, p. 7.

35 Hadi Seif, "Glory to love in nostalgia", in: *Tandis* 111 (2006), p. 4.

36 See Reza Daneshvar, "A garden between two streets", Translated by Solmaz Keshavarzi, Paris 2010, p. 179.

haps this also applies to the story of Persian art that tried to become modern while retaining classical traditions.

3 Tehran galleries, 1954-1979

Galleries are essential in developing and creating the public's taste for art. Artistic context is created by the interplay of three sides of the same triangle: the artists, the galleries, and the art itself.

After the developments of the first Tehran Biennale in 1958, galleries played a major role. Until the 1950s, the few galleries that existed were either studios or just a place to see works. In the first half of the 1960s, when the Department of Culture provided cultural facilities, several galleries opened to buy and sell works of art. But it did not work. In the shows, works were often exchanged between the artists themselves instead of for sale.

The first exhibitions of modern painting in Iran took place in 1945 and 1946 and were staged in cultural institutions attached to foreign embassies, since modern artists were not yet recognized as such by the Iranian Government, the first exhibition ever held was at the Iran-Russia Cultural Association (Voks House), including works with impressionistic tendency., with painting by Mashayekhi, Ameri, Javadipur and some better-known Persian painters. Mashayekhi and Javadipur later opened a gallery, which lasted for a mere six months and ended with unpaid bills for rent.³⁷

Until 1948, cultural houses and associations such as the Iran-Russia Cultural Association, the Iran-France Association, and the German Goethe Institute were only the places where art could be publicly presented.³⁸ They highly contributed to the promotion of art in Tehran. One of the paramount societies of this kind was the Iran-US Association, which began sponsoring cultural events in 1961, including movie, musical performances, poetry readings, and provided space for exhibitions of conceptual art.

The first art gallery opened during the early years of the Pahlavi II era (the reign of Mohammad Reza Pahlavi). The poet Nima Youshij referred to the Rasam Arjang Gallery as a painting gallery (Negarkhaneh). However, that gallery did not continually show artistic work. Rather, it functioned more as an art dealership. Newfound artistic freedom after the coup in 1954 enabled Mohammad Derakhshesh to hold annual exhibitions of classical paintings and miniatures at the Mehregan Club. Cultural centers run by embassies, including the Iran-Russia Cultural Association's Vaux House and the German Goethe Institute also played the role of galleries. The very first art gallery in Tehran was the Apadana Gallery, followed by the Mehregan Club, the Gallery Esthétique (founded by Marcos Grigorian), the Atelier Kaboud (founded by Parviz Tanavoli), and the Gilgamesh Gallery (founded by Hannibal Alkhas).

Social conditions in the early 1970s created the space for the unprecedented establishment of public galleries and private galleries. Gholamreza Nikpai became the mayor of Tehran for the second time, and this caused parks, entertainment places and galleries to be set up in the city. And despite being an art-loving queen educated at the Paris School of Art, it was enough to excite the women of the Pahlavi family. Most of the shows in the galleries of these years were opened by Reza Khan's daughters. The return of young engineers and architects from the West, who belonged to the Diba, Azadi and Atabay families, made Tehran look like the artistic capitals of the world. The celebration of the 2,500-year anniversary of the Persian Empire and the abundance of oil money and

37 Madhavan K. Palat, Anara Tabyshalieva, *History of civilizations of Central Asia (Volume VI)*. Unesco 2005, p. 761.

38 Mino Iranpour, "The first galleries in Iran", in: *Faslname Honar* 58 (2004), p. 119.

the existence of cultural associations in the embassies of Tehran created the conditions for buying and selling works and the artistic economy.³⁹

3.1 Apadana Gallery (established 1949)

The Apadana Gallery was founded by Mahmoud Javadipour, Hossein Kazemi, and Hooshang Ajudani. It was located on Bahar St., at the intersection with Shah Reza St. (now Enghelab Ave.), before Shemiran Square. The gallery was open from September 24, 1949 until the end of March 1950.

The Apadana Gallery was not an art gallery initially. It was the site of a youth association which regularly held cultural events, including short concerts, theatre productions, art exhibitions, lectures on artistic and literary topics, piano and clarinet recitals, etc. A few months before it became an art gallery, an Armenian cultural association performed choral dramas there, and paintings by three Armenian teenagers, Sirak Melkonian, Sarkis Zacharian (Vaspor) and Edic Eivazian, were exhibited to great acclaim.

The term “gallery” first entered Iranian artistic terminology with the opening of the Apadana Gallery. In that year, Hooshang Pezeshknia also published and popularized the first scholarly critiques of art and portraiture.⁴⁰ The Apadana Gallery soon became publicly known as an active art gallery in Tehran. Every day, the city’s newspapers and Tehran radio announced the Apadana Gallery’s working hours and programs in their cultural and artistic news reports.

The first art exhibition at the Apadana Gallery opened on October 20, 1949, showing works by Mahmoud Javadipour. According to newspaper reports, it met with unexpected success. The second exhibition featured works by Mehdi Vishkai, Ahmad Esfandiari, and Hooshang Pezeshknia. Cubist paintings by Jalil Ziapour caused a sensation, and works by Hossein Kazemi depicting people and landscapes of Kurdistan were also displayed. In addition to exhibitions, the Apadana Gallery hosted lectures, slide shows, and painting classes (taught by Mahmoud Javadipour and Hossein Kazemi). Activity at this gallery steadily increased until an unfortunate incident, when Reza Jorjani, one of Mahmoud Javadipour’s close friends and an art fan who had studied art for a time, suffered a cardiac arrest and died while holding a lecture. The Apadana Gallery was temporarily closed, and after a brief period of renewed activity, it was closed down entirely.⁴¹

Date of Exhibition	Exhibitions of Artists:
24 September 1949	Hossein Kazemi and Mahmoud Javadipour
12 December 1949	Hooshang Pezeshknia
13 December 1949-6 March 1950	Hooshang Pezeshknia, Javad Hamidi, Jalil Ziapour, Ahmad Esfandiari, Mehdi Vishkai
6 March 1950	Hossein Kazemi

3.2 Gallery Esthétique (established 1954)

39 Daryush Kiaras asadi, “History of Tehran Galleries (Apadana Gallery) part 1”, in: *Tandis* 192 (2011), p. 12.

40 Daryush Kiaras asadi, “History of Tehran Galleries (Apadana Gallery) part 2”, in: *Tandis* 193 (2011), p. 16-17.

41 Iranpour 2004, p. 121.

The Gallery Esthétique was founded in 1954 by the painter Marcos Grigorian.

In 1950 Marco Grigorian graduating from Kamal -ol -Molk School and then moved to Rome. In 1954, immediately after graduating, he returned to Iran from Italy with what he had learned from the "Expressionism" art school and opened the Aesthetic gallery in Ferdowsi Square in Tehran. The center was a gathering place for young modernists and initiated a collection of Iranian coffeehouses painting a folk genre. He held classes at the gallery. The first exhibition was by Sohrab Sepehri and during the six years of the gallery, solo exhibitions of artists such as Sirak Malekonian, Sohrab Sepehri, Soodabeh Ganjei were held, as well as group exhibitions of works by Marco's students. Marco's purpose in holding these exhibitions was to address modern art and to show the experience of art students in learning painting at university and in private tutoring, and to show the difference between teaching approaches, and of course created a good challenge and reflection in the visual arts community. He challenged modern and traditional art by holding these exhibitions.⁴²

3.3 Modern Art Gallery (established 1955)

In 1955, Jazeh Tabatabai, a sculptor, opened the Modern Art Gallery in 1955, at a time when art galleries were still unusual in Tehran. The Modern Art Gallery was first situated on Bahar St. before moving to its current location on Paez Alley. Since its inception, this gallery has been a gathering place for innovative painters, sculptors, musicians, and artists. The first free verse poetry readings were held in its hall, next to the art exhibitions. It was the only place that hosted performances as well as exhibitions of works by international artists, including Vincenzo Bianchini and Maria Saturi (Italy), Ivan Kurach and Margaret Jahandar (Sweden), and Luis Ledru (USA). Among other activities, this gallery held classes for children and adults on modern painting, sculpture, music, and plastic art (for the theater and cinema). Pupils from primary school through high school could use its facilities free of charge. The hall of the gallery was available to artists for free to hold exhibitions. The gallery organized Iran's first international exhibition of children's paintings, in which valuable prizes were awarded to the best young artists.⁴³

3.4 Atelier Kaboud (1961-1968)

In 1950, Parviz Tanavoli established the Atelier Kaboud by means of public support. This atelier was located at 514 Vali-E-Asr Ave., near the military hospital, and it soon became a gathering place for modernist artists, poets, authors, and filmmakers. The Atelier Kaboud was also the meeting place of one of the first Iranian artists' societies. This group was formally organized with its own rules and regulations. It was called the Group of Contemporary Artists, and it had six members: Marcos Grigorian, Sirak Melkonian, Sohrab Sepehri, Bijan Saffari, Manouchehr Sheibani, and Parviz Tanavoli.⁴⁴ The Atelier Kaboud was both a gallery and a cultural hub for artistic exchange.

According to Parviz Tanavoli, "I held a show in the Atelier Kaboud whenever I made some new works. Those who visited such exhibitions were mainly poets, painters, architects, and filmmakers. These people often bought the artworks."⁴⁵ In fact, the Atelier Kaboud was deemed a base for several writers like Sadegh Choobak, Ebrahim Golestan, Bijan Saffari, Farokh Ghaffari, Nader Naderpour, the poet Esmael Shahroodi and other

42 Ibid, p. 118-133.

43 Daryush Kiaras asadi, "History of Tehran Galleries (Modern Art Gallery)", in: *Tandis* 218 (2011), p. 20-23.

44 Daryush Kiaras asadi, "History of Tehran Galleries (Atelier Kaboud)", in: *Tandis* 201 (2011), p. 20-23.

45 Parviz Tanavoli, *Salt and Bread*, Translated by Solmaz Keshavarzi, Tehran 1991, p. 18.

modernist poets such as Mohammad Ali Sepanloo, Manouchehr Sheibani, and Nosrat Rahmani. “They had discussions there and read from their works. There were no formal invitations and we did not invite them there, but it came about through the friendly relations between poets, painters, and sculptors.” At a group meeting at the Atelier Kaboud, the decision was made to organize a collective exhibition of works by the members of this society, which became a great event. The “Exhibition of Iranian Artists” was held in 1960 in the central hall of the Saderat Bank, and was well received.

The Group of Contemporary Artists believed that Iranian artists should be able to work independently, free of governmental control, and exhibitions should be held without governmental publicity or supervision.⁴⁶ In an internal letter, the members proposed:

- 1- Annually preparing a list of the best painters and sculptors and inviting them to take part in a formal art fair;
- 2- Putting together detailed information on each artist’s biography and oeuvre to distribute to the media;
- 3- Holding individual and collective exhibitions on Iranian and foreign artists with financial support from the government;
- 4- Similar to inviting renowned musicians from abroad to perform in Iran, famous foreign painters should be invited to hold exhibitions in Iran, and their works should be purchased for a museum dedicated to publicly displaying international artwork alongside modern Persian artwork;
- 5- The Faculty of Fine Arts should publish an artistic journal for the scholarly review of art from Iran and throughout the world. The journal should also showcase individual artist’s work.

Artist’s works should be presented and evaluated by other artists rather than by clerical staff or administrative employees with no artistic background or understanding so that the artworks received professional review.⁴⁷

Disappointed by the Iranian government’s reformation of its cultural policy and the lack of activity by the Group of Contemporary Artists, Parviz Tanavoli closed down the Atelier Kaboud and went on a trip to the USA. There he showed works by contemporary Iranian artists in several states. In 1968, he held an exhibition at the Tehran Goethe Institute in collaboration with the Bahman group, including Bahman Mohassess, Abolghassem Saidi, Sohrab Sepehri, Charles Hossein Zenderoudi, and an invited artist, Massoumeh Seyhoun. It was the last effort he made to form a group of artists to promote the independence of the conceptual arts.⁴⁸

3.5 Gilgamesh Gallery (1961-1963)

The Gilgamesh Gallery was founded by Hannibal Alkhas, a sculptor, painter and author, on Vozara St. (now Argentina Ave.), Tehran in 1961. Hannibal Alkhas moved in 1951 to the United States and studied philosophy for three years at Loyola University of Chicago, Illinois. In 1958 he received his Masters of Fine Arts from the Art Institute of Chicago. In 1959, he returned to Iran and began to teach painting, drawing, and art history at The Tehran School of Fine Arts”. During this time, he established the “Gilgamesh” gallery, the first modern art gallery in Iran where aspiring young artists were introduced.

46 See Clode Karbasi, “Parviz Tanavoli”, Translated by Solmaz Keshavarzi, Tehran 2000, p. 71.

47 Karbasi 2000, p. 72.

48 Iranpour 2004, p. 130.

In 1963, he returned to USA and taught art at Monticello Collage, in Illinois, where he became the chairman of the art department.⁴⁹

3.6 Burgess Gallery (1966-1979)

The Burgess Gallery was owned by Afsaneh Baghaei. Burgess was the first active gallery in Iran to establish an art economy in the 1960s in a land that had previously been reserved for the sale of art in rugs and carpets. Borges Gallery exhibited works by artists of the Iranian modern movement with a focus on sales and profitability. This place was the most important and the first arena for exchanging and selling Iranian works of art to Europeans, and it became the springboard for most artists who entered the world art markets in the same decade. The director of this gallery was Ms. Polet, who was French and after her marriage to Kavous Baqaei, she named herself Afsaneh Baqaei. He wanted Iranian art with a touch of ancient art and insisted on selling the works to Europeans. In addition to the works of modern Iranian painters, he also sold Spanish tables and chairs in the same place. Later, with the opening of the gallery basement, he created one of the most modern and diverse The Pawnshop in the capital. The connection of the gallery to the court through Ms. Afsaneh's father-in-law caused important political and court figures to come to this place. In fact, for many years, most of the trinities and furniture of the houses belonging to the court and the wealthy of the capital were provided through this gallery. Most of the visitors and most of the buyers were Europeans living or traveling in Iran. He later divorced his first husband and married Adib Hoveida of the then prime minister's family. This marriage first turned the gallery into a semi-active one and then into a Boutique. She helped young and leading Iranian artists financially by selling their works. Sadegh Tabrizi, Hossein Mahjoubi, Nasser Oveisi and many others sold their first works in this gallery.⁵⁰

3.7 Seyhoun Art Gallery (established 1966)

Gallery management in Iran gradually became more stable and galleries, although few, but for years to display the works of artists. Many artists were introduced to the public through these galleries, but the economy of art and the sale of works of art was not yet the main focus of the galleries' activities, and the gallery was a place to display works. The most important example of this type of gallery was Seyhoun Gallery, which was established in 1966 and now has a history of nearly half a century and played an effective role in introducing artists and their works.⁵¹ The painter Massoumeh Noushin Seyhoun founded this gallery in 1966 with the help of her husband, the artist Houshang Seyhoun. The Seyhoun Art Gallery was one of the first Iranian art galleries, and it is considered the oldest active art gallery in the country today.⁶⁸ Since 1966, the Seyhoun Art Gallery in Iran has flourished thanks to the competent management of Massoumeh Seyhoun. Since the beginning of its activity, the Seyhoun Art Gallery has hosted more than 1,500 exhibitions of Iranian modern art. Some of the artists whose work was displayed in this gallery have become famous, including Jazeh Tabatabai, Sohrab Sepehri, and Massoud Arabshahi.⁵²

3.8 Niazi Gallery (1967-1972; 1972-1978)

49 <http://www.caroun.com/Resume.php?dir=Painting/IranPainting/HannibalAlkhas/Last> seen 11.07.2020.

50 Daryush Kiaras asadi, "History of Tehran Galleries (Seyhoun Gallery part 2)", in: *Tandis* 203 (2011), p. 20-23.

51 Daryush Kiaras asadi, "History of Tehran Galleries (Seyhoun Gallery)", in: *Tandis* 202 (2011), p. 20-23.

52 Daryush Kiaras asadi, "History of Tehran Galleries (Seyhoun Gallery)", in: *Tandis* 205 (2011), p. 12-13.

This gallery was first established in June 1968 to display works by its founder, the painter Manouchehr Niazi. It was first located on the south side of Ferdowsi Square. Manouchehr Niazi only presented his own work until 1971, but in 1972 he moved the gallery to a spacious basement on Abbas Abad St. The new art gallery opened with an exhibition of works by Manouchehr Niazi, attended by Mehrdad Pahlbod, the Minister of Culture and the Arts.

For three weeks in June 1978, Manouchehr Niazi staged the first Iranian art expo in Farah Park (now Laleh Park) in collaboration with Iran Radio & TV (IRIB) and the municipality of Tehran. On the third day, an “art market” was held. This bazaar was the first Iranian outdoor art exhibition, modelled after a similar event that Manouchehr Niazi had attended in Santa Monica, California during a trip to the United States. The art bazaar in Tehran featured a collection of caricatures, Coffee House paintings, Persian miniatures, and a mixture of classical and modern works. The opening ceremony was attended by Empress Farah Pahlavi, the Minister of Culture and the Arts, the mayor of Tehran, and some government officials. Around 90% of the displayed artworks were sold the same day. This was the first time that works by a diverse spectrum of painters were shown together, including pieces by Faramarz Pilaram, Parviz Kalantari, Wahed Khakdan, Mostafa Basiji and Mostafa Najmi. This art expo was the last event held by the Niazi Fine Art Gallery.⁵³

Selected exhibitions

Date of Exhibition	Exhibitions of Artists:
22 June 1968	Founded to display the works of Manouchehr Niazi (the gallery owner)
23-31 August 1968	Firuz Arjomand
2-11 September 1968	A group of students from the Faculty of Fine Arts
12-22 September 1968	F. Arash and Kamal Hiralal
23 September-7 October 1968	Group exhibition
23 October-1 November 1968	Kamal Hiralal
2 November 1968-20 January 1969	Manouchehr Niazi
21 January-19 February 1969	Mir Abdolreza Daryabeigi, Hossein Falahi, Fahimeh Navaei, F. Arash and Manouchehr Niazi
21 March 1969-20 March 1970	Due to financial problems and the gallery owner’s participation in several exhibitions in various places as a featured painter, there was a whole year in which only works by Manouchehr Niazi were displayed.

53 Daryush Kiaras asadi, “History of Tehran Galleries (Niazi Gallery)”, in: *Tandis* 194 (2011), p. 12-13.

Date of Exhibition	Exhibitions of Artists:
The gallery owner's long trips and participation in art exhibits at other Tehran galleries made it impossible to hold special exhibitions at the Niazi Gallery for several years.	
21 March 1976-21 January 1977	Manouchehr Niazi
22 January-15 February 1977	Mohammad Royaye (calligraphy)
24 February-22 March 1977	Hamid Sadeghi (photography)
23 March-4 April 1977	Hossein Falahi
23-25 March 1977	Ery Ervin and Don Melo
5-9 April 1977	In gallery No. 2: Abdoulah Rahimi, Mahmoud Zanganeh, Foad Najafzadeh, Firuz Arjomand
24 April-4 May 1977	Shila Saleh
9-17 May 1977	Mali Sheridan
18-28 May 1977	Mahmoud Zanganeh
12-20 June 1977	Abdoulah Rahimi
22 June-5 July 1977	Group exhibition: Farzaneh Nourzad, Mino Motamedgorji, Mahmoud Zanganeh, Ebrahim Faraji, Mostafa Basiji, Hossein Falahi, Ali Nazerian, Abdoulah Rahimi, Ahadolah Kakavandi, and Saeed Shamseansari
6-20 August 1977	Ali Nazerian, Ghazra Abdolnabi
11-21 September 1977	Foad Najafzadeh and Jazeh Tabatabai
2-17 October 1977	Firuz Arjomand
26 September-6 October 1977	Foad Najafzadeh
6-21 November 1977	Shemuel Katz
23 October-21 November 1977	Ahadolah Kakavandi, Royae, Mahmoud Zanganeh, and Manouchehr Niazi
22 November-11 December 1977	Bahman Rezaei (caricatures)
13-21 December 1977	Ahmad Vakhshuri (photography)
22 December 1977-20 March 1978	Paintings from various exhibits in the year 1977
30 April-20 May 1978	Mostafa Basiji
21 April-20 May 1978	Hamid Sadeghi (photography)
22 May-20 June 1978	Manucheher Moghadam and Houshang Seyhoun

On 23 July 1978, the Niazi Fine Art Gallery was closed and it was relaunched in 2001 on Mohseni Square, Tehran.

3.9 Khaneh Aftab Gallery (1970-1979)

This gallery opened on June 5, 1970. Khaneh Aftab Gallery was located on Roosevelt St. (now Mofateh Ave.) near the Higher Training Center of Tarbiat Moalem University. This gallery was administered by the government and was free to the public. The Ministry of Culture and the Arts later assigned the management of this gallery to a private association of culture lovers. According to its charter, the gallery was financially supported by the Ministry of Culture and the Arts, other cultural institutions, and wealthy artists. Homa Banaei, a gallery expert, was appointed its director by the Ministry of Culture and the Arts. Jazeh Tabatabai and Hossein Kazemi served as jury members and members of the board of directors for some time. By 1974, this was the only governmentally supported art gallery, and during the 1979 revolution it was closed down forever.⁵⁴

3.10 Zorvan Gallery (1973-1975)

The Zorvan Gallery was founded by Gholam Reza Moghadam in December 1973. This gallery was equipped with a pottery and porcelain factory in its basement, which was run by Soosan Varjavand, the director of the gallery.⁵⁵ In November 1975 after the exhibition of Parviz Shapour's works, the gallery closed due to the 6-month trip of Soosan Le Alain Berger and Parviz Varjavand, who were the gallery managers, and then closed altogether. Equipped with an art education system and run by a couple of painters and art lovers, the gallery created a different flow of art for the audience in the 70 decay.⁵⁶

3.11 Sullivan Painting Gallery (1974-1979)

In 1974, the Supreme Council of the Ministry of Culture and the Arts assigned the authority to establish and supervise Iranian art galleries to the secretariat of the Supreme Council of the Ministry of Culture and the Arts (the Department of Cultural Communities). The first license issued in 1974 was for the establishment of the Sullivan Painting Gallery, headed by Mohammad Taghi Siahatgar.⁵⁷

3.12 Ghandriz Hall (1964-1977)

In June 1964, at the peak of his artistic career, Ruyin Pakbaz and eleven other young artists founded the Iran Hall (Talar-E-Iran) at the center of student quarters across from the main gate of the Tehran University. These artists were Faramarz Pilaram, Sadegh Tabrizi, Mohammad Reza Jodat, Ghobad Shiva, Massoud Arabshahi, Mansour Ghandriz, Sirous Malek, Farshid Mesghali, Parviz Mahallati, Morteza Momayez, and Hadi Hazavei. Later, others joined them, including Parvaneh Etemadi, Saeed Shahlapour, Mir Hossein Moosavi, Farshid Maleki, and Garnik Der Hacopian. One year later, only Ruyin Pakbaz, Mansour Ghandriz, and Mohammad Reza Jodat remained.

After the death of Mansour Ghandriz in 1965, Iran Hall was renamed Ghandriz Hall. With the cooperation of other artists and intellectuals, it became a comprehensive art center where 120 exhibitions were held during its 13 years of activity. About 90% of these exhibitions were accompanied by the publication of journals in which the works

54 Daryush Kiaras asadi, "History of Tehran Galleries (Khaneh Aftab Gallery)", in: *Tandis* 191(2011), p. 20-23.

55 Hasan Murizi nejad, "Iranian contemporary artist (Nasser Giv)", in: *Tandis* 250 (2012), p. 26-28.

56 Daryush Kiaras asadi, "History of Tehran Galleries (Ghandriz Hall) part 1", in: *Tandis* 207(2011), p. 12-13.

57 Daryush Kiaras asadi, "History of Tehran Galleries (Ghandriz Hall) part 3", in: *Tandis* 209 (2011), p. 22-23.

shown were critiqued and reviewed and related issues were discussed.⁵⁸ Starting in 1965, the gallery published books, pamphlets, and surveys of paintings, sculpture, architecture, graphic design, etc. Due to limited financial resources and a lack of editorial expertise, these publications suffered in terms of the selection of issues, faulty translation and stylistic errors, but they encouraged the artists' activities.

This art gallery offered an educational program which taught various aspects of modern painting and graphic design by criticizing and reviewing prints of works by some of the world's greatest contemporary artists. These works were compared with samples of traditional Persian art, including images from religious books, photos of ancient Persian handicrafts, and Persian miniatures. The artists' group at Ghandriz Hall also discussed the restoration of national art treasures and analysed the impact of Western art on contemporary Persian art. Their main objective was to identify a starting point for a healthy merging of the two.⁵⁹

In 1969, the group formulated this manifesto:

Perhaps the most logical thing which may be said about our group and painting is that the first effort we made was to identifying issues to which any contemporary artist will inevitably be exposed. In other words, each of us has reached this level of awareness, that under current temporal and spatial conditions, painting is not only a tool for involuntarily discharging the mind's contents by expressing the individual's emotions via the language of color, design, etc. If painting were an abstract process removed from life's realities, then the thoughts and emotions of an artist would not inform his / her original content and reflect its times. Today, we propose the following objectives:

- 1- Rather than national aspects, contemporary Persian art should reflect the status quo of today's Iranian society;
- 2- Classical art should be collected, evaluated, and analysed, and its positive and useful aspects should be selected as a model for today's art;
- 3- Contemporary artists should relinquish individualism and effectively create form and content through a collective and integrated effort;
- 4- The conceptual arts should be developed to a greater extent throughout Iran.⁶⁰

To achieve these objectives, the directors of Ghandriz Hall suggested establishing a "Conceptual Artists' Room" as a center where artists from all different areas of the conceptual arts could be organized and coordinated by its directors. Activities which could take place at this center included forming groups of experts in the various areas, taking measures to collect Western artworks and documents, and reviewing contemporary art in relation to Persian artistic traditions and global contemporary art.⁶¹

3.13 Mehrshad Gallery (1974-1979)

The Mehrshad Gallery opened in November 1974 under the direct supervision of the Ministry of Culture and the Arts. It was headed by Kavous (Piroozi) Pahlavan, who was a graduate of the Agricultural University of Tehran and the University of Fine Arts in

58 Samila Amir Ebrahimi, "Alkhas and Pakbaz", in: *Herfe-Honarmand* 27, (2008), p. 108.

59 Sajad Baghbanmaher, "The 100th Exhibition of Qandriz Gallery, Tehran, October, 1974", in: *Tandis* 330(2016), p. 36.

60 Kiaras asadi Daryush, "History of Tehran Galleries (Ghandriz Hall) part 4", in: *Tandis* 210 (2011), p. 20-2.

61 Akbar Tajvidi, "An Introduction to Iranian Painting", in: *Sureh Andishe* 15(1990), p. 36-43.

Rome. The Mehrshad Gallery was located on north Farah St. (now Sohravardi St.), near the intersection of Mehr Shah St. (now Khorramshahr Ave.) and Nobakht St. (now Arabali St.). Its first exhibit showed classical works by Persian painters, and the opening ceremony was attended by Empress Farah Pahlavi and the Royal Guard along with some cabinet ministers. The mission of this gallery was to discover talented young artists and sponsor them through the Ministry of Culture and the Arts. Exhibitions featured painters from other towns, and evening poetry sessions were held.

The Mehrshad gallery left a great impression by holding several exhibitions of works of Iranian and foreign artists. For example, for two weeks in April 1975, two hundred works were shown, including a collection of paintings, designs, and collages by Iranian artists from other towns and 21 portraits by Max Schwimmer (1895-1960). In April 1976, there was an exhibition on fifty years of Persian graphic design, showing works by three hundred graphic artists. From March through April 1978, there was a one-month exhibit of the works of Victor Vasarely. The last exhibition at the Mehrshad Gallery took place in November 1978 and featured calligraphic works, including pieces by Kabuli. The gallery closed down forever as a result of the unrest and demonstrations that took place in February 1979 in Iran.⁶²

Selected exhibitions

Date of Exhibition	Exhibitions of Artists:
27 October 1974	Collection of 27 works by kamal-OI-Molk
19 November 1974	Clara Abkar, Ali Esfar Jani, Mirza Agha Emami, Zinat Emami, Hossein Al-Tafi, Mohammad Ali Zaviyeh, Hossein Islamian, Abdollah Bagheri, Hadi Tajvidi, Hooshang ghazizadeh Sousan Abadi, Mansoureh Hosseini, Javad Rostam Shirazi, Fakhri Angha, Rasam Arabzadeh, Mahmood Farshchian, Ali Karimi, Misoor al-Maliki, Ali Moghimi, Ali Moti, Reza Fazaeli, Ali Akbar Tajvidi and Ardeshir Takestani
25 January 1975	One hundred posters by European artists Henri Matisse, Marc Chagall, Pablo Picasso, Joan Miró and Wassily Kandinsky
4-20 February 1975	Bahram Aalivandi
1-21 March 1975	Paintings by Tehran children from four to fourteen years old, and a collection of works by another Tehran artist
21 April 1975	Two hundred drawings and collages by Tehran artists
11 May 1975	Max Schwimmer
3 June 1975	64 paintings by Javad Hamidi

⁶² Daryush Kiaras asadi, "History of Tehran Galleries (Mehrshad Gallery)", in: *Tandis* 220 (2011), p. 8-9.

Date of Exhibition	Exhibitions of Artists:
9 July 1975	A Coffee House painting by Fathollah Ghuller Aghasi, Mohammad Modaber, Amin Salmasi, Moein Mosavar, Haurian, Abolhassan Sadighi, Mahmoud Zanganeh, Abdoulah Rahimi and Charles Hossein Zenderoudi
23 July 1975	Themes of the Shahnameh and its epic tales by Mohammad Ali Masoudi and Hashem Khosravani
23 September 1975	Group exhibition
23 October 1975	Four hundred paintings by sixty contemporary calligraphers
18 November 1975	Mohammad Farangi and Khalil Dehghan
28 January 1976	Mojtaba Rabiee, calligraphic works
4 February 1976	Jalaedin Soltani Kashefi
20 February 1976	Hamid Chulakoglu and Mustafa Tutchalep (Turkey), ceramics
21 March 1976	About 800 works by 200 students of science and technology in the field of urban architecture and plastic arts
21 April 1976	Fifty years of Persian graphic design; works by 300 artists
22-29 May 1976	Works by French painters (1960-1975)
23 July-23 August 1976	A collection of folk art: silver and gold embroideries and miniatures
23 October-3 November 1976	A collection of 215 calligraphic artworks by students
6 November 1976	A collection of photographs and replicas; one-week exhibition by the General Directorate of Museums
15 December 1976	Set of paintings entitled "Silk Road" by Ikuo Hirayama
24 December 1976	Asus Navarro and Manuel Felguerez
22 December 1976	Simin Khakpour
21 January 1977	Asadollah Kiani
29 January 1977	Minoos Modaber and Nahid Salian
5 February 1977	Jalil Rasuli
20 February 1977	Pary Mahna
6 March 1977	Aliakbar Safayian

Date of Exhibition	Exhibitions of Artists:
9 April 1977	Sixty works by art school graduates
4 May 1977	Axel Lind
10 May 1977	Collection of wools and watercolors by Houshang Seyhoun
11-25 June 1977	Twenty-five contemporary Polish painters
23 August 1977	Mario Rosareti
17-26 September 1977	Works by Yugoslavian painters
27 September 1977	Mash Ismael
1-30 April 1978	Victor Vasarely
1-30 November 1978	Calligraphic works

3.14 Zand Gallery (1976-1978)

The Zand Gallery was one of the most prominent Tehran galleries of the 1970s, although it was not open for long. It was highly influential and set artistic trends by identifying key figures and works of modern painting in Iran. The gallery officially opened on 3 May 1976 with an exhibition of works by Michelis Markoulakis entitled “Five Years in Iran”. It was initially located at 32 Toor Alley (above Zafar Ave.), then on Jordan St., until in 1977 it was finally moved to the A.S.P. complex on Mohammad Reza Ave., which was blocked by demonstrations in 1978 and was renamed Enghelab St. after the revolution. The gallery was owned by Homa Zand and Freydoon Avoo, who were both designers, graphic artists and painters. They entered into a three-year agreement with the following twenty-two stylist painters to display their works: Nasser Assar, Freydoon Avoo, Kamran Diba, Monir Shahroudy Farmanfarmaian, David Hackney, Michelis Markoulakis, Raphael Mahdavi, Leyly Matine-Daftary, Sirak Melkonian, Ardeshir Mohasses, Claes Oldenburg, Mohammad Radvand, Bijan Saffari, Tony Shafrazi, Karl Schlamming, Parviz Tanavoli, Cy Twombly, Andy Warhol, Manouchehr Yektaei, Firooz Zahedi, Charles Hossein Zenderoudi, and Freydoon Farsaei. Silkscreen replicas of some of the artworks were available for purchase.⁶³

Selected exhibitions

Date of Exhibition	Exhibitions of Artists:
3-16 May 1976	“Five Years in Iran”, Michelis Markoulakis
23 July-21 September 1976	A collection of Works by contemporary Iranian painters, many of whom were members of the gallery
23 September-14 October 1976	Charles Hossein Zenderoudi
15 December 1976	Fereydoon Ave

63 Daryush Kiaras asadi, “History of Tehran Galleries (Zand Gallery)”, in: *Tandis* 196 (2011), p. 12-13.

Date of Exhibition	Exhibitions of Artists:
30 December 1976-10 January 1977	Kamran Diba
11-27 January 1977	Manouchehr Yektaei
21 April-5 May 1977	Douglas James Johnson
11-20 May 1977	Tony Shafrazi
23 September-14 October 1977	Leyly Matine-Daftary
4-23 November 1977	Nasser Assar
26 November-13 December 1977	David Hockney
17-31 December 1977	Mohammad Radvand
9-28 January 1978	Karl Schlamming
1-21 February 1978	Ardeshir Mohasses

3.15 Sheikh Gallery (1977-1978)

The Sheikh Gallery was established at 32 8th St., Bucharest Ave. in Tehran by Golnar Sheikh. She was a graduate of the Art University of Vancouver, Canada, where her studies focused on museum and cultural center administration. During the brief term of her management of the Sheikh Gallery, she greatly influenced cultural trends and the gallery-holding profession in Iran. The spaces Sheikh created in this gallery were based on her observations of galleries in London. She opened a public library in the gallery as well and provided a free atelier for artists who lacked a studio in which to paint. The Sheikh Gallery was founded in April 1977, and it closed down at the beginning of 1978 in the wake of the revolutionary movement. Several years after the Islamic Revolution, the Sheikh gallery resumed its activities under its former management. It was one of the first successful galleries after the Islamic Revolution.⁶⁴

3.16 Lito Gallery (1971-1979)

Social conditions in the early 1970s created the space for the unprecedented establishment of public galleries and private galleries. May 22 1971 Lito gallery was established by Goli Moghtader to display the lithographic works of the world's artists.

The Lito Gallery was smaller than other galleries of its time. It primarily promoted young and emerging artists, with a focus on modern art. The works presented at this gallery were made by young people who worked empirically, abstractly and intuitively. Because of its limited space, the accepted works were generally small in size. The Lito Gallery was located on Aban Street in Tehran. When it closed, its premises were transformed into a barbershop.⁶⁵

Selected exhibitions

Date of Exhibition	Exhibitions of Artists:
19-22 March 1972	Sohrab Sepehri

64 Daryush Kiaras asadi, "History of Tehran Galleries (Sheikh Gallery)", in: *Tandis* 197(2011), p. 12-13.

65 Daryush Kiaras asadi, "History of Tehran Galleries (Lito Gallery)", in: *Tandis* 193(2011), p. 12-13.

Date of Exhibition	Exhibitions of Artists:
21 April-21 May 1972	Massoud Arabshahi
22 may-19 June 1972	Lithographs by some of the world's greatest artists, including Salvador Dalí, Camille Pissarro and Claude Monet
23-22 October 1972	Lithography
20 February 1973-6 March 1974	Ismael Tavakoli (Mash Ismael)
7-20 March 1973	F. Arash
21 March-19 April 1973	Lithographs from the previous year
21-27 April 1973	Leonor Fini
28 April-5 may 1973	Susan Farjam and Mohsen Vaziri Moghaddam
6-20 May 1973	Vincenzo Bianchini
23 August 1973-20 March 1974	Lithographs by some of the world's greatest artists
27 April-11 may 1974	Ghasem Hajizadeh
12-20 May 1974	Barbar Zohrei
22 May-21 September 1974	Lithographs by some of the world's greatest artists
6-21 November 1974	Leonor Fini
8-21 December 1974	Parviz Tanavoli, silkscreens
23 December 1974-2 January 1975	Zahra Khajenouri
5-15 January 1975	Sima Barzegar, photography
25 January-3 February 1975	Mohammad Pouladi
4- February-19 March 1975	Lithographs by some of the world's greatest artists
23 April-10 May 1975	Morrill Siduni
10-26 May 1975	Mohammad Ehsaei
14-22 September 1975	Ardeshir Mohasses
23 September-19 October 1975	Maryam Javadi
23 October-6 December 1975	Mojtaba Siadati
7-17 December 1975	Marcos Grigorian
29 December 1975-18 January 1976	Nahid Haghghat
18-28 January 1976	Freidun Aave

Date of Exhibition	Exhibitions of Artists:
20 February-5 March 1976	Ashur Banipal
21 March-19 April 1976	Lithographs by some of the world's greatest artists
21 April-5 May 1976	Morrill Siduni
23 May-12 June 1976	Mojtaba Siadati
23 July-1 October 1976	Lithographs by some of the world's greatest artists
2-22 October 1976	Reza Jian
23 October-21 November 1976	Jafar Ruhbakhsh
22 November-10 December 1976	Bijan Basiri
16-26 December 1976	Lithographs by European and Iranian artists
1-15 January 1976	Nahid Haghghat
29 January 1977	Foad Najafzadeh
30 January-22 February 1977	Nasser Assar
23 February-10 March 1977	Mojtaba Siadati
21-20 March 1977	Hossein Kazemi
21-29 April 1977	Abbas Moayeri
6-18 November 1977	Farhad Estoni
4-14 December 1977	Mina Vosoughinuri
15 December 1977-21 January 1978	Abbas Attar, photos from the wars in Vietnam and Beirut
22 January-6 February 1978	Homa Khoshbin
6-19 February 1978	Ali Nazerian
20 February-20 March 1978	Davoud Shahidi
21 March-5 April 1978	The exhibition featured Works by a group of Iranian painters and a collection of lithographs
6 April-5 May 1978	Lithographs, maps and gravures from the 9 th , 10 th and 11 th centuries, from the Randall and Harriet Crowley collection
7-21 May 1978	Morrill Siduni

Date of Exhibition	Exhibitions of Artists:
22-31 May 1978	Lithographs by Salvador Dalí, Pablo Picasso, Andy Warhol, Pierre Soulages, Fernand Léger, Hans Hartung, and other contemporary Western artists

4 Modern art exhibitions in Iran (from 1950s to 1979)

From the end of 1950s through the 1960s, modernist art became established in Iran. During those years, art Biennales were held in Tehran. Although there were only five Biennales, these had a lasting effect on artistic trends in Iran. Similarly, modern art was fostered in Iran through the support and employment of modernist artists by the Ministry of Culture and the Arts, by the opening of several art galleries, through various forms of sponsorships by governmental and private sector institutions, including the purchase of artworks, the establishment of the Farah Pahlavi Foundation 80 (which was affiliated with the royal court), and through the establishment of the Faculty of Fine Arts at Tehran University in 1949.

Support for artistic activities also nurtured several artistic trends that stemmed from classical Persian art and visual traditions. These years saw a calligraphy revival and the birth of the Saqqakhaneh movement. About two decades after the establishment of the Faculty of Fine Arts, a generation of active and successful painters appeared, including Marcos Grigorian, Javad Hamidi, Nasser Ovissi, Jazeh Tabatabai, Hannibal Alkhas, and Sohrab Sepehri.⁶⁶ A number of large collective exhibitions took place, showcasing the work of contemporary Iranian painters. There were fifteen large exhibitions in all, including nine Tehran Biennales. All were held in Tehran; no similarly significant art events took place in any other cities in Iran.

Two exhibitions were held in 1945 and 1946, the first at VAUX House, which belonged to the Iran-Russia Cultural Association, and the second at the royal palace of Shah Mohammad Reza Pahlavi, in which paintings and works of sculpture were displayed. The 1946 exhibition was called the “Iranian Fine Arts Expo”. It was the foremost artistic event before the 1st Tehran Biennale was held in 1958. Thereafter, Biennales for painting and sculpture were regularly held in Tehran for nearly a decade, taking place in 1960, 1962, 1964, and 1966. In addition to introducing the Iranian public to contemporary and modern Persian painting, the broad-based nature of the Tehran Biennales also served to promote many artists and emerging artistic trends.⁶⁷ Furthermore, selected artists’ works were sent from the Tehran Biennales to the Venetian Biennales. After several decades of dormancy, the Tehran Biennale was relaunched in 1991.

4.1 International exhibitions and the Tehran Biennales

In 1958, the Iranian government demonstrated its acceptance and support of modernist conceptual artists by holding the first Tehran Biennale of contemporary art, which was sponsored by the Ministry of Culture and the Arts. For 10 years, miniaturist and realist painters had been working toward the goal of advancing the formal art scene beyond the Kamal-ol-Molk style of painting. A review of the five Tehran painting Biennales and their accompanying catalogues indicates that the order of preference and composition of the artworks on display at each of these Biennales closely followed developments in the power struggles between conceptual artists as well as in Iranian society at large. Like many other contemporary artists, conceptual artists considered themselves to be intellectuals and social leaders. Achieving modernity in their artistic works typically served as a means of defining the artist’s historical position and compensating for hundreds of years of lag. The catalogues of the Tehran Biennale (1958-1966) also indicate an ongoing emphasis on the production and display of modern art with national characteristics, including Persian miniatures with modernist elements in the later years.

66 Mostafa Mohajer, “Tehran Painting Exhibitions and Biennials Part One”, in: *Tajasomi* 1(1998), p. 42.
67 Mehdi Bahrami, “Painting expo and Iranian fine arts”, in: *Payam-e-no* 5 (1945), p. 43.

With the support of the Ministry of Culture and the Arts, the first and second generations of Iran's modernist painters participated in five Biennales which were in line with the government's modernization policy and reflected changing national art trends and tastes. Works by 54 Iranian artists were shown at the 1st Tehran Biennale, and works by 39 Iranian artists were exhibited at the 5th (and final) one. Fewer Iranian painters were featured at the last Tehran Biennale before the Islamic Revolution due to the inclusion of painters from Turkey and Pakistan. Disputes between the Farah Pahlavi Foundation and the Minister of Culture and the Arts led to the end of the Tehran Biennales.⁶⁸

Some measures taken by the royal court (through the Farah Pahlavi Foundation) to support the arts include establishing the Kanoon Parvaresh Center (for children and teens), holding the Shiraz Art Festivals, and opening the Contemporary Arts Museum in 1977, where Kamran Diba (a cousin to Empress Farah Pahlavi) was one of the main designers and advisors. The 1960s and 1970s were the most productive decades for modernist painters, decades which coincided with the growth and strengthening of technocracy and the emergence of a thin but strong stratum of modern middle class (bourgeoisie). These dynamic years began in 1959 with the Shah's marriage to Farah Diba and the establishment of the Farah Pahlavi Foundation, and came to an end in 1979, the year of the Islamic Revolution. Oil prices began to rise in 1973, ushering in a period of relative prosperity in Iran. This facilitated the creation of a great number of cultural institutions over the next twenty years, including Reza Abbasi Hall, the Kanoon Parvaresh Center, Rudaki Hall, the Supreme Council for Culture and the Arts, the Superior School of Cinema and TV, the City Theater, the Tehran Movie Festival, the Reza Abbasi Museum, the Carpet Museum, and the Contemporary Arts Museum. Many other organizations were founded during this period, and at the same time art journals such as the *Rudaki Journal* were launched. Events such as the 2,500 Year Festival and the Shiraz Art Festivals were held. During those years, the House of Agriculture was built, and its walls were adorned with many modernist paintings. The Behshahr Industrial Group, the first wholesaler in the private sector, sponsored the first Art Expo in Tehran and bought many paintings. After the final Tehran Biennale in 1966, the Farah Pahlavi Foundation continued to support cultural exchange between Iran and the West at the highest level, especially in the field of painting. Several exhibits of Iranian painters were held at art centers in the USA and Europe, which opened the foreign market to them.⁶⁹

One of the great art expos held in 1970s was the Iranian Contemporary Art Expo, which occurred on the 50th anniversary of the Iran-US Association in Tehran. The first part of the expo featured works by Iranian painters from 1901-1945; the second part focused on works by contemporary painters from 1952-1966, while the third part covered works from 1967-1976. This event did not offer a comprehensive survey, but provided a good overview.

Another great art expo, the International Art Fair in Tehran, was a serious attempt to fill a gap in the realm of the conceptual arts in Iran during this decade. The event first took place in Tehran from December 22, 1975 to January 31, 1976. It focused on painting, sculpture, and architecture and was held with the participation of the Parisian Salon d'Automne and French galleries along with Iranian artists. According to a critic in the *Rudaki Journal* No. 65, the wide range of foreign modern works on display was somewhat overwhelming as the Iranian public lacked previous exposure.⁷⁰

68 Setare Minofar, "Calendar appended", in: *Herfe-Honarmand* 18 (2006), p. 48.

69 Iman Afsarian, "Biennial of the power- competition of painter over quartile capitals regarding field of political power" in: *Herfe-honarmand* 5(2012), p. 142.

70 Mohamad Hasan Hamed, "Do nat Say Saghakhane (conversation with Hossein ZendeRoody), in: *Tandis* 96 (2005), p. 10-11.

The International Art Fair was also tasked with presenting works by Iranian artists in guest countries during 1976 and 1977. The first opportunity was the Art Basel Biennale in 1976, which featured the greatest collective presence of a notable group of Iranian contemporary painters and sculptors at an overseas exhibition until that time. Works by 15 Iranian painters and sculptors were displayed at the Washington Art Exhibition in May 1977.

4.2 The Tehran Biennales

In total, no more than fifteen collective art fairs were held in Iran during the Pahlavi period, all of which took place in Tehran. The foremost art events were the Tehran Biennales. The focus of the Tehran Biennales was on modern art, so works by traditionalists (miniaturists) and realist artists were not displayed. Immediately after each Tehran Biennale, selected works were sent to the international Venice Biennale. The displayed works clearly demonstrated the particular style and taste of the individual artists, so rehashed works emulating other artists or Western art were not accepted.

Overview of the five Tehran Biennales

Tehran Biennales	Place	Dates	Number of artworks
The 1 st Biennale	Abyaz Palace	14 April 1958	63 artworks by 48 participants
The 2 nd Biennale	Abyaz Palace	April-May 1960	222 artworks by 68 participants
The 3 rd Biennale	Abyaz Palace	April-May 1962	700 artworks by 103 participants
The 4 th Biennale	Abyaz Palace	April-May 1964	219 artworks by 109 participants
The 5 th Biennale	Museum of Anthropology	June-July 1966	59 artworks by 29 Iranian participants

4.2.1 The 1st Tehran Biennale (14th April 1958), Abyaz Palase

The Tehran Biennales came about through the efforts of the painter Marcos Grigorian, who graduated from an art school in Italy. Grigorian had visited the Venice Biennale and suggested holding a Biennale in Tehran as well. The 1st Tehran Biennale was held under the auspices of the State Fine Arts Council with the cooperation of the Deputy Minister of Culture and the Arts. It took place for one day only on April 14, 1958 in Abyaz Palace in Tehran. This Biennale was the first appropriate and serious platform for the display of modern art in Iran since the establishment of Tehran University's Faculty of Fine Arts. News reports which appeared six months before the 1st Tehran Biennale announced that the State Fine Arts Department intended to hold a Biennale every two years, just before the Venice Biennale. The national exhibition in Tehran was created so that modernist painters, sculptors, and designers could participate in the Venice Biennale and expose their works to the international public and jury. This would further the development and progress of national arts like painting, sculpture and design, and it would also enable Iranian artists to achieve a valuable and effective standing

in the global art scene.⁷¹ Holding the Tehran Biennale should serve as a first great stride toward catching up with the modern art world. One of the organizers lamented that it was being held with nearly half a century's delay.⁷²

In the preface to the catalogue of the 1st Tehran Biennale, Ehsan Yarshater wrote that after the decline of miniature and wall painting toward the end of the Safavid dynasty and the end of dominance by the Kamal-ol-Molk style, it was time for Persian painting to depart from its narrow path and enter the mainstream. At the same time, the 1st Tehran Biennale showed more than ever that modern painting in Iran had passed through its beginning phase and grown into a movement which drew potential talent and cultivated more sophisticated tastes. Modern painting had already entered the mainstream, and its influence extended to all cultural domains that interpreted the image, including Persian poetry, architecture, and music.⁷³

Some of the artists who participated in the 1st Tehran Biennale were Sohrab Sepehri, Edik Aivazian, Sirak Melkonian, Ahmad Esfandiari, and Changiz Shahvagh. These artists had mainly moved beyond Naturalism by this point and were considered great successes. A noticeable aspect of some of their work was attention to national and ethnic traditions, which has been identified as integral to the work of several modernist Iranian painters since the 1960s and which became more pronounced after the 3rd Tehran Biennale. Of the artworks shown at the 1st Tehran Biennale, 14 were selected for display at the Venice Biennale, including paintings by Monir Shahroudy Farmanfarmaian and Sohrab Sepehri.

The jury of the 1st Tehran Biennale included three Italian and two Iranian judges:

- Irene Brin
- Professor Gaspero Del Corso
- Professor Giovanni Caradente
- Mohsen Foroughi
- Ehsan Yarshater⁷⁴

Names of the participants in the 1st Tehran Biennale and the titles of their works:

	Name of Participant	Artwork
1	Abrahamian, Emma	Still Life
2	Abrahamian, Jorj	Northern Tehran
3	Adamian, Edvard	Self-Portrait
4	Aivazian, Edik	Abstract

71 Shahrooz Nazari, "New saghakhane", in: *Tandis* 96 (2007), p. 7.

72 Mohammad Hassan Hamed, "Do not say Saghakhane" (conversation with Charles Hossein Zenderoudi), in: *Tandis* 96 (2005), p. 10-11.

73 Akbar Tajvidi, 1thTehran Biennial, Exhibithion. - Cat.Tehran 1958, p. 12.

74 Mostafa Mohajer, "Exhibitions and the Biennale of Painting in Tehran", in: *Honarhaye Tajasomi* 1 (1998), p. 42.

	Name of Participant	Artwork
5	Akhundzadeh, Talaat	Landscape
6	Asslanian, Seda	Drawing
7	Azizi, Houshang	Harlot
8	Bahramian, Garnik	Landscape
9	Ellian, Neli	Picnic
10	Esfandiari, Ahmad	Still Life
11	Farzam, Kurosh	Shepherd
12	Forozi, Reza	Old Man
13	Ghaemi, Hassan	Woman Threading a Needle
14	Grigorian, Marcos	Sun & Image
15	Hakimi	Composition/ Portrait
16	Hamidi, Javad	Bones
17	Haroutonian, A.	Woman and Pipe
18	Hosseini, Mansoureh	Roman Yard
19	Iranpoor, Goli	Maternity/ Figure
20	Kardan, Parviz	Mosque & Woman
21	Karimi, Masoud	Duet/ Relaxation
22	Kian, Ava	Still Life
23	Lucas, Shin	Still Life
24	Malek, Sirous	Still Life
25	Melkonian, Sirak	Veiled Women/ Lino-Cut
26	Minasian, Artoun	Adam & Eve
27	Minasian, Ashut	Musicians/ Giraffe
28	Mohasses, Ardeshir	Drawing
29	Mohtasham, Shahrzad	Congregation
30	Momayez, Morteza	Woman and Coat Stand/ Abstract
31	Montakhab, Farshad	Houses
32	Ovissi, Nasser	Sad Saghi
33	Raghebi, Aziz	Blind Owl
34	Riahi, Lale	Composition/ Chadori”
35	Sabi, Farideh	Still Life
36	Salahshoor, Kourosh	My Dream/ Anahita

	Name of Participant	Artwork
37	Sedigh, Mohammad	Man with a Pipe
38	Sepehri, Sohrab	Still Life
39	Shahrudy Farmanfarmaian, Monir	Abstract
40	Shahvagh, Changiz	-Chadori -The Girl
41	Sheibani, Manouchehr	Lovers/ Women of the South
42	Shirvan, Tamarai	Merrymakers
43	Simonian, Edward	Portrait
44	Tabatabai, Jazeh	Pigeon Breeder
45	Tanavoli, Parviz	Mourning Call/Progressio/ Maternal Love
46	Voskanian, Rostom	Bust
47	Yahyeavi, Alireza	Still Life
48	Ziapour, Jalil	Zeinab Khatoon

4.2.2 The 2nd Tehran Biennale (April-May 1960, Abyaz Palace)

This Biennale began with the election of Akbar Tajvidi as the secretary of Biennial. This biennial Held by Ministry of Culture and the Arts (International Relations and Publications department), In Abyaz Palase and lasted for a month.

2nd Tehran Biennale was the largest exhibition in Iran, after an exhibition held in 1946 at the Iran and Soviet Association at Alireza Pahlavi Palace. The artistic developments of contemporary Iran and the welcome of young artists were the focus of the organizers of this biennial.

Akbar Tajvidi in the introduction from the catalogue of the 2nd Tehran Biennale wrote:

It is the time to work on evaluation approaches to the last days and what it tended to weirdness and strangeness and or allurement and stimulation of ordinary people, downplayed and it is replaced by main aspect and major nature of art. If a reliable portrait or sculpture is manifested it is due to this fact regardless of coquetries and manifestations of lines and designs, it includes a new insight with a certain feeling and/ or original perception. From this point of view, Tehran Biennale-1960 should be taken into consideration since it could be easily seen that they had no purpose except for innovation in theme and incorporation of certain feelings and thoughts in portraits and sculptures...⁷⁵ This exhibition has not been held in order that the opponents of this battle to have opportunity to emerge in a calm before storm...⁷⁶ It is not stipulated to select certain technique among these artistic styles and impose to other styles, nevertheless it is ultimately intended to gather

75 Akbar Tajvidi, 2thTehran Biennial, Exhibithion. - Cat.Tehran 1960, p. 11.

76 Exhibithion - Cat. Tehran 1960, p. 12.

works of all real artists in this fair and draw an accurate chart from quantity and quality of visual arts in nowadays Iran.⁷⁷

The works presented in this period were very diverse. The works on display at the 2nd Tehran Biennale clearly show the two main tendencies of Iranian modernist painters in the late 1950s: The first was the tendency towards abstract painting, which had been seen in artists' works for some time. Which was formed with the return of some artists from Europe. The 2nd biennial was a serious show of this style? And the second trend was Iranian and traditional and folklore subjects who tried to give a national identity to their works by using traditional Iranian art designs. This was the beginning of the Saqqakhaneh movement that it references to traditional forms in Iranian folk and religious art played a key role, as it reached its peak in the 3rd Tehran Biennial.

Members of the jury:

- Gino Bacchetti, Inspector General of Fine Arts at the Italian Ministry of Culture and the Arts, and chairman of the Italian Contemporary Arts Department and the Roman Fine Arts Exhibitions
- Frank Elgar, art critic, art historian and director of the Population of Art Lovers in Paris
- Kurt Martin, director of the Munich Gemäldesammlungen (painting museums of the Free State of Bavaria, Germany)
- Georges Pillment, art critic and vice-chairman of the International Press Syndicate
- Mohsen Foroughi, professor and dean of the Faculty of Fine Arts at Tehran University
- Mohsen Vaziri Moghaddam, professor at the Faculty of Fine Arts at Tehran University
- Parviz Moayed Ahd, associate professor at the Faculty of Fine Arts at Tehran University

Names of the participants in the 2nd Tehran Biennale and the titles of their works

	Name of Participant	Artwork / Material and size
1	Azari, Nina	Garden Party / Oil on canvas, 60×70 cm
2	Azemoun, Mehdi	Bunch of Flowers / Gouache, 42×63 cm
3	Aivazian, Edik	Refinery / Drawing, 41×28 cm
4	Azizi, Houshang	Portrait / Oil on canvas, 37×47 cm
5	Avakian, Sergei	Portrait / Gouache, 43×26 cm

⁷⁷ Ibid. p. 13.

	Name of Participant	Artwork / Material and size
6	Ameri, Javad	Landscape / Oil on canvas, 58×78 cm
7	Anush	In Bath
8	Badimassoud, Yahya	Composition / Gouache, 28×40 cm
9	Bahramian, Garnik	Saqqakhaneh / Oil on canvas, 45×59cm
10	Bangiz, Reza	Phoenix / Gravure, 74×49 cm
11	Zenderoudi, Charles Hosseini	Portrait / Oil on canvas, 45×29 cm
12	Chehre Nazi	Rainbow / Oil on canvas, 45×47 cm
13	Daroudi, Iran	New York / Oil on canvas, 140×140 cm
14	Davoudi, Aliasghar	Lovers / Oil on canvas, 50×70 cm
15	Esfandiari, Ahmad	Still Life / Oil on canvas, 60×40 cm
16	Elian, Neli	Lonely / Aquarelle, 35×24 cm
17	Forsi, Bahman	Story / Oil on canvas, 70×45 cm
18	Farmanfarmaian, Lili	Portrait / Oil on canvas, 64×74 cm Landscape / Oil on canvas, 68×53 cm
19	Forouzi, Reza	Model / Gouache, 40×29 cm
20	Gueverguise, Alex	Untitled / Oil on canvas, 101×77 cm
21	Golzari, Behrouz	By the River Seine / Aquarelle, 32×22 cm
22	Golzari, Behrouz	Move / Drawing, 61×48 cm
23	Ghahremani, Farhang	Grapes / Oil on canvas, 69×51cm
24	Ghaemi, Hassan	Ghasemabadi Women / Oil on canvas, 122×216 cm
25	Haji-Nouri, Hassan	Praying / Sculpture
26	Hamidi, Javad	Nude / Oil on canvas, 73×48 cm
27	Jazani, Heshmat	Woman and Mirror / Oil on canvas, 78×51 cm
28	Kazemi, Hossein	Untitled / Gouache
29	Khosravian, Keivan	Abstract / Gouache, 70×34 cm
30	Lukas	Planet / Oil on canvas, 72×50 cm
31	Hosseini, Mansoureh	Abstract / Oil on canvas, 30×40 cm
32	Matin Daftary, Leyli	Portrait / Oil on canvas, 44×58 cm
33	Malek, Sirous	Cock / Gouache, 61×39 cm Drawing
34	Mohkami, Majid	bas-relief / Oil on canvas, 22×26 cm
35	Magardijian, Manush	Landscape / Oil on canvas, 57×43.5 cm
36	Momayez, Morteza	Composition / Oil on canvas, 56×79 cm

	Name of Participant	Artwork / Material and size
37	Mohasses, Ardeshir	Drawing / 14×21 cm
38	Mohassess, Bahman	Composition / Gouache, 49×68 cm
39	Minasian, Hartun	Abstract / Oil on canvas, 58×37 cm
40	Omoumi, Abolfazl	Hunting Ground / Oil on canvas, 123×75 cm
41	Manighalam, Tamara	Abstract / Oil on canvas, 50×40 cm
42	Ovissi, Nasser	Drawing Bride / Oil on canvas, 120×90 cm
43	Pirdavari, Houshang	I'm Afraid of God
44	Rezaei, Manouchehr	Abstract / Gouache, 80×60 cm
45	Rahimi, Fereidoun	Jar / Oil on canvas, 71×59 cm
46	Rakhsha, Mehrangiz	Composition / Oil on canvas, 69×99 cm
47	Voskanian, Rostam	Shiraz's Girl / Oil on canvas, 74×62 cm
48	Sepehri, Sohrab	Untitled / Aquarelle, 70×50 cm
49	Sheibani, Manouchehr	Composition / Oil on canvas, 70×84 cm
50	Sadighi, Mohammad	Gypsy Girl / 16×11 cm
51	Saffari, Bijan	Woman with Hookah / Aquarelle, 68×48 cm
52	Saidi, Abolghassem	Winter / Oil on canvas, 87×145 cm
53	Shayans, Mary	Landscape / Oil on canvas, 69×84 cm
54	Shahvagh, Changiz	-Squat / Plaster -Composition / Oil on canvas, 40×61 cm
55	Shahroudy, Monir	-
56	Nazarian, Setrak	Composition / Oil on canvas, 88×62 cm
57	Molamas Sara, Shahrzad	Girls / Oil on canvas, 80×60 cm
58	Simonian, Edward	City Park / Oil on canvas, 42×62 cm
59	Tabatabai, Jazeh	Roaster / Oil on canvas, 109×139 cm
60	Tavakoli, Mohammad	Sculpture / Plaster, H 26 cm
61	Tanavoli, Parviz	-Chariot of Darius / Sculpture, Bronze, -Blue Dove / Gouache, 29×30 cm -Farah Diba / gravure, 42×40 cm
62	Vakili, Aghdas	Bartender / Oil on canvas, 71×48 cm
63	Veram, Nazarian	Uncertain / Oil on canvas, 100×72 cm
64	Vaziri, Mohsen	Rhythm Movement / Oil on canvas, 105×151 cm
65	Vaziri, Farahani Parviz	Untitled / Copper, 46×60 cm

	Name of Participant	Artwork / Material and size
66	Ziapour, Jalil	Quchani Woman / Oil on canvas, 200×83 cm
67	Zandnia, Ardeshir	Flower / Gouache, 28×36 cm
68	Zanganeh, Mahmoud	Behind the Castle / Pencil, 48×34 cm

2nd Tehran Biennale results:

	Name of Participant	Prize
1	Vaziri Moghaddam, Mohsen	Grand Prize of 25,000 rials
2	Sepehri, Sohrab	Grand Fine Arts Award of 20,000 rials
3	Shahvagh, Changiz	Second Fine Arts Award of 10,000 rials
4	Saidi, Abolghassem	Second Fine Arts Award of 10,000 rials
5	Bangiz, Reza	Second Fine Arts Award of 10,000 rials
6	Ziapour, Jalil	Gold medal
7	Kazemi, Hossein	Gold medal
8	Saffari, Bijan	Gold medal
9	Golzari, Behrouz	3-month scholarship to Shiraz and Isfahan, Iran
10	Ovissi, Nasser	3-month scholarship to Shiraz and Isfahan, Iran
11	Hosseini, Mansoureh	Letter of commendation
12	Rakhsha, Mehrangiz	Letter of commendation
13	Daroudi, Iran	Letter of commendation
14	Pirdavari, Houshang	Letter of commendation
15	Momayez, Morteza	Letter of commendation
16	Voskanian, Rostom	Letter of commendation
17	Zenderoudi, Charles Hossein	Letter of commendation

4.2.3 The 3rd Tehran Biennale (April-May 1962), Abyaz Palace

Akbar Tajvidi In the introduction from the catalogue of the 3rd Tehran Biennale wrote:

Many activities and daily events of the world are like mirrors that is given to human for looking at his/ her face; each of the multiple worlds of politics, economy, knowledge, and art have many mirrors of this kind. Tehran Biennale is also one of these mirrors; it is a mirror, which has been exposed to the face of our art in order to display the latest

image of it.⁷⁸ During four springs, our artistic community has looked at this face in the mirror, and currently, it is going to see its third image in the fifth spring as well.

During two visits, Biennale mirror clarified two important points for our artists. First, it revealed the appearance of their art for them with all diversions and proper trends and or all hideous and beautiful natures and stimulated them to deliberate and to try for making improvement. Secondly, there is no dispute that it led the contemporary art, which is full of various techniques and tendencies, toward the selection of a relatively national and Iranian route.⁷⁹

The 3rd Tehran Biennale was held in Abyaz Palase during April and May 1962 under the auspices of the Ministry of Culture and the Arts. It was organized by Hayedeh Ghareh Gozloo, Ali Akbar Tajvidi, Bijan Saffari, Jalil Ziapour, Hooshang Kazemi, Parviz Moayed Ahd, and Nader Naderpour head of the International Relations and Publications department of the State Fine Arts Council, who also cooperated in the first selection of works. Ali Akbar Tajvidi was the secretary-general of the 3rd Tehran Biennale, while Changiz Shahvagh was responsible for coordinating and ordering the exhibition.

The presence of Iranian artists in the international arena was much discussed during this period. The country's art authorities continued to insist on supporting modernist art that promoted a national style. Many artists tried to synthesize modernism and tradition. Some, like Nasser Ovissi, drew inspiration from Qajar period paintings. By contrast, Hossein Kazemi and Mohsen Vaziri Moghaddam, who had included elements of traditional Iranian painting in their earlier works, turned to pure abstraction. Charles Hossein Zenderoudi, Mansour Ghandriz, Massoud Arabshahi, Parviz Tanavoli, Nasser Ovissi, Sadegh Tabrizi, Jazeh Tabatabai, Faramarz Pilaram, and others used visual elements of traditional culture and motifs. This led art critic Karim Emami to coin the term "Saqqakhaneh" to describe the style of painting. By the 3rd Tehran Biennale, modernism had become established, and the Saqqakhaneh artists shone brightly and received many awards. The 3rd Tehran Biennale may be considered the most important Biennale in terms of introducing the Saqqakhaneh movement to the Iranian and international art scene.

While the artists tried to work in modernity, they also considered traditional Iranian art. They tried to link modernism to the artistic entities of Iranian culture. This mess started from the first biennial and seemed more in the third biennial. According to critic and author Hadi Seif: "Gratitude for the artistic values of a society that has long forgotten an era of indifference."⁸⁰

The 3rd biennial was an attempt by Iranian artists to give national identity to Iranian art, as some called it the "Iranian School of Art". The participation of painter artists in this biennial was wider than before. Along with the tendencies of traditionalism, what was more obvious was the dominance of abstract works.

Members of the jury:

- Giulo Carlo Argan, professor of modern art history at the University of Rome and head of the Italian Art Critics Association

78 Akbar Tajvidi, 3thTehran Biennial, Exhib- Cat.Tehran 1962, p. 10.

79 Ibid, p. 11.

80 Hadi Seif, "Third Biennial (Moving towards an Iranian School", in: *Rastakhiz* 794 (1977), p. 7.

- Frank Elgar, art critic, art historian and director of the Population of Art Lovers in Paris
- Jacques Lassaigne, chairman of the International Press Syndicate and French judge at the Venice Biennale
- Kurt Martin, director of the Munich Gemäldesammlungen (painting museums of the Free State of Bavaria, Germany)
- Mohsen Foroughi, professor and dean of the Faculty of Fine Arts at Tehran University
- Parviz Moayed Ahd, associate professor at the Faculty of Fine Arts at Tehran University

Names of the participants in the 3rd Tehran Biennale and the titles of their works

	Name of Participant	Artwork / Material and size
1	Afshar, Fereshtehr	Landscape / Oil on canvas, 34×49 cm
2	Afshar, Victoria	Composition / Pastel, 50×70 cm
3	Aghighi, Bagher	Abstract / Gouache, 32×41 cm
4	Aivazian, Edik	Abstract / Oil on canvas, 50×70 cm
5	Alkhas, Hannibal	-Oil on canvas, 46×58 cm -Untitled / Aquarelle, 45×175 cm
6	Almai, Kazem	Revolt / Aquarelle, 25×38 cm
7	Ameri al-Husseini, Abdullah	Nature / Oil on canvas, 36.5×30.5 cm
8	Arabshahi, Massoud	-Composition / Oil on canvas, 150×120 cm -Nude / Pencil, 23×34 cm
9	Atri, Nazi	Crazy and Mirror / Oil on canvas, 60×90 cm
10	Avakian, Anna	Roman Landscape / Oil on canvas, 38×60 cm
11	Avakian, Sergei	Portrait / Pastel, 21×33 cm
12	Azemoun, Mehdi	Abstract / Oil on canvas, 50×65 cm
13	Azima, Mahin	Abstract / Pastel, 30×58 cm
14	Bahman, Dadkhah	Landscape / Oil on canvas, 47×65 cm
15	Bangiz, Reza	-Still Life / Oil on canvas, 45×70 cm -Untitled / Gravure, 78×51.5 cm
16	Boroujeni, Bahman	-Untitled / Pencil, 11.5×23 cm -Landscape / Oil on canvas, 40×55 cm
17	Boushehri	Still Life / Oil on canvas, 47×75 cm

	Name of Participant	Artwork / Material and size
18	Daroudi, Iran	Untiteled / Oil on canvas, 79×48 cm
19	Davoudi, Aliasghar	-Poverty / Aquarelle, 25×35 cm -Untiteled / Drawing, 29×34.5 cm
20	Diba, Kamran	Discover / Oil on canvas, 124×85 cm
21	Esfandiari, Ahmad	The Congregation / Oil on canvas, 46×60 cm
22	Farmanfarmaian, Judy	Portrait / Oil on canvas, 75×100 cm
23	Farmanfarmaian, Lili	Portrait / Oil on canvas, 60×90 cm
24	Forouzi, Reza	-River / Gouache, 29×41 cm -Turkaman Woman / Lithograph, 21×28 cm
25	Forsi, Bahman	Love / Pastel, 67×48 cm
26	Frangian, Margrit	Composition / Oil on canvas, 48.5×29.5 cm
27	Ganjei, Sudabeh	Abstract / Oil on canvas, 100×80 cm
28	Gavahi, Kazem	Composition / Oil on canvas, 80×100 cm
29	Ghaemmaghami, Cyrus	-Untiteled / Plaster, Bas-relief, 50×72 cm -Untiteled / Drawing, 45×60 cm
30	Ghahari, Zia	Those Lives / Oil on canvas, 58×84 cm
31	Ghahramanpour, Farah	Untiteled / Serigraph, 13×18 cm
32	Ghahremani, Ataollah	Dance / Gouache, 48×74 cm
33	Ghandriz, Mansour	-Composition / Drawing, 44×49 cm -Composition / Oil on canvas, 65×80 cm
34	Gohari, Farideh	Abstract / Oil on canvas, 38×46 cm
35	Golpaigani	Death and Life / Gouache, 70×100 cm
36	Golzari, Behrouz	-Melody / Aquarelle, 15×22 cm -War and Peace / Sculpture, Plaster, 50×65×70 cm -Landscape / Pencil, 37.5×25 cm
37	Hajiani, Jafar	Portrait / Oil on canvas, 40×66 cm
38	Hamidi, Javad	Cat / Oil on canvas, 49×63 cm
39	Hazavei, Hadi	Gazelle / Gouache, 50×38 cm
40	Hosseini, Mansoureh	Abstract / Oil on canvas, 85×150 cm
41	Hosseini, Mehdi	Where They Find the Sign / Oil on canvas, 180×70 cm
42	Hushmand, Daryoush	Painter's Room / Oil on canvas, 46×61 cm

	Name of Participant	Artwork / Material and size
43	Jahanbani, Seifedin	Prayers / Oil on canvas, 70×90 cm
44	Jazani, Heshmat	Composition / Gouache, 47×67 cm
45	Kabir, Houshang	War between Rostam and Ashkbus / Oil on canvas, 40×70 cm
46	Kamali, Khalil	Composition / Oil on canvas, 49.5×70 cm
47	Karimi, Morteza	Tehran / Oil on canvas, 66×70 cm
48	Kazemi, Hossein	Composition / Oil on canvas, 85×138 cm
49	Khakpour, Simin	Tourists / Pastel, 23×30 cm
50	Khatibi, Masoud	Mother / Oil on canvas, 70×90 cm
51	Mahjoubi, Hossein	Portrait / Oil on canvas, 77×35 cm
52	Majdabadi Farahani, Vosatollah	Prayers / Oil on canvas, 60×80 cm
53	Majidi, Zahra	Landscape / Oil on canvas, 38×46 cm
54	Makarechian, Hadi	Abstract / Oil on canvas, 25×38 cm
55	Malek, Sirous	Composition / Oil on canvas, 65×160 cm
56	Mashadizadeh, Abbas	Cow / Metal, Sculpture, 40×40×60 cm
57	Matine- Daftary, Leyly	Composition / Oil on canvas, 47×98 cm
58	Mazkuri, Daryush	Noah's Ark / Serigraph, 43.5×33 cm
59	Michenchi, Freydoun	Landscape / Gouache, 34×49 cm
60	Minasian, Hartun	Landscape / Oil on canvas, 23×30 cm
61	Moghbeli, Ebrahim	Still Life / Aquarelle, 20.5×15 cm
62	Mohammad Esmail, Ali Asghar Ghomi	Lagoon / Aquarelle, 41×59 cm
63	Mohammad, Pouladi	Untiteled / Oil on canvas, 31×41.5 cm
64	Mohammadi, Habib	Black Eyes / Oil on canvas, 40×55 cm
65	Mohasses, Ardeshir	-Landscape / Ink and watercolor, 29×39 cm -Untiteled / Drawing, 15×22 cm
66	Mohassess, Bahman	Special Counterpoint / Oil on canvas, 70×100 cm
67	Momayez, Morteza	-Sunrise / Oil on canvas, 70×100 cm -Trees / Drawing, 34×50 cm
68	Mosaed, Manijeh	Landscape / Oil on canvas, 54×74 cm
69	Navaei, Fahimeh	Untitled / Lithograph, 102×180 cm

	Name of Participant	Artwork / Material and size
70	Olia, Reza	-Nude / Drawing, 46.5×33.5 cm -Nude / Bronze Sculpture, 28×40×60 cm
71	Ovissi, Nasser	-Musician / Pencil, 46×28.5 cm -Musicians / Gouache, 89×78 cm
72	Pakbaz, Ruyin	Untiteled / Pastel, 35×49.5 cm
73	Payantabari, Azizallah	Bath / Oil on canvas, 50×71 cm
74	Pilaram, Faramarz	Blades / Gouache, 198×83 cm
75	Pourkarim, Houshang	-Horse / Drawing, 79×53 cm -Portrait / Oil on canvas, 81×65 cm
76	Rabiee, Mojtaba	Village / Oil on canvas, 50×75 cm
77	Ragheb, Susan	Still Life / Oil on canvas, 41×50 cm
78	Rahimi, Fereidoun	-Distant / Oil on canvas, 98×136 cm -Composition / Serigraph, 43×58 cm
79	Rakhshae, Farajollah	Child and Broken Jars / Oil on canvas, 48×58 cm
80	Ruhbakhsh, Jafar	Landscape / Oil on canvas, 70×100 cm
81	Sadegh, Tabrizi	Still Life / Oil on canvas, 21×55 cm
82	Sadr, Behjat	-Abstract / Oil on canvas, 148×100 cm -Black and White / Oil on canvas, 156×33 cm
83	Safarzadeh, Manouchehr	-A Poem / Oil on canvas, 150×200 cm -Untiteled / Ink and watercolor, 43.5×50 cm
84	Saidi, Abolghassem	Untiteled / Oil on canvas, 210×170 cm
85	Salamat, Ahmad	Untiteled / Serigraph, 27×34 cm
86	Sedigh, Mohammad	Love of Two Cats / Oil on canvas, 31×41 cm
87	Shafigh, Shahriar	Cross Search / Oil on canvas, 21.5×32 cm
88	Shahroudi, Esmail	Nature / Oil on canvas, 36×54 cm
89	Shahvagh, Changiz	-Abstract / Oil on canvas, 66×100 cm -Woman / Mix media on Metal, Sculpture, 165×150×100 cm
90	Sheibani, Reza	Landscape / Oil on canvas, 50×70 cm
91	Sina, Mahmoud	Dervish / Drawing, 23.5×30 cm
92	Tabatabai, Jazeh	-Neon No. 1 / Oil on canvas, 50×65 cm -Untitled / Metal sculpture, 58×42×20 cm

	Name of Participant	Artwork / Material and size
93	Tabrizi, Sadegh	Phoenix / Pencil, 80×56 cm
94	Taghi Naji, Mohammad	-Landscape / Pencil, 25×18. 5 cm -Landscape / Aquarelle, 31.5×46.5 cm
95	Talieh, Kamran	Portrait / Gouache, 31.5×22.5 cm
96	Tanavoli, Parviz	-Farad's Dream / Gouache, 53×80 cm -Farhad / Metal sculpture, 130×250×60 cm
97	Tavakoli, Mohammad	Untiteled / Plaster sculpture, 52×20×38 cm
98	Vaziri Moghaddam, Mohsen	-Drawing No. 6 / Pencil, 33.5×58.5 cm -Composition No. 3 / Sand, 150×100 cm
99	Vladimir, Bitdavid	Landscape / Gouache, 24×33 cm
100	Zaemi, Derakhshande	-Spanish Street / Gravure, 35×48 cm -Still Life / Oil on canvas, 45×65 cm
101	Zand, Karim	Perspective / Drawing, 50×65 cm
102	Zarin Afsar, Hamid	-Untiteled / Serigraph, 50.5×36 cm -Portrait / Oil on canvas, 50×75 cm
103	Zenderoudi, Charles Hossein	K+L+32+H+4 / Aquarelle, 150×225 cm

3rd Tehran Biennale results:

	Name of Participant	Prize
1	Sadr, Behjat	Grand Prize of 25,000 rials
2	Zenderoudi, Hossein	Grand Prize of 25,000 rials
3	Ovissi, Nasser	Grand Fine Arts Award of 20,000 rials
4	Vaziri Moghaddam, Mohsen	Special gold medal
5	Kazem, Hosseini	Gold medal
6	Shahvagh, Changiz	Gold medal
7	Diba, Kamran	Silver medal
8	Moaser, Shahrzad	Silver medal

	Name of Participant	Prize
9	Zaeemi, Derakhshande	Silver medal
10	Pilaram, Faramarz	Silver medal
11	Tabataba, Jazehi	Silver medal
12	Saidi, Abolghassem	Letter of commendation
13	Hosseini, Mansoureh	Letter of commendation
14	Afshar, Victoria	Letter of commendation
15	Mahjoubi, Hossein	Letter of commendation
16	Navaei, Fahimeh	Letter of commendation

4.2.4 The 4th Tehran Biennale (April-May 1964), Abyaz Palace

Held by Ministry of Culture and the Arts (International Relations and Publications department).

At the Furth Biennale (1964), 225 painters and sculptors submitted 500 works, of which 125 were selected for exhibition. Most were modern and abstract. Of the six judges, four were foreign. The Fine Arts department noted a trend towards abstraction and commented on this biennale that “Our art is generally losing touch with reality, divorcing itself from any resemblance with the physical world surrounding us,” The large increase in young artists and beginners was also noted.⁸¹

The Artworks in the 4th Tehran Biennale were divided into two parts: first, the works that were inspired by ancient Iranian paintings such as decorative arts, tiling and calligraphy. These works were examples of the search for an Iranian national school and identity. Other works were abstract or in some way inspired by modern art, with most modern painters participating in the biennial.

Members of the jury:

- Palma Bucarelli, head of the National Gallery of Modern Art (GNAM) in Rome
- Kurt Martin, director of the Munich Gemäldesammlungen (painting museums of the Free State of Bavaria, Germany)
- Giulio Carlo Argan, professor of modern art history at the University of Rome and head of the Italian Art Critics Association
- Jacques Lassaigne, chairman of the International Press Syndicate and French judge at the Venice Biennale
- Mohsen Foroughi, ex-dean of the Faculty of Fine Arts at Tehran University
- Parviz Moayed Ahd, professor at the Faculty of Fine Arts at Tehran University

It was written in the catalogue to this Biennale that:

81 Madhavan K.Palat, Anara Tabyshalieva, *History of civilizations of CentralAsia (Volume VI)*.Uneco 2005, p. 767.

“The result of the former Biennale was to release the painters from the figurative style and to lead them in an abstract style.”⁸²

The 4th Tehran Biennale featured more sculptures, both large and small. The number of awards and their value were raised as well: There were two Grand Prizes of 100,000 rials from the royal court, a significant increase over the previously conferred Grand Prizes of 25,000 rials. The Grand Fine Arts Award granted by the State Fine Arts Department was raised from 20,000 to 60,000 rials; and there were three new awards from the State Fine Arts Department worth 15,000 rials each. The Italian government contributed a 3-month scholarship comprising a round-trip ticket to Italy and accommodation. The National Iranian Petroleum Company (NIOC) sponsored a new award of 50,000 rials.⁸³

Many more artists participated in this Tehran Biennale than in previous ones, some of whose works were subsequently sent to the Venice Biennale. The organizers of the 4th Tehran Biennale were criticized for holding it before the Venice Biennale. The Tehran Biennale Council responded that the purpose of holding a Tehran Biennale was to introduce artworks by contemporary Iranian painters and sculptors to the global art scene. Recognition in the global art forum was only possible through participation in the Venice Biennale, so of course the Tehran Biennale had to be held prior to the Venice Biennale in order to make it possible to meet the deadline for choosing and sending outstanding Iranian works of art to that great exhibition.⁸⁴

Names of the participants in the 4th Tehran Biennale and the titles of their works:

	Name of Participant	Artwork / Material and size
1	Abrahamian, Emma	Woman / Bronze sculpture, 72×33×41 cm
2	Afshar, Victoria	Composition No. 3 / Gouache, 61×87 cm
3	Aghighi, Bagher	Still Life / Oil on canvas, 65×110 cm
4	Ahmadi-Peikarsaz, Alireza	Bird / Metal sculpture, 27×37×75 cm
5	Ali-Abadi, Ingrid	-Still Life / Aquarelle, 51×36 cm -Drawing / Pencil, 36×51 cm
6	Ameri Al-Hosseini, Abdollah	(invited artist), Spring / Oil on canvas, 80×100 cm
7	Ameri, Habibe	House / Oil on canvas, 51×66 cm
8	Arabshahi, Massoud	-Composition / Oil on canvas, 119×146 cm -Drawing / Pencil, 45×34 cm
9	Arjang, Ardeshir	-Waiting / Sculpture, 20×20×37 cm -Nude / Bronze sculpture ,64×106 cm

82 Parviz Moayedahd, 4 st Tehran Biennial, Exhibithion-Cat.Tehran 1964, p. 1.

83 Aidin aghdashloo, “4 st Tehran Biennial”, in: *Andishe-o-Honar* 2(1964), p. 220-225.

84 Afsarian Iman, “Tehran 5st Regional Biennale 1966”, in: *Farhang-o-Honar* 12 (1998), p. 1.

	Name of Participant	Artwork / Material and size
10	Ashuri, Masoud	Poor Man / Aquarelle, 52×62 cm
11	Atri, Nazi	Root / Drawing, 38×56 cm
12	Azarba, Nasrin	Spring / Oil on canvas, 40×60 cm
13	Azarfahimi, Bahman	Sitting Man / Stone sculpture, 55×25×30 cm
14	Bangiz, Reza	The Chain / Gravure, 74×102 cm
15	Barirani, Sadegh	-Drawing / Pencil, 15×15 cm -Spring / Oil on canvas, 59×39 cm
16	Boroujeni, Bahman	-Life / Gravure, 50×65 cm -The Resurrection / Oil on canvas, 90×210 cm
17	Choghi, Souri	Flower Show / Gouache, 70×116 cm
18	Dadkhah, Bahman	Untiteled / Oil on canvas, 46×65 cm
19	Daneshvar, Victoria	Strange / Oil on canvas, 65×78 cm
20	Daryabeigi, Mir Abdolreza	-Abstract / Gravure, 36×32 cm -Abstract / Monotype, 23×36 cm
21	Dibai, Parviz	-No.111 / Oil on canvas, 39×55 cm -No. 13 / Plaster Sculpture, 40×28×28 cm
22	Dowlatshahi Bijan	Family / Oil on canvas, 79×99 cm
23	Ebrahimian, Mehdi	Rostam's Seven Labours / Oil on canvas, 79×62 cm
24	Elahi, Bijan	-Shoes / Drawing, 24×30 cm -Sunset: Trees and Nests / Oil on canvas, 31×49 cm
25	Esfandiari, Ahmad	Painting / Oil on canvas, 74×104 cm
26	Faramarz, Pilaram	Composition No. 3 / Gouache, 200×135 cm
27	Farzami, Bijan	Poppy Flower / Aquarelle, 50×38 cm
28	Fatemi, Abdul Hamid	Abstract / Oil on canvas, 94×67 cm
29	Fayaz, Youness	Untiteled / Oil on canvas, 50×90 cm
30	Franguian, Margueritt	Temple / Oil on canvas, 48×66 cm
31	Ganjei, Soudabeh	Angels to Sarah's Parents / Oil on canvas, 73×54 cm
32	Ganjouri, Morteza	Bazaar / Oil on canvas, 31×40 cm
33	Ghaderi, Massoud	Ceramic / Oil on canvas, 50×70 cm
34	Ghaemmaghani, Cyrus	Door to the Seven Worlds / Metal sculpture, 67×66 x 66 cm

	Name of Participant	Artwork / Material and size
35	Ghahari, Ali	Miniature / plaster statue, 70×50×22 cm
36	Ghandri, Mansour z	Untitled / Oil on canvas, 75×90 cm
37	Gharchedaghi, Mahmoud	Talisman / Paint on vellum, 60×50 cm
38	Ghodsi, Kambiz	Abstract / Oil on canvas, 70×40 cm
39	Ghomi, Mohammad Esmail Ali Asghar	To the Soil / Aquarelle, 44×68 cm
40	Golpayegani, Behzad	Composition / Oil on canvas, 120×80 cm
41	Hajdai, Parvin	Abstract / Oil on canvas, 59×38 cm
42	Haji-Nouri, Hassan	Woman in Chador / MetalSculpture, 56×20×10 cm
43	Hamidi, Javad	Composition / Oil on canvas, 100×70 cm
44	Hashemi, Ginous	First Spring / Oil on canvas, 50×70 cm
45	Hazavei, Hadi	-Part 1 / Paint on deerskin vellum, 75×56 cm -Zarih / Oil on canvas, 84×60 cm
46	Hosseini, Mansoureh	Abstract / Oil on canvas, 180×90 cm
47	Jafari, Mohammad Ebrahim	Still Life / Oil on canvas, 70×100 cm
48	Jamali, Mohsen	Portrait / Pencil, 22×37 cm
49	Jazani, Heshmat	Untiteled / Gouache, 73×55 cm
50	Kabir, Houshang	-Stork and Mountain / Drawing, Pencil, 18×35 cm -A Single Tree and Its Desert / Oil on canvas, 40×80 cm
51	Kalantari, Parviz	Backbiting / Gouache, 60×90 cm
52	Karimi, Masoud	Composition / Gouache, 44×80 cm
53	Katouzian, Kamran	-Drawing / Pencil, 24×34 cm -My Grandpapa When He Was Young / Oil on canvas, 121×122 cm
54	Kazemi, Hossein	Composition / Oil on canvas, 200×140 cm
55	Kazemi, Houshang	Composition No. 3 / Aquarelle, 54×77 cm
56	Kevreghian, Sumbat	-Dardasht / Aquarelle, 30×40 cm -Mill / Pencil, 50×40 cm
57	Khairolomoum, Farzane	Japanese Classics / Ink and watercolor, 19×53 cm
58	Khajenouri, Zahra	Landscape / Gouache, 60×72 cm

	Name of Participant	Artwork / Material and size
59	Khakpour, Simin	-Wall / Oil on canvas, 80×54 cm -Drawing / Pencil, 65×50 cm
60	Khatibi, Masoud	Colours and Shapes / Collage, 48×60 cm
61	Mahboubi, Gholamreza	-Artist's Wife / Oil on canvas, 54×38 cm - Guilan's Houses / Pencil, 26×50 cm
62	Mahjoub, Hosseini	Lahijan's Houses / Aquarelle, 43×72 cm
63	Malek, Sirous	Untitled / Oil on canvas, 110×95 cm
64	Manzouralghagh, Shokrollah	-Forms / Oil on canvas, 57×78 cm -Shadows / Gravure, 62×37 cm
65	Mishenchi, Fereydoun	Strange Bird / Plaster sculpture, 69×63×136 cm
66	Moghbeli, Ebrahim	Untitled / Ink and watercolor, 26×29 cm
67	Mohammadi, Asghar	Storyteller / Oil on canvas, 110×40 cm
68	Mohammadi, Habib	Landscape / Oil on canvas, 39×54 cm
69	Mohammadian, Hassan	Landscape / Oil on canvas, 39×55 cm
70	Momayez, Morteza	Composition / Oil on canvas, 100×70 cm
71	Mosaed, Manijeh	Noah's Ark / Oil on canvas, 69×98 cm
72	Nabavi, Shayeste	Me and Candle / Oil on canvas, 50×70 cm
73	Nami, Gholamhossein	Composition / Oil on canvas, 49×97 cm
74	Nazarian, Setrak	Protest / Oil on canvas, 124×106 cm
75	Pakbaz, Ruyin	Untitled / Gouache, 50×90 cm
76	Payantabari, Azizallah	Flower / Oil on canvas, 55×65 cm
77	Petrossian, Arpiar	Behind the Castle / Drawing, 23×36 cm
78	Posht- Panah, Ebrahim	Way to Anonymity / Oil on canvas, 76×136 cm
79	Rafi-Tabatabai, Sahand	Sitting Woman / Pencil, 46×31 cm
80	Rahimi, Fereidoun	-Memory of Shiraz / Gouache, 55×39 cm -Khark Island / Drawing, 54×78 cm
81	Rakhshae, Farajollah	Composition / Oil on canvas, 60×70 cm
82	Rezvanian, Naser	Landscape / Pencil, 46×60 cm
83	Sadat-Afsari, Manouchehr	Standing Girl / Pencil, 26×55 cm
84	Sadr, Behjat	Abstract / Oil on canvas
85	Saidi, Abolghassem	Iranian Tree / Oil on canvas, 150×80 cm

	Name of Participant	Artwork / Material and size
86	Sassan, Hossein	Calligraphy / Oil on canvas, 100×115 cm
87	Sepehri, Roknedin	Haram / Oil on canvas, 90×120 cm
88	Shahlapour, Saeed	Lyric of Stars / Gouache, 15×30 cm
89	Shahrudy, Farmanfarmaian Monir	Painting / Oil on canvas, 60×45 cm
90	Shahvagh, Changiz	-Untitled / Oil on canvas -Untitled / Cement sculpture
91	Shakeri, Shokoufe	Gigi's Portrait / Oil on canvas, 43×73 cm
92	Shayans, Mary	-Woman and Flower / Mosaic, 70×95 cm -Persian Dance / Gravure, 34×49 cm -Mother / Oil on canvas, 125×90 cm
93	Sheibani, Manouchehr	Abstract / Oil on canvas, 119×80 cm
94	Sheibani, Reza	Evolution / Oil on canvas, 74×94 cm
95	Shiva, Ghobad	Composition 0085 / Oil on canvas, 140×110 cm
96	Shoeibi, Ahmad	Far from Family / Oil on canvas, 200×200 cm
97	Sina, Mahmoud	Landscape / Oil on canvas, 48×75 cm
98	Tabarok, Mehri	Mother and Child / Wood Sculpture, 28×44 cm
99	Tabatabai, Jazeh	-Bird / Metal sculpture, 100×138×195 cm -Our Time / Collage, 55×129 cm
100	Teimouri, Parvin	Sitting Woman / Pencil, 20×25 cm
101	Teimourpour, Mahmood	Still Life / Oil on canvas, 71×43 cm
102	Vakili, Aghdas	Jesus / Gouache, 42×57 cm
103	Vishkai, Mehdi	Portrait / Oil on canvas, 87×99 cm
104	Zakarians, Sarkiss	-The Chain / Gravure, 19×45 cm -Ghashghayi Dance / Pencil, 30×36 cm
105	Zamani, Zaman	Crack-Up / Pencil, 49×67 cm
106	Zanganeh, Mahmoud	Mosque / Oil on canvas, 68×100 cm
107	Zargarpour, Iran	Still Life / Oil on canvas, 53×43 cm
108	Zarin Afsar, Hamid	Composition / Oil on canvas, 50×65 cm
109	Zenderoudi, Charles Hossein	Blue Hole / Calligraphy, 170×170 cm

4th Tehran Biennale results:

	Name of Participant	Prize
1	Arabshahi, Massoud	Grand Fine Arts Award of 60,000 rials
2	Bangiz, Reza	Gold Medal
3	Broujeni, Bahman	Second Fine Arts Award of 15,000 rials
4	Fatemi, Abdul Hamid	Gold Medal
5	Jazani, Heshmat	Gold Medal
6	Katouzian, Kamran	Grand Prize of 100,000 rials
7	Ovissi, Nasser	National Iranian Oil Company's prize of 50,000 rials
8	Pilaram, Faramarz	Second Fine Arts Award of 15,000 rials
9	Rahimi, Freidoun	3-month scholarship to Italy
10	Shayans, Marie	Second Fine Arts Award of 15,000 rials
11	Tabatabai, Jazeh	Grand Prize of 100,000 rials

4.2.5 The 5th Tehran Biennale (June-July 1966), Museum of Anthropology

For the 5th Tehran Biennale, the event was transferred from Abyaz Palace to the Nobonyad Museum of Anthropology, which offered more space and more appropriate halls for displaying works of modern art. This Biennale was the last one to take place before the 1979 Islamic Revolution. There were several other differences to prior Biennales, including the changing of its name to the "Tehran Regional Biennale". This Biennale was held under the auspices of the Regional Cooperation for Development (RCD), which was affiliated with the Central Treaty Organization (CENTO), a political and military alliance between Iran, Iraq, Turkey, Pakistan, and the United Kingdom.⁸⁵ For previous Tehran Biennales, the submission window for artists to send in their works for judgement was six months prior to the opening of the fair, in order to give artists from outlying towns and Iranian artists residing abroad sufficient time. But for the 5th Tehran Biennale submissions were only accepted from 35 specially invited artists, and these artists were given just a three-day deadline to enter their works.

This Biennale was held with postponement, making it impossible for the artists to send their displayed works to the Venice Biennale afterwards. Therefore, some artists were obliged to submit other works to the Venice Biennale before the opening of the 5th Tehran Biennale.⁸⁶ Rather than mentioning this obstacle, a news report on the Venice Biennale from June 7, 1966, filed from Madrid by Iran Darroudi, criticized that "Iran's pavilion was weak, inadequate, and inferior."⁸⁷ The Iranian participants in Venice Biennale included Parviz Tanavoli (four works), Hossein Kazemi (six works), and Kamran Katouzian (three works).

85 Iman Afsarian, "Fifth Biennale Regional Tehran 1968", in: *Farhang-o-Honar* 53 (1998), p. 171.

86 Abolghassem Saidi, "Theorem of Biennale", in: *Negin* 14 (1966), p. 12-13.

87 Iran Darroudi, "Venice Biennale and Iran's pavilion at this fair", in: *Sokhan* 4 (1966), p. 635-640.

No further Biennales were held due to political interference in affairs related to Biennales. Activities to improve the niveau of the arts in Iran stagnated with the demise of what was once meant to become an Asian Biennale, and opportunities to present Iranian artwork on the world stage dwindled.

Members of the jury:

- Zainal Abadian, dean of Arts and Handicrafts at the Public College, Dakar
- Sabri Berkel, head of the painting unit at the Public Academy of Fine Arts, Istanbul
- Charles Estienne, art critic and member of the International Art Critics Association, Paris
- Adrian Heath, art critic and artist, London
- Giorgio De Manichis, superior inspector of the Modern Arts Gallery, Rome
- Tony Spiteris: secretary-general of the Association of International Critics of Art (AICA)
- Mohsen Foroughi, ex-dean of the Faculty of Fine Arts at Tehran University
- Hooshang Seihoon, dean of the Faculty of Fine Arts at Tehran University
- Mohammad Amin Mir Fendereski, assistant professor at the Faculty of Fine Arts at Tehran University
- Parviz Moayed Ahd, member of the Exhibitions Affairs Council of the Iranian Cultural Relations Administration
- Ali Akbar Tajvidi, artist, secretary-general and director of the Tehran Regional Biennale

Names of the Iranian participants in the 5th Tehran Biennale and the titles of their works:

	Name of Participant	Artwork / Material and size
1	Alivandi, Bahram	Feast / Oil on canvas, 106×157 cm
2	Arabshahi, Massoud	-Iranian Spring / Oil on canvas, 133×190 cm -Victorious Manes / Plaster sculpture, 100×55×22 cm
3	Arjang, Ardeshir	Ghosts / Bronze engraving, 198×48 cm
4	Azergin, Ali	Composition / Oil on canvas, 85×120 cm
5	Bangiz, Reza	Composition / Gravure, 132×83 cm
6	Barirani, Sadegh	Bird / Oil on canvas, 120×86 cm
7	Boroujeni Bahman	Untitled / Oil on canvas, 48×48 cm

	Name of Participant	Artwork / Material and size
8	Daryabeigi, Mir Abdolreza	Symphony of Existence and Non- Existence / Oil on canvas, 120×300 cm
9	Esfandiari, Ahmad	Composition / Oil on canvas, 90×70 cm
10	Fatemi, Abdul Hamid	Composition / Oil on canvas, 85×113 cm
11	Ghandriz, Mansour	Composition / Oil on canvas, 100×70 cm
12	Hosseini, Mansoureh	Genesis / oil on canvas, 81×140 cm
13	Jafari, Mohammad Ebrahim	A Moment and I / Oil on canvas, 77×54 cm
14	Jazani, Heshmat	Composition / Oil on canvas, 70×100 cm
15	Nasseri, Oviss	Rider / Oil on canvas, 117×110 cm
16	Pilaram, Faramarz	-Composition No. 22 / Oil on canvas, 105×280 cm -Untitled / Copper engraving sculpture, 208×76×11 cm
17	Pouladi, Mohammad	Composition / Oil on canvas, 120×120 cm
18	Saidi. Abolghassem	Green Composition / Oil on canvas, 198×196 cm
19	Seyhoun, Massoumeh	Composition / Oil on canvas, 77×140 cm
20	Shahroudy Farmanfarmaian, Monir	Untitled / Oil on canvas, 79×65 cm
21	Shahvagh, Changiz	-Untiteled / Metal sculpture, 226×96×43 cm -Composition / Oil on canvas, 110×56 cm
22	Shayans, Mary	The Couple / Fresco, 74×95 cm
23	Shoeibi, Ahmad	Life / Oil on canvas, 100×50 cm
24	Tabatabai, Jazeh	-Neither Bird Nor Man / Metal sculpture, 104×76×48 cm -Union / Ink on canvas, 85×183 cm
25	Tabrizi, Sadegh	Composition / Oil on vellum, 44×60 cm
26	Tanavoli, Parviz	The Poet and Farhad's Beloved / Copper sculpture, 170×124×45 cm
27	Zarin, Afsar Hamid	Landscape / Synthetic paint, 146×97 cm
28	Zenderoudi, Charles Hossein	Minarets / Watercolor, 149×97 cm
29	Ziapour, Jalil	Popular Poem / Oil on canvas, 120×170 cm

5th Tehran Biennale results:

	Name of Participant	Prize
1	Saidi, Abolghassem	Grand Prize of 100,000 rials
2	Ghandriz, Mansour	Grand Prize of 100,000 rials
3	Hamidi, Javad	Grand Fine Arts Award of 60,000 rials
4	Arjang, Ardeshir	Grand Fine Arts Award of 60,000 rials
5	Tabatabai Jazeh	Second Fine Arts Award of 15,000 Rials
6	Nami, Gholamhossein	3-month scholarship to Italy
7	Matine-Daftary, Leyly	Letter of commendation
8	Zarin Afsar, Hamid	Letter of commendation
9	Shoebi, Ahmed	Letter of commendation
10	Zenderoudi, Charles Hossein	Letter of commendation

Prizes were separately distributed to Turkish and Pakistani artists.

The 5th Tehran Biennale that held every two years contributed to the promotion of new painting, but also yielded negative results. It can be said that the formation of Biennales and government support in general pursued specific goals that harmed the natural growth of art. The cultural agents of the Shah's government wanted a form of art that was both modern and had an Iranian identity, but they did not care how to manage modernity with Iranian thoughts. However, these biennials paved the way for fundamental changes in Iranian art.

The organization of Tehran Biennials was started with the aim of spreading new arts in Iran. In these biennials, for the first time, in addition to catalog printing, the issue of competition and judging of works was raised, and judges from among European and Iranian critics accompanied the judges to judge the works. It was for the first time in these biennials that in the exhibition catalog, opinions were presented about the goals of the establishment and the manner of holding and the issues of the Iranian Visual Arts. What connected these five biennials was the unity that arose between the different Art-works, which was to avoid naturalism and to follow the new styles of Western painting and freedom of expression.

4.3 Iran at the Venice Biennales

Before the Islamic Revolution in 1979, Iran formally participated in the Venice Biennale three times with a country pavilion. Prior to that, Iranian artists twice participated informally (without state sponsorship). The first year of participation by an Iranian artist was 1956.

After visiting the Venice Biennale, in 1958 the Iranian artist Marcos Grigorian proposed holding a similar Biennale in Iran which could then send Iranian artworks to Venice.⁸⁸

88 All information about the Venice Biennale has been received from the Venice Biennale Center.

Iranian participation in the Venice Biennales

1956	
Artist	Artworks
Avanession, Alfonso	Miss Rosa
Hosseini, Mansoureh	Red House
Minasian, Vazgan	Plastic Structure
Mohassess, Bahman	Constructions
Sadr, Behjat	Still Life
Sheibani, Manouchehr	A Woman Spinning Yarn
Vaziri, Mohsen	Sunset
Vaziri Moghaddam, Mohsen	Girl's Head

1958	
Artist	Artworks
Ayvarian, Edik	Abstract, (1958)
Esfandiary, Ahmad	Composition, (1956)
Farmanfarmaian, Monir	Abstract, (1957)
Farzami, Kooross	Shepherd, (1956)
Gaemi, Hassan	Persian coffee, (1957)
Grigorian, Marcus	-Setting, (1956) -Sun and image, (1958)
Karim, Massood	Bazar, (1957)
Malek Sirous	Abstract, (1957)
Melkonian, Sirak	Girl with flute, (1957)
Minassian, Artoun	Abstract, (1949)
Sepehri, Sohrab	Persian Houses, (1956)
Sheybani, Manuochehr	The bride, (1957)
Vaziri, Mohssen	East country, (1957)
Voskanian, Rostam	Abstract, (1958)

1962	
Artist	Artworks

1962	
Artist	Artworks
Diba, Kamran	-Push towards the absurd, (1961) -You and my poem, (1961)
Ghahrzad Mulamodi, Sara	Tribute to Hemingway, (1961)
Kazemi, Hossein	Composition, (1962)
Ovissi, Nasser	-The Structure, (1962) -Drummer, (1961)
Pilaram, Faramarz	-Tribute to Reza Abbasi, (1961) -1961 Plot, (1961) -Lamine, (1962)
Sadr, Behjat	-Abstract, (1969) -Abstraction, (1961) -Abstract, (1962)
Shahvagh, Changiz	Abstract, (1962)
Vaziri Moghaddam, Mohsen	-Black Gray, (1960) -Along the Gestures, (1962) -Structure No. 8, (1961) -Small Forms on Earth, (1962)
Zaimi, Derakhshandeh	-Cut, (1961) -Cut, (1962)
Zenderoudi, Charles Hossein	-A+N-42+7 1961-M+N-P-D+M, (1961) -K+L+32+4+4, (1962)

1966	
Artist	Artworks
Katouzian, Kamran	Paintings, (1965)
Kazemi, Hossein	Compositions, (1966)
Tanavoli, Parviz	-Poet with the symbol of freedom, (1964), Bronze -Poet with Farhad's Lover, (1964), Bronze -Persian Telephone, (1964), Bronze -Last poet of Iran, (1964)

5 Artists' sponsors during the Pahlavi dynasty

5.1 The Ministry of Culture and the Arts

The national Department of the Fine Arts was established by the Iranian National Assembly on 15 December 1943 and placed under the supervision the Ministry of Culture and the Arts, which became an independent ministry with all legal powers in 1964. The department was established to promote the development of the fine arts, encourage artists, and preserve works of art.⁸⁹

History of the Ministry of Culture and the Arts in Iran

Year	Activity
1910	Founding of the Department of Antiquities; responsible for the preservation of all kinds of artifacts, archaeological research and the publication of articles and books.
15 November 1943	The Department of Fine Arts was established and placed under the supervision of the Ministry of Culture and the Arts.
1950	Art education was placed under the supervision of the Department of Fine Arts.
22 January 1951	The Cabinet of Ministers approved funding for the Department of Fine Arts by the Ministry of Finance.
1955	The Conservatory of Fine Arts for boys and girls was established.
1957	The Boys' Art School was founded in Tabriz.
1960	The Girls' Art School was founded in Tabriz.
1961	The Boys' and Girls' Art School was founded in Isfahan.
1961	Advanced courses in fine arts began to be offered at the university.
20 September 1961	With the approval of the Cabinet of Ministers, responsibility for the Department of Fine Arts was removed from the Ministry of Culture and the Arts and transferred to the prime minister.
1961	The statute of the Decorative Arts School was approved by the Ministry of Culture and the Arts.
6 December 1964	With the approval of the National Parliament, the Ministry of Culture and the Arts became an independent ministry with all legal powers.

⁸⁹ See Ali Bonyadi naeni, Reza Khani, "History of the Ministry of Culture and Arts (Volume 1)", translated by Solmaz Keshavarzi, Tehran 2011, p. 51-55.

5.2 The Farah Pahlavi Foundation

After marrying Mohammad Reza Shah Pahlavi in 1959, Farah Pahlavi (née Diba) began to perform social, cultural, and artistic functions (fig.1). The activities of Farah Pahlavi's office were divided into four sections:

- Education
- Public health
- Social welfare
- Culture and the arts

Farah Pahlavi paid special attention to the education and health of orphans and children in Iran. The Kanoon Parvareh Institute for the Intellectual Development of Children and Young Adults, founded in 1965, greatly transformed the field of education in Iran.

The year 1973 was the year of rising oil prices and relative welfare in Iran, and only in the past 20 years the most prominent artistic institutions were created, Reza Abbasi Hall, Kanoon Parvareh Institute for the Intellectual Development of Children and Young Adults, Rudaki Hall, High Council of Arts and Culture, Cinema and Television High School, City Theater, Tehran Film Festival, Reza Abbasi Museum, Carpet Museum, Contemporary Art Museum and many other institutions. Also, magazines Like of art and people and Rudaki were released. 2,500th is year of Foundation of Imperial State of Iran. The Agricultural Palace was built that the modern painters painted a lot of paintings for its walls. The Behshahr Industrial Group, the first major private sector buyer, hosted the first Tehran Art Expo and purchased a large number of works by painter artists. After the last Bieniale in 1966, most cultural exchanges took place, especially in the field of painting between Iran and the West, with the support of the Farah Foundation, and several exhibitions were held at Iranian art centers in the United States and Europe, which brought them a foreign market (fig.2). Until 1979, the office continued with 40 employees.⁹⁰

Eventually, the establishment of the Museum of Contemporary Art in 1977, which Kamran Diba (Farah Pahlavi's cousin) was the designer and principal consultant, was one of the Most effective actions that the Farah Pahlavi's office supported. It is one of the most famous museums in Iran. (West) Laleh Park was set up on Amirabad Street. The museum's permanent treasury houses more than 3,000 valuable and unique works by the elites of the visual arts of Iran and the world, of which nearly 400 are of exceptional value. The museum has an "unparalleled" treasure trove, and the collection was due to the Pahlavi government's extensive efforts to purchase works of modern American and European art to showcase modernist views of the government.⁹¹ The museum building is a combination of modern and traditional architecture, inspired by windmills in the desert areas of Iran. The building of the Museum of Contemporary Art in Tehran is a work of art that represents contemporary Iranian art and a part of the history of modern art in the world.

The museum's unique modern architecture is inspired by traditional Iranian architecture, which has a philosophical connotation and is designed using traditional rural rooms and skylights taken from desert eclipses. And its interior spiral design follows a completely modern pattern.⁹²

90 <https://www.farahpahlavi.org/> Last seen, 03.08.2020.

91 See Reza Daneshvar, "A garden between two streets". Paris 2010, p. 10.

92 Daneshvar 2010, p. 14.

After the final Tehran Biennale in 1966, most of the cultural exchanges that took place between Iran and the West, especially in the field of painting, were facilitated by the Farah Pahlavi Foundation. Several art exhibitions held at Iranian cultural centers in the United States and in Europe introduced Iranian artists to the foreign market. Until 1979, Farah Pahlavi's office was staffed with 40 employees.

Activities of the Farah Pahlavi Foundation in the field of culture and the arts

Institution / Event	Founded / Took place
1955	Translation and publishing company
1964	Tehran Philharmonic
September 1964	Iranian Culture Foundation
24 January 1965	Kanoon Parvaresh Institute for the Intellectual Development of Children and Young Adults
1922 in New York	Asian Institute of Pahlavi University
1967 in Shiraz	National Association of Cultural Relations
June 1967	Iranian Folklore Organization
25 October 1967	Rudaki Hall
1967	High Council of Arts and Culture
1967	The Shiraz Arts Festival
27 January 1973	City Theater
1973	Imperial Society of Philosophy
14 July 1975	Tus Festival
1976	Dialogue Among Civilizations
1977	Isfahan Folk Arts Festival
1977	Tehran Museum of Contemporary Art

The establishment of the Tehran Museum of Contemporary Art in 1977, of which Kamran Diba (Farah Pahlavi's cousin) was the designer and principal consultant, was one of the greatest achievements supported by the Farah Pahlavi Foundation.

6 Uniquely Persian art styles during the Pahlavi dynasty

6.1 Coffee House painting

Coffee houses began to appear in Iran about 500 years ago. The first coffee houses opened in Qazvin during the Safavid era under the reign of Shah Tahmasp I (1524-1576). They became established in Isfahan under the reign of Shah Abbas I (1588-1629). Coffee houses were originally a province of the aristocracy and particular classes of society. Over time, they became open to the general public as well and were popular venues for enjoying conversation and cultural events. Initially, only coffee was served, but after tea was introduced to Iran, it replaced the coffee. However, the name coffee house (Ghahve Khaneh) remained.

In pre-Islamic times, bodybuilding and mental education were highly valued. There were places called Zurkhanehs (literally, “houses of strength”) where men went to cultivate the soul, learn pious morality and engage in age-old forms of martial arts. (Today, in many parts of Iran there are Zurkhanehs where men still go to practice traditional martial arts). Eventually, coffee houses and Zurkhanehs grew to be respectable and honored institutions that cultivated the great values of society. Both belonged to the craftsmen and the people of the street and the market. They greatly transformed the way men gathered and spent their leisure time. Men went to the coffee house at the end of their working day to talk about social, political, and economic affairs. Craftsmen met there to manage their guild affairs. Coffee houses were also used to solve family disputes.⁹³ Men nurtured their bodies and spirit by going to the Zurkhaneh and listening to poetry and storytelling in coffee houses. Some coffee houses were frequented by hunters, retired athletes, and the current heroes of the Zurkhaneh. Some of the people who read poetry or recited the *Shahnameh* (Book of Kings, an epic poem from the 10th century) in the coffee houses were Dervishes, others were athletes from the Zurkhaneh, and most were simply working men.

Coffee houses were decorated with narrative paintings and murals depicting scenes from the stories, myths, and epic poems told there, as well as likenesses of religious heroes. By creating this space, the speakers and artists helped pass on ancient Persian culture and traditions, and the coffee house became a place to cultivate literary and artistic talent. The artists were present during the Mourning, especially the mourning of Imam Hussein (Ashura)⁹⁴ in the month of Muharram, and at wedding parties or feasts. Coffee house folk art was rooted in times long before coffee houses existed. “The theme of the coffee house painting is all about the past, and the mythical, epic, and historical periods and the religious events of the first centuries of Islam are related. The heroes of *Shahnameh* and religious heroes were painted in this drama.”⁹⁵ The designation “Coffee House painting” is ascribed to Marcos Grigorian. He discovered artists who decorated coffee houses in Tehran and sponsored their work, calling the painters “troubadours” because they sang loudly while they worked. Grigorian arranged for an exhibition of works by Coffee House painters such as Hossein Gholer Aghasi and Mohammad Modaber to take place at the Iranian House in Paris. The exhibition received little notice, but the works were subsequently purchased by the Negarestan Museum. This brought the Coffee House style of painting to public attention and established it as a branch of the visual arts in popular culture. Hossein Gholer Aghasi depicted martial arts scenes from the *Shahnameh*, and Mohammad Modaber painted characters and scenes from religious

93 See Blukbashi Ali, “Iranian Coffee Houses”, Translated by Solmaz Keshavarzi, Tehran 1996, p. 10.

94 On this day, Hussein ibn Ali, the third Imam of the Shiites, and his companions were killed in the battle of Karbala in the battle with Omar Sa'd's army. Shiites mourn on this day.

95 Blukbashi Ali, 1996, p. 97.

epics. Fathollah Ghuller Aghasi, Abbas Blokifar (fig.3), Hasan Esmaeil Zadeh and Hossein Hamedani followed in this tradition.

6.2 The Kamal-ol-Molk school (Realism)

With constitution movement and its social and cultural consequences the new season was opened in the history of Iranian painting. This modernism has significant effect on literature and inevitability on painting. But unlike the literature and poem, the painting was not influenced directly but this art couldn't develop in such social conditions. Kamal-ol-Molk (Mohammad Ghaffari) was the distinguished artist in that period and he has more modernist thoughts than his contemporary painter. He was the first persons which refused the ancient painting, traditions and turned to the European naturalism, as the reliable painter of court. Kamal-ol-Molk was one of the artists who experienced the living in conditions of before and after the constitutional period. He was born in first years of Naser al-Din Shah Qajar Reign in 1848. His uncle was Sani -ol -Molk who practiced in his newspapers to description of history of the courtiers. His father painted in service of Mohammad Shah Qajar and then in service of Naser al-Din Shah. Mohammad Ghaffari went to the Dar al-Fonun School and was assigned a scientific silver medal to him. After painting the image of Aliqoli Mirza Qajar (1822-1880), the former minister of culture, Naser al-Din Shah assigned the position of Master Painter to him, however he enjoyed from this position until the Mozaffar ad-Din Shah Qaja (1853 – 1907) Period. One of his most important works is Talar Ayene (forum of the mirrors) which painting this tableau was prolonged around 5 years (fig.4).

He started to practice in the cadence years of miniature and learned the perspective technique experimentally, after travelling to Europe and visiting the effects of European artists revived the naturalism method in Iran. He traveled to Europe in 1936 after the assassination of Nasir al-Din Shah and lived and painted in cities like Paris, Rome, and Vienna. During his stay in Paris, he saw the works of Rembrandt and Raphael in the Louvre Museum and copied their works. In 1939, he returned to Iran on orders of Mozaffar ad-Din Schah and founded the fine art school (Sanae mostazrafe); with protection and confirmation of government and also in according to his artistic insight and policy in Tehran. His objective for establishment of fine arts school was training the learners in academic style. Although this school never being in the form of a real academy but opened a way for development of visual arts. He trained Western academic classic art study in this school. At the same time, artists who studied art in Russia were painting in Tabriz in the same way as Kamal-ol-Molk. They were naturalists and some along with the realist look at the Impressionists. Some people critiqued him and stated that when the impressionist artists practiced in Europe he copied the motivations of the artists such as Raphael (1483-1520) and Rembrandt (1606-1669). With attempts of Kamal-ol-Molk during 15 years as responsible of above-mentioned school, a number of the painters and sculptors who possessed of technical capabilities were trained. Then, these students followed the way and objective of Kamal-ol-Molk in the artistic practices and teaching. In that time, trained painter in Russia School activated in Tabriz, but their educational and artistic works have no any difference with works of Kamal-ol-Molk. Almost simultaneous with demission of Kamal-ol-Molk from teaching, his school actually became in the form of the ancient arts institute.⁹⁶

The modernism thoughts which came from west to Iran, nor well known and not accepted by entire of the society, however the history of Iran after constitutional revolu-

96 See Rouin Pakbaz, "Art Encyclopedia", Translated by Solmaz Keshavarzi, Tehran 1999, p. 891.

tion was the battle between tradition and modernism and this conflict is continued up to now.⁹⁷

The artists who painted in this style had all studied at the Kamal-ol-Molk Art School.

6.3 Miniature painting

Persian miniature painting has a long history predating the modern state of Iran. Reza Shah Pahlavi encouraged the revival and practice of traditional Persian art forms, including miniature painting. Hossein Behzad, Hadi Tajvidi, and Hassan Mosvar Al-Maliki were among the most prominent modern Iranian miniature artists. The Sanaye Ghadimi School was founded in 1930 by Hossein Taherzadeh Behzad to teach and promote traditional Persian arts.

At the same time, Hadi Tajvidi led a group of graduates from the Kamal-ol-Molk School in a bid to revive traditional Persian art forms. With the support of the government, they founded the Sanaye Ghadime Traditional Arts School. The school was run under the auspices of the Department of Fine Arts. Hadi Tajvidi, Mohammad Ali Zaviyeh, Ali Karimi, Abotaleb Moghimi, Ali Doroodi, Nosratollah Yousefi, Abdollah Bagheri, Ali Moti, and Clara Abkar were teachers and students of the Sanaye Ghadime Traditional Arts School (figs.5 and 6).⁹⁸

6.4 The Saqqakhaneh movement

A saqqakhaneh is a public water dispenser situated on a ledge or in a niche in a wall behind an iron grille. Saqqakhanehs are a centuries-old tradition. They were originally established and kept filled by citizens to provide travelers with water to drink. Saqqakhanehs can still be found today in small enclosures in old neighborhoods. They are frequently decorated with Shi'ite Muslim symbols and reminders of the epic rebellion of Imam Hussein. There is room to light candles in the windows, and most feature metal claws at the top. Passersby have a drink of water and make a vow, then light a candle and tie a piece of cloth or fasten a padlock onto the grille. The interior of a Saqqakhaneh is generally decorated with simple embellishments by people who stopped to make a prayer of supplication (fig.7).

Referring to a contemporary art movement in Iran, the appellation [Saqqakhaneh] was first used in 1962 by Karim Emami (1930-2005), the art critic, journalist, and lecturer in English at the Tehran College of Decorative Arts (Honarkada-e honar-hāy-e tazini). It was initially applied to the works of artists, both in painting and sculpture, which used already existing elements from votive Shi'ite art in their own modern work.⁹⁹ The emergence of the Saqqakhaneh School in the 1940s as the first modern, independent, Iranian art movement was the modernists' first victory over the traditionalists who had dominated the Iranian art scene since the times of Kamal-ol-Molk, and it greatly accelerated the trend towards modern art. "Saqqakhaneh" became the most well-known term for an artistic stream in Iran during the 1960s. By then it was an officially recognized art school that drew the attention of the international art community.

The Saqqakhaneh movement began in the late 1940s and early 1950s. Painters of this genre came from the Decorative Arts School in Tehran. The Decorative Arts School

97 See Rouin Pakbaz, "Iranian Painting from ancient up to now", Translated by Solmaz Keshavarzi, Tehran 2004, p. 18.

98 Teimur Akbari, "History of Iranian Painting", Translated by Solmaz Keshavarzi, Tehran 2009, p. 153-170.

99 Shahrooz Mohajer, "Searching for the History of Iranian Contemporary Painting -Part One", in: *Tandis* 261 (2013), p. 4-5.

promoted aspects of national culture, with a particular focus on ancient Iranian art. But this group first seriously started its activities at the Atelier Kaboud, run by Parviz Tanavoli. There they created a climate of mutual artistic support and found a place to present their works, essentially consolidating the basis of this art movement. When the activities of this group of painters received attention by the government, the artists were trying to reframe typical aspects of Persian cultural heritage within a modern context. They used vernacular art, people's beliefs in written form, talismans, and famous tales of lovers. The term "Saqqakhaneh" covers works by those artists who joined this school within the short period that it blossomed. It was the first school of contemporary Iranian art that departed from the modernist approach of emulating Western artistic schools, taking traditional Persian art forms as a source of inspiration instead. The emphasis on Iranian identity was a distinct advantage in international artistic circles, as this style drew the attention of cultural agents, including Firooz Shirvanloo.¹⁰⁰

The term "Saqqakhaneh" was first used by Karim Emami in 1962 to describe works by a group of Iranian artists who were trying to bridge tradition and modernity. He writes, "The emergence of calligraphy in painting (calligrams) at the beginning of the 1960s reminded some viewers of the atmosphere and appearance of a Saqqakhaneh (literally, place of water dispenser and vows). So, this term was coined and then its usage was extended; and it was used to denote all artists, whether painters or sculptors, who adopted traditional forms of Iranian art in their works as the beginning and raw material (not only those who used Persian script)".¹⁰¹

Like all other schools, the Saqqakhaneh School was not created by a single artist. But doubtlessly, Charles Hossein Zenderoudi was a pioneer of the branch of this school that incorporated Persian script. When Charles Hossein Zenderoudi went to Paris in 1961, he became familiar with works by innovative Western modern artists who included Chinese and Japanese script in their paintings. In addition, African masks and other traditional objects and articles adopted from other cultures had become materials and tools for the creation of art in the West. Charles Hossein Zenderoudi and Parviz Tanavoli, who returned to Iran from Italy, similarly began to integrate traditional Iranian themes, tools, and materials in modern art.

Tanavoli recalled how one day he and Zenderoudi had together made a trip to Shahr-Ray, and there had been struck by the Moslem posters displayed for sale. They had both been looking for local materials that they could use and develop in their work, and these posters appeared like a godsend to them, he said. The copies they bought and took home fascinated them with their simplicity of form, use of repeated motifs and bright, almost gaudy colors. The first sketches that Zenderoudi made on the basis of these posters, Tanavoli said constitute the earlier Saqqakhaneh works.¹⁰²

Pakbaz in the book of Iran painting has written:

Approximately seventy years after inauguration of modern movement in west, it influenced Iran. This was when Iranian painters used traditional school and old fashion Iranian and western schools. Spreading the Second World War into Iran, leaving Reza Khan, and begging some basic social freedom made a situation for art innovation.¹⁰³

100 Faeghe Boghrati, "Memorable photos", in: *Herfe Honarmand* 27 (2009), p. 60.

101 See Hanibal Alkhas, "Bi parde Ba aftar", Translated by Solmaz Keshavarzi, Tehran 2006, p. 125.

102 Karim Emami, Retrospective Exhibition of Works of the Saqqakhaneh Movement, Exhibition. Cat. Tehran Museum of Contemporary Art, Tehran 2013, p. 1.

103 Rouin Pakbaz, *Iranian Painting from ancient up to now*, Translated by Solmaz Keshavarzi, Tehran 2004, p. 202.

Saqqakhaneh paintings were composed of visual elements from modern painting and incorporated traditional and religious artistic themes from ancient Iran that continued to be depicted in the traditional arts. The main materials used by painters of the Saqqakhaneh movement were existing designs and images found on flags and pennants (ceremonial tools for performing the Ashura event, the lamentation for Imam Hossein), engraved designs on sanctuaries and gates of holy places associated with Imam Hossein, Saqqakhanehs, seals, pins, ancient pottery fragments, portraits on felt rugs, cashmeres, and old artifacts. They also employed traditional, classical colors. Depictions of the clawlike Ashura symbol (of a severed hand), metallic banners, metallic grave structures, flags, and even talismans, astrolabes, chandelier-like urns, and other elements signified cultural and historical concepts. The original forms were deconstructed into abstract symbols to create a modern and powerful effect. Half-embossed designs were gradually converted into tridimensional, totally abstract objects. Motifs were taken from all kinds of old and worn materials and objects, creating a new style. By using Persian script, (fig.8) tilework, arabesque patterns and rustic and popular votive themes from places of pilgrimage in their works, the artists transferred common elements from their visual heritage into the framework of contemporary and modern art. By searching for traditional motifs and elements and using calligraphy, this group infused classical art production with a new language. The Saqqakhaneh movement only lasted for about two decades, but it had a sustainable impact on contemporary Iranian art.

Some of the first artists who worked in this school were Parviz Tanavoli (1937), Charles Hossein Zenderoudi (1937), Faramarz Pilaram (1938-1983), Massoud Arabshahi (1935-2019), Mansour Ghandriz (1935-1965), Nasser Ovissi (1934), Sadegh Tabrizi (1939-2017), and Jazeh Tabatabai (1931-2008).

After the establishment of the Saqqakhaneh School, some other artists utilized the graphics of calligraphy more purely and away from any dependence on decoration, including Mohammad Ehsaei (1939) and Nasrollah Afjei (1933).¹⁰⁴

6.4.1 The Saqqakhaneh school and calligraphy

Another common feature of the works of artists of the Saqqakhaneh movement was their use of Persian calligraphy. The Persian calligraphic tradition, which was shaped over centuries and correlated with themes of Iranian culture, was an appropriate element to be used as an identity signifier in paintings. For these artists, it was merely a visual element, with little attention paid to the concepts and meaning of the words. The use of the calligraphy can be observed in the works of most Saqqakhaneh artists.

Charles Hossein Zenderoudi was a Saqqakhaneh artist who pioneered this use of calligraphy. He began his career by experimenting with free calligraphy. His works consisted of simple geometric surfaces covered with colorful script. After a while, he abandoned geometric shapes with script and focused more on calligraphic lines. These lines held no special significance and were randomly taken from prayers and inscriptions on shrines. Sometimes, however, the artists of the group produced valuable works in which the words did carry meaning beyond the purely visual quality of the calligraphy, including Parviz Tanavoli's "Heech" series. The continuation of this visual focus on calligraphic lines and the efforts of another group of artists led to the creation of line art. Reza Mafi was a very successful pioneer in this style of painting. Inspired by the Saqqakhaneh school, he was the first calligrapher to use calligraphy in modern Iranian painting in accordance with traditional principles.

104 See Rouin Pakbaz, "Pioneers of modernity art in Iran", Translated by Solmaz Keshavarzi, Tehran 2001, p. 14.

6.4.2 Favorite elements of the Saqqakhaneh school

Saqqakhaneh artists of the 1960s and 1970s found ways to give their work an Iranian identity with reference to the broader and richly varied Shi'ite folk culture. Their art movement was the first to reach the status of a national school. The favorite elements referenced by these artists were objects in common use such as doors, locks and keys, shrines, rings, bowls, and sacred paintings used by people in the traditional community without much consideration for their artistic visual or aesthetic value. They added calligraphy, which was commonly used to decorate walls and sacred places. The artists included sacred symbols and symbols of Ashura as well as other famous symbols of the Shi'ite religion. They even employed the old, traditional colors used to decorate religious places. Saqqakhaneh artists recreated the work of former craftsmen such as manuscript illuminators and calligraphers in a larger and newer format. This movement lasted less than two decades, and its artists thereafter repeated their previous work with no further innovations. These artists aimed to bridge modern art and traditional Persian art and culture by painting objects and patterns that were familiar to Iranian people. In fact, they wanted to forge a connection between past and modern Persian art by creating a style of painting that would be Iranian and that Iranian people could relate to, reflecting their thoughts and emotions in the modern world. Artists of the Saqqakhaneh school brought ancient art traditions to modern galleries and museums by using folklore and claiming Persian heritage for their own times.¹⁰⁵

105 Hamid Keshmir shekan, "Research in Iranian Contemporary Art", Translated by Solmaz Keshavarzi, Tehran 2015, p. 80.

7 Iranian modern artists (1927-1979)

7.1 Painters

Iran entered the modern art world with Abolhassan Sadighi, a painter and sculptor who studied under Kamal-ol-Molk and who lived and worked in Europe from 1928 to 1934. But 1941 must be seen as the year that marked the beginning of the modern Iranian art movement, precipitated by the end of Reza Shah Pahlavi's rule and the occupation of Iran by foreign forces. World events at the beginning of the 20th century, including World War I and the anti-colonialist movements for independence, made clear the need to transform social, economic, and cultural structures in traditional societies in order for them to coexist with the new manifestations of Western industrialized countries. Thus, modernism began to infuse Iranian society on multiple levels. During the second Pahlavi era (under Mohammad Reza Pahlavi), attention was turned to indigenous arts and crafts and to assimilating Western teachings of modern painting. Mohammad Reza Pahlavi's government, honoring antiquity, sought to link itself with the longstanding tradition of monarchy in Iran in order to assert its legitimacy, both domestically and internationally. While several different artistic styles were practiced in Iran during this era, they all reverted back to the ancient Persian arts. Understanding modern Iranian art requires knowledge of ancient Persian arts and traditions. Iranian modern artists created a fusion of Western modern and ancient Persian art forms. Artists such as Javad Hamidi (1918-2002), Hossein Kazemi (1924-1996), Jalil Ziapour (1920-1999), and Mahmoud Javadipour (1920-2012) went to Europe to study. After returning to Iran, they became pioneers of artistic redirection in Iran.

List of modern painters in Iran

	Name of Painter	Born - Death
1	Alivandi Bahram	(1928-2012)
2	Ameri al-Husseini Abdullah	(1922-2017)
3	Arabshahi Massoud	(1935-2019)
4	Assar Nasser	(1928-2011)
5	Darroudi Iran	1936
6	Ehsaei Mohammad	1939
7	Farideh Lashai	(1944-2013)
8	Ghandriz Mansour	(1935-1965)
9	Gizella Varga Sinai	1944
10	Golestaneh Ali	1940
11	Golpayegani Behzad	(1938-1985)
12	Hassan Ghaemi	(1933-2016)
13	Hazavei Hadi	1940
14	Hooshang Kazemi	(1923-2015)
15	Hosseini Mansooreh	(1926-2012)

	Name of Painter	Born - Death
16	HosseinZenderoudi Charles	1937
17	Kasrai Siavash	(1927-1996)
18	Katouzian Kamran	1941
19	Kazemi Hossein	(1924-1996)
20	Mafi Reza	(1943-1982)
21	Mahjoubi Hossein	1930
22	Malek Sirous	1936
23	Maleki Farshid	1943
24	Marcos Grigorian	(1925-2007)
25	Marzai Ismaeel	1948
26	Mashhadizadeh Abbas	1939
27	Masumi Ali Asghar	(1933-2016)
28	Matine-Daftary Leyly	(1937-2007)
29	Melkonian Sirak	1931
30	Moayeri Abbas	1939
31	Mohammad Ali Shivaee	(1933-1981)
32	Mohammadi Asghar	(1938-1984)
33	Mohammadi Habib	(1905-1972)
34	Mohasses Ardeshir	(1938-2008)
35	Mohassess Bahman	(1931-2010)
36	Momayez Morteza	(1936-2005)
37	Motabar Manouchehr	1936
38	Najfar Rahim	1945
39	Nami Gholamhossein	1936
40	Ovissi Nasser	1934
41	Parviz Kalantari	(1931-2016)
42	Sadighi Abolhassan	(1894-1995)
43	Sadr Behjat	(1924-2009)
44	Safaian Ali Akbar	1947
45	Safarzadeh Manouchehr	1943
46	Saidi Abolghassem	1926
47	Sepehri Sohrab	(1928-1980)

	Name of Painter	Born - Death
48	Seyhoun Massoumeh	(2010-1934)
49	Shabahang Jalali	1940
50	Shahroudy Farmanfarmaian Monir	(1922-2019)
51	Shahvagh Changiz	(1933-1996)
52	Shakiba Hojat	1949
53	Sheybani Manuchehr	(1924-1991)
54	Shiddel Mohammad Hasan	1939
55	Shishegaran Kourosh	1945
56	Sima Kuban	(1939-2012)
57	Tabatabai Jazeh	(1931-2008)
58	Tabrizi Sadegh	(1939-2017)
59	Talieh Kamran	1930
60	Tanavoli Parviz	1937
61	Vaziri Moghaddam Mohsen	(1924-2018)
62	Vishkai Mehdi	(1920-2006)
63	Yektai Manoucher	(1921-2019)
64	Zakarian Vaspoor Serkis	1923
65	Ziapour Jalil	(1920-1999)

7.1.1 Jalil Ziapour (1920–1999)

Date	Activities
1938	Entered a music school in Tehran
1941-1945	Attended the Faculty of Fine Arts, Tehran
1945-49	Continued studies in visual arts at the École Nationale Supérieure des Beaux-Arts under André Loute (1885-1962)
1949	Returned to Iran
1949-1951	Co-founded “Anjoman-eKhoros Jangi”, a literary and arts society
1951	Member of the Panje Khorus Association
1952-1953 ¹⁰⁶	Member of the Kavir Association

¹⁰⁶ Javad Mojabi, “an Interview with Jalil Ziapour”, In: *Tandis* 65 (2005), p. 6.

Selected Exhibitions

Date	Place of Exhibiton
1956	Represented Iran at the international Venice Biennale
1960	Participated in the 2 nd Tehran Biennale
1960	First prizewinner at the 2 nd Tehran Biennale for his painting “The Kurdish Woman of Quchan”
2011	Painting festival “Painting Day: In Memory of Jalil Ziapour”, Bandar-e Anzali

Jalil Ziapour was born in Bandar-e Anzali (northern Iran) in 1920. He attended the Faculty of Fine Arts in Tehran, and after graduation he went to the École des Beaux-Arts in Paris in 1945. There he studied under the supervision of several masters, including Jean Souverbie (1891-1981) and André Loute (1885-1962) (fig.9). He was also registered with the French government and was introduced to the Académie de la Grande Chaumière by an official letter from the Iranian government, so that in addition to his major subjects (painting and sculpture), he could also comprehensively study other disciplines such as art history, art styles, the history of civilization, sociology, and apparel at the same time.

Jalil Ziapour was a pioneer of the Iranian modern art movement. He co-founded Anjoman-e Khoros Jangi (Fighting Cock Society) (figs.10 and 11), which was the first modern art and culture society, with a focus on literature, theatre, music, and painting. When he studied in Paris, Cubism, Futurism, and Surrealism were at their peak. By combining these with Iranian elements, he created his own style.¹⁰⁷ Jalil Ziapour painted three recurring themes in his signature style:

- Abstract images
- Rural women
- Rural scenery

Jalil Ziapour is famous for his use of geometric shapes and decorations derived from Persian artifacts and for being the first to develop modern Iranian design in his artworks. Jalil Ziapour’s paintings have a personal style reflecting his extensive research into Persian anthropology, linguistics, folklore, apparel, and decorative design from various regions across Iran. Jalil Ziapour’s paintings are known for their composition and unique style, including authentic Iranian themes, simplified figures, and adherence to traditional surfaces along the geometric lines of Cubism. Jalil Ziapour sought to open the door to modernity by becoming more aware of traditional Persian art treasures. His visits to Iranian cities and Iranian tribes and his faithful depiction of local clothing and ornamentation led him to reimagine and recreate various Iranian art forms. His drew inspiration from Persian tile art and glasswork for his paintings, using frames to divide surfaces as in tile work, flat colors, uncomplicated compositions, and simplified figures.

Jalil Ziapour was an important pioneer of the modern Iranian painting art movement in two respects: First, as a critic, researcher, and theorist of modern Iranian painting. His

¹⁰⁷ Iman Afsarian, “Modern artist - Market- oriented artist”, in: *Herfe-Honarmand* 16 (2006), p. 97.

writings and teachings paved the way for students and fellow artists. Second, as a painter: He applied what he learned in his paintings. Jalil Ziapour's research on Iranian apparel and Iranian women's adornments and his views on contemporary Iranian painting were groundbreaking.

7.1.1.1 “Zeynab Khatun”, 1962

In Zeynab Khatun Ziapour has chosen a familiar Iranian subject. A woman who is combing her hair (based on a local childish poem), The blue and yellow background of Jalil Ziapour's painting “Zeynab Khatun” (“Lady Zeynab”) contrasts with the darker color of Zeynab Khatun's naked body. The painting was inspired by a poem by Jomjomak Barge Khasun and is considered one of Jalil Ziapour's first serious and lasting works. The dominant idea at the time of its creation, Jalil Ziapour was traveling from tribe to tribe throughout Iran, studying tribal garments and handicrafts, seeking indigenous traditions on which to base his innovative works.

The “Zeynab Khatun” painting is composed of a grid of lines forming tiles of colored squares. Ziapour, referencing the “shades of turquoise” from one of the verses of the poem, depicts Zeynab Khatun combing her hair with a turquoise-colored comb (fig.12). The hands of the “Khatun” are ornately hennaed in orange, and the same color is reflected in two of the background tiles and on the soles of her feet. Her dark, squatting figure is backlit by yellow tiles surrounded by tiles in shades of turquoise, upon which three lines of verse form an arch. In combination, the words and the color scheme of the tiles create harmony and keep the eye focused on the painting's central figure.

The dynamic contrast between the subject and mosaic background of colored tiles or squares was repeated in many of Ziapour's paintings, giving them a geometric and harmonious consistency. Throughout his career, Ziapour was inspired by Persian tilework (fig.13). Mosaic patterns also appear in the work of European artists such as Johannes Itten (fig.14). Jalil Ziapour combined traditional Iranian design and his discoveries from modern European art to achieve a unique new style (fig.15). The figure of the woman in “Zeynab Khatun” is also reminiscent of works by Henri Matisse (“Nude Blue II”, 1952), (fig.16) and Johannes Itten (“Tanzender Akt”, 1918), (fig.17).

Ziapour had a deep knowledge of traditional painting and wrote many articles on the origin of this published art. His dependence on Western experiences and traditional images led him to create works that were seemingly modern but at the same time had a strong impact on traditional Iranian painting. To the extent that the distribution of colors and spaces and the deformation of shapes and forms have always been his concern. The composition of his works is completely geometric. The separated components are repeated by heterogeneous and equal squares and cover the entire surface of the canvas.

7.1.2 Marcos Grigorian (1925-2007)

Date	Activities
1925	Born in Kropotkin, Russia to an Armenian family.
1930	Grigorian's family immigrated to Iran.
1948	Began studies at the Kamal-ol-Molk Art School.
1950	Began studies under Roberto Melli (1885-1958) at the Accademia di Belle Arti (Academy of Fine Arts) in Rome.
1954	Graduated from the Accademia di Belle Arti in Rome.
1954	Returned to Iran and established the Gallery Esthétique.

Date	Activities
April 14, 1958	The 1 st Tehran Biennale, which Grigorian helped to organize.
1958	Member of the jury at the Venice Biennale.
1960	Started painting with dirt (Earthworks) and incorporating traditional Iranian foods such as dizi (meat and vegetable stew) and nan-e sangak (Persian flatbread) in his works.
1970	Began teaching at the Faculty of Fine Arts in Tehran.
1975	Was a founding member of the Group of Free Painters and Sculptors in Tehran.
1979	Went to New York.
1980	Founded the Arshile Gorky Gallery in New York.
1989	Traveled to Russia at the invitation of the Union of Soviet Painters, and decided to move to Armenia.
1993	Donated five thousand of his artworks to the newly independent state of Armenia, and founded the Sabrina Near East Art Museum in Yerevan in memory of his daughter.
2007	Passed away

Selected exhibitions

Date	Place of Exhibiton
1953	Iran-American Society, Tehran
1960	Holocaust Exhibition at the Misaghieh Film Studios, Tehran
1971	Iran-American Society, Tehran
1975	Lito Gallery, Tehran
1977	Saman Gallery, Tehran
1981-1985	Arshile Gorky Gallery, New York Exhibited his “Earthworks” and abstract paintings as well as valuable collections of older and modern Iranian art that he had brought from Iran to this gallery.
1989-90	Solo exhibitions in Moscow and Leningrad
2000	Old Gallery, Tbilisi, Georgia
2001	Near East Art Museum, Yerevan
2004	“Fifty Years Retrospective”, National Museum of Art, Yerevan

Marcos Grigorian was another influential contemporary Iranian painter. He completed his artistic education at the Accademia di Belle Arti (Academy of Fine Arts) in Rome. On his return to Iran in 1954 he tried to promote the Italian Expressionist style of art in Iran. That year he also established the Gallery Esthétique and helped organize the 1st Tehran Biennale. Marcos Grigorian can be considered as an innovative artist in Iranian modernism. Particularly in the 1960s, Grigorian explored new artistic dimensions. Like many Iranian artists, he was influenced by American postmodern art flows such as pop art and minimalism and was inspired to experiment with new materials and compositions.¹⁰⁸

Marcos Grigorian's four main artistic concerns:

1. Expressionism, using bold colors and large brush strokes; Grigorian's first period during his student career in Rome
2. "The Gates of Auschwitz", Expressionist mural series with gray colors
3. Pop art, works with earth, straw, and paint
4. Modern Armenian carpet weaving

7.1.2.1 "The Gate of Auschwitz"

Among Marcos Grigorian's most famous works is a series of thirteen murals known as "The Gate of Auschwitz" (figs.18-19) which were created during 1957-1959 and first exhibited in 1959. The "Gate of Auschwitz" collection is currently housed in Yerevan, Armenia.

Marcos Grigorian writes in the introduction to the book *The Gate of Auschwitz*:

"This is my scream, the frightful and fearsome, and the knot that has been opened in the dark depth of my soul and now I feel calm inside myself, because I have found a way from the inside of my infallible and real world to the unreal world. From the gate of Creation, I now hear a tired and painful cry to you that are the sequel of the cry of humanity that has not been calm from the beginning to the present. It is a scream that history takes from its flaming depths and when human beings have risen for well-being and is the human complex that has found its way. If this way is dark and tumultuous, I have not known but this way to open up my ancient complex."¹⁰⁹

He used gray tones and drew wretched bodies. The viewer feels deadly silence emanating from each painting. All of these elements clearly evoke a sense of fear and death.

7.1.2.2 "Pop art, painting with straw"

In the 1960s, when pop art emerged in the United States, Marcos Grigorian was in New York. He started working with dirt and straw and thought of it as pop art. But his works were not accepted as such by the art community. (figs.20-23)

Grigorian commented:

108 Mino Iranpour, "The first galleries in Iran", in: *Faslname Honar* 58 (2004), p. 123.

109 Silvi Khajesari, "Marcos Grigorian", *Peiman online Magazi* 29, 2004,

<https://www.paymanonline.com/%D9%85%D8%A7%D8%B1%DA%A9%D9%88-%DA%AF%D8%B1%DB%8C%DA%AF%D9%88%D8%B1%DB%8C%D8%A7%D9%86/> Last seen:

26.12.2019.

In the years 1959-1960 I liked to work on the subject of war, which was the result of my work on Auschwitz Gate, which I worked on for about two years. In the last panels, when it was finished, I had reached the burning furnace. I turned to the ashes after the furnaces. I thought I should show the ash, so I made a large panel covered all over in gray. Then I made a black panel, and these black and gray panels reminded me of death and dirt, and from that moment, I started to make dirt panels. Soil is the symbol of birth, life, and death. We were born from the soil, we live on it and after death, we return to the soil.¹¹⁰

When he returned to Iran in 1968, Marcos Grigorian pursued a Near Eastern style of pop art while continuing his “Earthworks” series, using materials such as dirt, sand, straw, ashes, and paint. In some of his work, such as “Dizi” (figs.24-25), he incorporated specifically Iranian food elements.¹¹¹

7.1.3 Abbas Moayeri (1939-2020)

Date	Activities
1950-51	Began to learn painting under Hossein Behzad
1957	Entered the Kamal-ol-Molk Art School, Tehran
1960	Received his bachelor’s degree in “Traditional Arts” from the Faculty of Fine Arts, Tehran
1967	Bachelor’s degree in sculpture from the Decorative Arts School, Tehran
1967-70	Taught Persian miniature painting at the Faculty of Fine Arts
1967	Played a role in the film “Siyavosh at Persepolis” (directed by Fereydoun Rahnema)
1970	Moved to Paris
Since 1970	Instructor at “A.D.A.C.” and “Paris Ateliers” (successor of A.D.A.C)
1979	Played a role in the film “Meetings with Remarkable Men” (directed by Peter Brook)
1989 to 1997	Taught Persian miniature painting at the “A.M.O.R.C.” cultural center in Paris

Selected exhibitions

Date	Place of Exhibiton
1958	Hall of Culture, Tehran
1959	Mehregan Club, Tehran
1960	Student Hostel, Tehran; Iran-American Cultural Center, Tehran; Faculty of Fine Arts, Tehran

110 Leili Golestan, “An interview with Marcos Grigorian Thirty-One Years Ago”, in: *Etemad* 1494 (2017), p. 11.

111 Janet Lazarian, “Marco by Marco”, in: *Tandis* 107(2001), p. 4-7.

Date	Place of Exhibiton
1958	Hall of Culture, Tehran
1959	Mehregan Club, Tehran
1966	Iran Bastan Museum, Tehran
1967	Gallery Boroudjani, Tehran
1973	Group exhibitions: 2ème Grand Prix International de la Baie des Ange, Nice 6ème Salon de Peinture, Sculpture et Arts Décoratifes. Neuilly-sur-Marne 4ème Grand Prix International du Château des Riquiers, Eze (Silver medal) 40ème Salon des Surindépendants Paris
1966	Iran Bastan Museum, Tehran
1967	Gallery Boroudjani, Tehran
1974	Group exhibitions: “Œuvre de 130 Résidents - 40 Nations”, Cité Internationale des Arts, Paris 27ème Salon 74, Montgeron
1975	Institut national des langues et civilisations orientales (I.N.A.L.C.O.), Asnières Vaucresson Municipal Hall, Vaucresson, France
1976	Poets Club, Paris
1976	Gallery Mouffe, Paris
1977	Lito Gallery, Teheran
1977	Group exhibition: 10ème Salon d’Automne, Issoudun (Medal of the General Council of Indre)
1978	Group exhibition 26ème Salon International d’Aquitaine Mauléon
1979	Novotel Château de Mafflier, Monsoult
1980	Group exhibition 7a edizione del Gran Premio Internazionale Rome (Silver medal)
1984	Galerie Raspail, Rive Gauche, Paris
1988	Galerie Atlante, Paris
2014	Galerie Regard, Sainte Maxime
2015	Group exhibitions: “Hors Champs été”. Galerie 89, Viaduc des Arts, Paris “Galerie 89 et Les Amis du Salon d’Automne de Paris”, Galerie 89, Paris PAM Persian Art Market, Museum Het Ursulinenconvent, Eijsden

Abbas Moayeri went to France in 1970 to continue his education. Three years later he received a Silver Medal at the 4ème Grand Prix International du Château des Riquier in Eze, France. Years of teaching Persian miniature and his passion for Persian literature and poetry have made the works of Abbas Moayeri unique. Over the past four decades since he left Iran, Abbas Moayeri has taught hundreds of French and Iranian students in Paris. In 2014 an exhibition of works by Moayeri’s French and Iranian students was held at the National Museum of Iranian Art in Paris. Abbas Moayeri’s work has always been emblematic of his Iranian roots, featuring free lines but following the Persian min-

ature tradition in terms of colors and expression. He pursues his own style rather than imitating nature.

Abbas Moayeri's main artistic concerns:

- Classical Persian miniatures
- Modern Persian miniatures
- Painting
- Sculpture

7.1.3.1 Classical Persian miniatures

In painting classical Persian miniatures, Abbas Moayeri is motivated by the style of Hossein Behzad, a professor who introduced free lines and colors with different tonalities. (fig.26)

7.1.3.2 Modern Persian miniatures

Abbas Moayeri said, "I have always pursued modernism, but always my work is Iranian painting. Artists in the West, even during the Renaissance, tried to be close to nature. But Eastern artists looked at nature, enjoyed it, and then painted it according to their sense of perception. In fact, they painted metaphorically. I'm following this style."¹¹² (fig.27)

Abbas Moayeri's other paintings reflect the modern Persian miniature. His paintings differ from his miniatures in his use of free lines and dabs of color. The focus on a central figure is reminiscent of Persian miniatures, but without the traditional geometry of particular miniature sections. And the number of figures is limited to one or two, for example a woman, a pair of lovers, or a woman and a horse.

7.1.3.3 Sculpture

Similar to his paintings, Abbas Moayeri's sculptures are elaborate figures. His statues also feature traces of Persian miniatures. (fig.28)

7.1.4 Bahman Mohassess (1931-2010)

Date	Activities
1931	Born in Rasht, Iran
1950-54	Attended the Faculty of Fine Arts, Tehran
1954-1964	Attended the Accademia di Belle Arti in Rome and studied for a few months under Ferruccio Ferrazzi in his studio
1964	Returned to Iran
1969-2010	Lived in Rome
2010	Passed away

¹¹² Solmaz Keshavarzi, interview with Abbas Moayeri, 20 April 2012.

Selected exhibitions

Date	Place of Exhibiton
1956, 1958	Venice Biennales
1962	3 rd Tehran Biennale
1962	Paris Biennale
1962, 1963	São Paulo Art Biennales
1964	4 th Tehran Biennale
1965	Ghandriz Gallery, Tehran
1965	Solo exhibition: "Painting Exhibition of B. Mohassess", Iran Gallery, Tehran
1967	Solo exhibition: "The Book of Creation", Seyhoun Gallery, Tehran
1968	"Group Five" Exhibition: "Iranian Contemporary Art", Goethe Institute, Tehran
1978	Group exhibition: "Iranian Art from the 9 th Century till Today", Shanghai and Beijing
2007	Solo sculpture and painting exhibition: "Bahman Mohassess", Jahan-Nama Museum & Gallery, Tehran
2014	Group exhibition: "The Feeling of Happiness", Homa Gallery, Tehran
2018	Group exhibition: "The Oil of Paradise", Galerie Balice Hertling, Paris
2018	Group exhibition: "The Moments", Galerie Nicolas Flamel, Paris
2019	Group exhibition: "Selected by", Emkan Gallery, Tehran

Bahman Mohassess: "In a world where there is no bird in its skies and no fish in its oceans and no animals are found, what does the painting mean?"¹¹³

Between post-fascist Italy in the 1950s and 1960s and Tehran after the 1953 coup, Bahman Mohassess was one of the most sophisticated painters to emerge in pre-revolution Iran. His interest in the philosophy of existentialism, the psychology of forms, Greek mythology, and modern Iranian poetry infused his works, which were entirely devoted to critical reflection of the post-war crisis, not without cynicism. The result was to represent a kind of "nothingness" inherent in contemporary times, which Bahman Mohassess also referred to as "being condemned to inhabit a body".¹¹⁴

Bahman Mohassess was one of the few Iranian artists who, though highly successful and accomplished, lived in relative obscurity. In the movie "Fifi Howls from Happiness" by Mitra Farahani, many contemporary Persian artists had forgotten his name and lost track of his activities. It's a sad fact that such a great artist could live in a hotel in a foreign country and only receive recognition after his death. Bahman Mohassess said

113 Unedited History 1960-2014, ed by Ahmad Foroughy, Exh.- cat., Paris Museum of Modern Art, Paris 2014, p. 38.

114 Bahman Dadkhah, Azad M Samadi, Mehrdad Tahbaz, "Dialogue with Bahman Mohassess", in: *Arash* 9 (1964), p. 91-106.

that the artist himself should specify the time of his death and know when to complete it. He died at the end of the Mitra Farahani's film after the final interview. The character of this artist is recognizable in each of his figures and works of art. He was a mocking rogue and critic of the events of the day, brave and fearless, and at the same time pessimistic. Greek myths are awakened in his works. On one canvas, he moans of evil times and in the next, laughs at everything (figs.29 and 30). Figures with massive limbs and small heads represent the people of our time (fig.31). Dead of boredom on vacant lots or abandoned beaches, they seem to have fallen from an ancient, mythological world and landed on the cold sand of modernity where myths are now lost (fig.32). Bahman Mohassess was influenced not only by Iran's political events, but by the events of the world, such as wars and environmental destruction. Fragmented human beings reminiscent of Francis Bacon's paintings (fig.33) and Alberto Giacometti's suffering people (fig.34) can also be found in his work. Some of his paintings show the effect of Marino Marini (fig.35). Other paintings recall Giorgio Morandi's still lifes (fig.36).

7.1.4.1 “FiFi Howls from Happiness”

“Fifi” was as significant to Bahman Mohassess as the “Mona Lisa” was to Leonardo Da Vinci. Because of that, he always kept the painting with him and showed it at many exhibitions (fig.37). The figure's mouth gapes open. It has a sickly body and looks like a cute little monster without eyes. This pink monster is painted against a gray background. It could be the last photo of a prisoner sentenced to death. Perhaps it represents a human shouting against all the cruelty and dictatorships in our contemporary world, or maybe ridiculing world events with its laughter. Whatever the figure meant to Bahman Mohassess was lost with the painter's death. This painting hung on the walls of Mohassess' room at the hotel that was his last permanent residence, and “Fifi Howls from Happiness” was the title of the (2013) movie that Mitra Farahani made of Bahman Mohassess' life. In this painting, all sense of the artist's ridicule of the world and tendency to joke about everything, even death, can be felt. Fifi laughs as if dying of laughter. Fifi has a paper body, and the face is just a big mouth, wide open from laughter. The body is suffering but still full of life. The bright red color with an open mouth could belong to a human being or an imaginary creature; it takes the viewer to a strange world where laughter is the answer to atrocities. As eloquently shown in the film, most of the works by Bahman Mohassess in Iran were destroyed in the aftermath of the Islamic Revolution of 1979 or were destroyed there by the artist himself.

7.1.5 Behjat Sadr (1924-2009)

Date	Activities
1948-1954	Attended the Faculty of Fine Arts at Tehran University
1955-1959	Attended the Academia di Belle Arti in Rome on a scholarship from the Italian government
1958	Graduated from the Academia di Belle Arti in Naples
1959	Appointed as an associate professor in the Faculty of Fine Arts, and returned to Iran
1962	Exhibited her works at the Venice Biennale, the São Paulo Biennale and the 3 rd Tehran Biennale
1966	Became Gustave Singier's assistant at the École Nationale Supérieure des Beaux-Arts in Paris
1968-1980	Chair of The Department of Visual Arts at Tehran University

Date	Activities
1970s, 1980s, and 1990s	Held numerous exhibitions

Selected exhibitions

Date	Place of Exhibiton
1956	Venice Biennale
1957	Galleria Il Pincio, Rome
1962	Venice Biennale
1962	The 3 rd Tehran Biennale (awarded the Grand Prize)
1962	São Paulo Biennale
1987	Group exhibition: Iranian Contemporary Art: Four Women”, Foxley Leach Gallery, Washington, D.C.

Behjat Sadr graduated with honors in 1954 and immediately received a scholarship to study in Italy. She traveled to Rome in 1955, where, on the recommendation of Marcos Grigorian, she met Roberto Melli (1885-1958), who liked her work and became her mentor. In the same year she attended the Roberto Melli Academy, the Academia di Belle Arti in Rome, and later the Academia di Belle Arti in Naples.¹¹⁵

Her work may be divided into several periods, all of which complement each other. The first period of her work began in 1957, when she painted on canvasses placed flat on the ground, applying the paint with a palette knife. In the beginning, black was particularly important. According to art historian Morad Montazami, “Sadr just loved black. To her, it was more than a mere colour, but rather a physical and experimental space where she felt she could play, create breaches and vortexes... even drowning/disappearing into it.”¹¹⁶

Layers of black applied with a palette knife brought forth other colors from under the black surface, creating an internal and external tension. This style continued until 1962, when she began to introduce trees into her paintings. The trees gradually became formalized and abstract. At first there were trunks and branches, then trunks and branches became reduced to rectangles, and she worked with their texture and rhythm. Gray colors formed a world of geometric compositions (fig.38), oil painting merged with photography (fig.39), and figures became abstractions. Behjat Sadr used a variety of media, from canvas and oil to wood, metals, and other materials to create her artistic world.

Behjat Sadr’s in her diary (1990s) wrote:

“I did not use my calligraphy or Iranian motifs in my canvas to stimulate national pride among my compatriots or the curiosity of strangers. This was the cause of

115 Saba Mosavi, “Memorial of Behjat Sadr”, in: *Etamad* 2029(2018), p. 12.

116 <https://www.middleeasteye.net/fr/node/73749> Last seen 02 August 2020.

my downfall, but I don't mind. I did not seek the protection of a man to advance and achieve success."¹¹⁷

7.1.5.1 “Abstract III”, 1961

This work well illustrates familiar features of the most important paintings by Behjat Sadr from a period in which the artist experimented with mixed materials on aluminum sheets to create abstract compositions with thick black strokes (figs.40 and 41). No modernist artist in Iran used the extraordinary and powerful qualities of the color black as much as Behjat Sadr. From the beginning of her artistic activities, the dominant element in abstract paintings by Behjat Sadr was thick, black strokes. These strokes appeared throughout her career and were the foundation of her work, having an almost explicit, sad, and violent appearance. The roots of these bold and energetic strokes can be traced back to the Expressionist art movement of the 1950s. By scraping colors across an aluminum surface, Behjat Sadr achieved abstract forms.¹¹⁸ Although she had a variety of experiences throughout her long life and her artwork evolved and changed over the course of her career, Behjat Sadr consistently painted an abstract world, evoking an abstract, kinetic perception of nature.

7.2 Graphic designers

7.2.1 The beginning of modern graphic design in Iran

Before mechanical printing was introduced to Iran, a traditional illustrative engraving technique known as *eidi-sazi* (paper prints made from woodblocks) was commonly used (fig.42). Iran's trade with the West began in the 18th century during the Safavid era, culminating in the late Qajar era. By the end of the 19th century, Iranians had developed a particular interest in Western life, and news from the West reached Iranian newspapers from Iranians who traveled to Europe.¹¹⁹ This interest in the West made Iran a market for Western products. In the early 20th century, many advertisements for Western wares were published in Iranian newspapers and magazines. With the increase in Western imports to Iran and the advent of photography, advertisements increasingly included photographs. But the advertisements were still not artistic, and they were either from foreign magazines or designed by printing-house managers.

Sani ol-Molk was the first person to modernize illustrations for newspapers. In 1814 he started to work as a painter for his newspaper *Vaghaye Etefaghie* (fig.43). Sani ol-Molk was good at realistic painting. The paintings he made of politicians show his skill. After some years, Sani ol-Molk changed his newspaper's name to *Dolate Elie Iran*.

As many as thirty newspapers were published in Iran during Nassereddin Shah Qajar's nearly fifty-year reign (1831-1896). Their number increased to over fifty during the reign of Mozaffar ad-Din Shah Qajar (1896-1907). The Constitutional Revolution of Iran (1905-1911) was the peak of newspaper activity, when more than 100 newspapers were in circulation. During the reign of Reza Shah Pahlavi (1925-1941), printing and color gravure techniques progressed, and weekly and specialized magazines catering to literary, cultural, and archeological interest groups and to women and children were added to the newspapers.¹²⁰ Although caricature it is not included in the present discussion of graphic design, it was used in most Iranian newspapers during the Constitutional

117 <https://www.middleeasteye.net/fr/node/73749> Last seen 02.06.2020.

118 <http://tehranauction.com/auction/behjat-sadr-1924-2009-5/> Last seen: 23.8.2020.

119 See Seyed Reza Hosseini, “Graphic Design cognition”, Translated by Solmaz Keshavarzi, Tehran 2007, p. 191.

120 Hoseini 2007, p. 110.

period. These caricatures were political and social in nature, and as propaganda posters they promoted various streams of thought of that time.

While graphic design had been around for many years in the publishing sector, serious activity in this field began in Iran during the years of World War II. This development was preceded by Kamal-ol-Molk and his school, Persian eidi-sazi engraving, and the advent of printing machines. By the end of the 19th century, many artists and publishing offices were mining the potential of mechanical printing and photography to develop the graphic arts. Some painters trained at the Kamal-ol-Molk Art School also worked as illustrators on the side, including Hossein Ali Moayed Pardazi (1920-1969) and Yahya Dowlatshahi (1899-1928). Some graduates of the Faculty of Fine Arts, including Mohammad Bahrami (born 1926) and Buyuk Ahmari (1920-2008), ventured more seriously into illustration, poster design and graphic design, whether out of personal interest or simply to make a living.

Throughout the years of World War II and the post-war movement to nationalize the oil industry, more press activity, as well as political and social caricatures became possible. In general, the graphic arts of this period were still in their infancy compared to painting. Although only five Tehran Biennales were held altogether, the festivals played a vital role in furthering the development of Iranian painting, sculpture, printing, and graphic design, and they introduced the latest works by Iranian artists. Even before the basics of the graphic arts were taught in Iranian art schools, there was a new movement in the field that was largely due to the efforts of Morteza Momayez. He began his artistic career with painting, but soon began working in various fields of graphic design and illustration. The distinctive influence of this artist and teacher was felt for many years.¹²¹

Some of the first Iranian graphic designers were Sadegh Barirani, Parviz Moayed, Sirak Melkonian and Hooshang Kazemi. Later, Ghobad Shiva, Kamran Katouzian, Farshid Mesghali, Khosro Bayat, Sergei Avakian, Mohammad Pouladi, Behzad Golpayegani, Aydin Aghdashloo, Ebrahim Haghighi, Fowzi Tehrani, Mohammad Mahallati, Abbas Kiarostami, Abbas Saranj, Ali-Asghar Mohtaj, Mostafa Owji, and many other artists also turned to graphic design. Textbook illustration began with the work of painters such as Mohammad-Zaman Zamani, Parviz Kalantari, and Gholamali Maktabi. The Kanoon Parvaresh Institute for the Intellectual Development of Children and Young Adults from 1965 provided a great opportunity for illustrators and modern designers to work in the field of illustration. It was in this creative environment that Farshid Mesghali, Bahman Dadkhah, Nikzad Nodjoumi, Ali Akbar Sadeghi, and Nouredin Zarrinkelk pursued their innovative work on illustrations to children's books. Nouredin Zarrinkelk and some of the other illustrators have also achieved remarkable results in making animated feature films.¹²²

Interaction with the West lit a spark that ignited Iranian artists' passion for new and modern graphics. Some designers only pursued graphic work, such as Farhad Mehraban and Majid Baluch. Photography also grew as a branch of the graphic arts, and many photo studios were established. Masoud Masoumi and Reza Nourbakhtiar were two of the first commercial photographers. The field of commercial graphic arts was expanding. Calligraphy began to be incorporated in graphic design. Some of the most well-known calligraphers were Abbas Akhavein, Reza Mafi, and Mohammad Ehsaei. Some graphic designers worked in graphic design ateliers under the management of Morteza

121 See Parviz Tanavoli, "to the story of Graphic Design in Iran", Translated by Solmaz Keshavarzi, Tehran 2015, p. 149-151.

122 Arash Tanhai, "Posters of three brothers" in: *Tandis* 168 (2010), p. 12-13.

Momayez, while others found employment at the Tamasha atelier or in the graphic arts department at National Iranian Television (NITV), later National Iranian Radio and Television (NIRT), which was under the management of Ghobad Shiva. The major difference between Ghobad Shiva's atelier and Morteza Momayez' atelier was that Ghobad Shiva mostly did illustration, while Morteza Momayez focused on photomontage.¹²³ During the 1970s modern graphic arts thrived and developed, and played an important role in the cultural atmosphere. Posters for cultural events, advertising banners, logos, film titles, exhibit design, book illustrations and covers, and magazine pages and covers were welcome surfaces during this period of discovery in graphic design.¹²⁴

The Franklin Book Program opened an office in Tehran in 1954. Its mission was to promote the printing of books for the modern era by establishing and adhering to international standards, producing books for both limited and wide circulation, while improving the cost-efficiency and productivity of the Iranian book publishing industry. With its professional editorial system, new translations of Western classics, attractive typefaces, proper layouting, and use of paperboard and beautiful design on the covers, the Franklin Book Program released many books that have inspired generations of book readers and continue to shape public culture in Iran. The covers of these publications were initially simple, featuring only one or two colors. The launch of the Offset Printing Company by Homayoun Sanaatizadeh opened new possibilities for the program's cover design and subsequently the cover design of many publishers. Collaboration between the Franklin Book Program and the well-known publisher Amirkabir Publications, founded in 1949 by Abdolrahim Jafari, and the Franklin Book Program's provision of funding for other publishers led to a new growth in book production and the launch of many bookstores in Iran.

The weekly magazine *Ketab-e Hafte* ("Book of the Week"), published from 1961 to 1963 by the Kayhan Publishing House under the supervision of its editor-in-chief Ahmad Shamloo and the artistic and design management of Morteza Momayez, was one of the most original and influential publications with regard to cover design. The magazine featured new color combinations, fresh illustrations, the use of silkscreen printing and stereotyping to achieve outstanding printing results, and other creative innovations introduced by Mohammad Bahrami's atelier. It was a treasure trove of poetry, storytelling, translation, and visual design, and it represents a milestone in the cultural history of Iran.

In 1965, Amirkabir Publications, with the help of Morteza Momayez, Buick Ahmari, and Mohammad-Zaman Zamani, launched new forms and formats in addition to its Parastoo pocket book series and the beloved juvenile series *Ketabhaye Talai* ("The Golden Books").

7.2.2 Posters

From the second half of the 19th century, graphic design in Iran was primarily the province of calligraphers, logo designers, illuminators, and caricaturists. With the advent of filmmaking and cinemas in Iran, poster design emerged as a new channel of great visual impact. Like graphic design in newspapers and magazines, posters reached a large audience.

123 See Morteza Chanani, "Momayez Morteza -Experience Letters, Articles from 1967-2004", Translated by Solmaz Keshavarzi, Tehran 2004, p. 85.

124 Shoaeb Hoseini, "Graphic Design in Iran before the Revolution 1956-1979", in: *Honar* 169 (2012), p. 63.

Commercial cinema was invented in France in 1895. Mozaffar ad-Din Shah Qajar was introduced to the cinematograph in 1900 when he traveled to Paris, and he ensured that one was acquired for his chief photographer, Mirza Ibrahim Khan (Akkas Bashi) (“photographer”), who then produced a short documentary film. The first Iranian fiction films were made between 1930 and 1940. The first sound film was “Lor Girl” (1932) (fig.44), followed by “Ferdowsi” (1934), “Shirin and Farhad” (1934) and “Layla and Majnun” (1937) (fig.45). Posters were created to promote these films, which greatly contributed to their box-office success. The first cinema posters were designed by the brothers Mushegh Sarvarian (1910-1981) and Napoleon Sarvarian (1908-1970). The posters were unique works made of paper and paint, to be displayed in cinema lounges. Mushegh Sarvarian began his artistic career by drawing cartoons for the Tiflis newspapers. In 1928, he and his brother Napoleon painted the first Iranian movie posters for cinemas. These hand-painted works were much different from today’s movie posters, and at that time movie posters were not printed or reproduced. The Sarvarian brothers also established the first Iranian advertising agency in 1930.¹²⁵ Movie posters were the first means of advertising cinema showings and were long the only visual tool to encourage audiences to watch a particular movie. In imitation of European cinema posters, the first Iranian movie posters portrayed the given film’s cast. From September 1941, the Azerbaijan Theater in Tabriz and then cinemas in Tehran and political and advertising agencies across the country increasingly turned to posters as an effective marketing tool.

In the middle of Reza Shah Pahlavi’s reign, foreigners like Frederick Thalberg of Sweden and the Armenian Sarvarian brothers greatly shaped the development of Iranian graphic design. Of the most prominent artists who used graphic design in addition to painting and who were a new generation of Iranian cinema poster designers were Morteza Momayez, Farshid Mesghali, Aydin Aghdashloo, Ebrahim Haghighi, Ghobad Shiva, and Mohammad Ali Haddat. These were the pioneers of Iranian graphic arts. The 1960s saw rising oil prices, the economy of Iran prospered, and consequently there was a leap in the advancement of industry, production, and culture. Magazines and newspapers grew in number, and the first books were released under the aegis of the Franklin Book Program and Iranian publishers. As a result, the demand for graphic design increased.¹²⁶

Clearly, artists both change the world and are influenced by the world around them. In the 1940s and 1950s, a number of Iranian artists headed west and brought back with them all sorts of artistic ideas. The 1st Tehran Biennale of modern art was held in 1958. In the 1960s and 1970s, Iranian modern art emerged. A new generation of artists was growing up in Iran with exposure to different styles, from Impressionism to Cubism to abstraction. Graphic artists integrated their work with modern literature and the modern visual arts.

Hooshang Kazemi pioneered the specialized field of printing and typography, or graphic word design. Hooshang Kazemi studied graphic design at the École Nationale Supérieure des Beaux-Arts in Paris from 1946-1957. He returned to Iran and opened a fine arts college affiliated with Tehran University on October 6, 1958, becoming its first director. He was the first to teach graphic arts at the Tehran University’s Faculty of Fine Arts. He belonged to the first generation of modern graphic designers in Iran and greatly contributed to the introduction and expansion of this art form. He was involved in designing posters, logos, and brochures, interior design, and more. Hooshang Kazemi also created

125 Chanani 2003, p. 41.

126 Mohammad Ghorbanali, “Poster and its thematic types”, in: *Roshd-e-Amuzeshe honar* 35(2014), p. 18-27.

designs for the Shiraz Arts Festival, which was a gathering point for artists and a platform for art events (fig.46). His poster for the Shiraz Arts Festival of 1968 is one example. Kazemi based his composition on the Pazirik rug, the most ancient Iranian carpet design.

Mahmoud Javadipour was another pioneer active during the same period, pursuing both painting and the graphic arts. During his lectures at the Apadana Gallery he always connected with audiences (fig.47). He also honed his skills in Iranian graphics using the tools available at the National Bank of Iran Printing House. In 1960 Mahmoud Javadipour held his first graphics exhibition featuring engravings on linoleum and metal as well as batik curtains. For the first time, he used calligraphy on batik boards, demonstrating the importance of this technique and its potential for artistic application.¹²⁷

List of graphic designers in Iran during the Pahlavi dynasty

	Name of graphic designers	Born - Death
1	Avagyan Serzh	1938
2	Aghdashloo Aydin	1940
3	Derambakhsh Kambiz	1942
4	Dalvand Ahmadreza	(1958-2018)
5	Ehsaei Mohammad	1939
6	Golpayegani Behzad	(1938-1985)
7	Hooshang Kazemi	(1923-2015)
8	Hasantehrani Foozi	(1940-2015)
9	Haghighi Ebrahim	1949
10	Hosein Halimi Mohammad	1941
11	Haddat Mohammad Ali	1948
12	Jenab Bijan	1952
13	Javadipour Mahmoud	(1920-2012)
14	Kalantari Parviz	(1931-2016)
15	Khaef Bahram	(1946-2003)
16	Mesghali Farshid	1943
17	Momayez Morteza	(1936-2005)
18	Nodjoumi Nikzad	1942
19	Novin Guity	1944

127 See Mojabi Javad, "Pioneers of Iranian contemporary portraiture 2nd generation", Translated by Solmaz Keshavarzi, Tehran 1997, p.16.

	Name of graphic designers	Born - Death
20	Sarvarian Napoleon	(1908-1970)
21	Sarvarian Mushegh	(1910-1981)
22	Shabahangi Jalal	1940
23	Shishegaran Koorosh	1944
24	Shiva Ghobad	1940
25	Zarrinkelk Nouredin	1937
26	Zahrabian Edvard	1939

7.2.2.1 Morteza Momayez (1936-2005)

Date	Activity
1936	Born in Tehran, Iran
1952	Illustrator for journals, magazines and books
(1963-64)	Worked in advertising agencies
1964	B.A. from the Faculty of Fine Arts, Tehran University
(1961-78)	Art director of various magazines, Tehran
1968	Certificate of Exhibition Design and Showcase and Interior Architecture from the École Nationale Supérieure des Arts Décoratifs de Paris
1968	Founded the Department of Graphic Design in the Faculty of Fine Arts
(1969-1979)	Art director and costume designer for theaters and films
1969	Lecturer in Graphic Design, Tehran University
(1975-1977)	Lecturer at the Decorative Arts School, Tehran
1978	Lecturer at the College of Farabi, Qom
(1973-1980)	Head of the Plastic Arts Section, UNESCO Commission, Tehran
1975	Member of the International Advertising Association, USA
1977	Member of the Alliance Graphique Internationale (AGI)
1989	Lecturer for the Indianapolis Art League, USA
2006 ¹²⁸	Passed away

¹²⁸ <http://www.momayez.ir/en/biography/> Last seen 23 February 2020.

Selected exhibitions

Date	Place of Exhibiton
(1958-1966)	Tehran Biennales
1964	New York University and Grey Art Gallery
(1965, 1969)	Iran Hall, Tehran
(1972-1986)	International Poster Biennales, Warsaw
1973	Takhte Jamshid Gallery, Tehran
(1974-1976)	Tarahan Azad, Tehran
1977	Tehran Museum of Contemporary Art
2014	Group exhibition, "The Feeling of Happiness", Homa Gallery, Tehran
2019 ¹²⁹	Group exhibition, "2018 Collection Selling", Haan Gallery, Shiraz

Morteza Momayez entered the Faculty of Fine Arts at the University of Tehran in 1956. He studied under the supervision of Ali Mohammad Heydarian, who had been a student of Kamal-ol-Molk, and then traveled to France in 1965 for his post-secondary education. In 1968, after returning from France, he established the first official Department of Graphic Design at the University of Tehran. Many consider Morteza Momayez the father of Iranian graphic design and the foremost poster designer for a new era of Iranian cinema posters (fig.48). In addition to graphic design for books and posters, Morteza Momayez started working as an art director for magazines such as *Iran-e Abad*, *Ketab-e Hafte*, *Keyhan*, *Farhang*, *Ekteshaf*, and *Negin Magazine*, all publications that had a distinctive style and served a function in society. His successful and creative cover art for *Ketab-e Hafte* was made using printmaking techniques (silkscreen and lithography).¹³⁰

Working for these magazines was a creative period in Morteza Momayez' career, when he made his name as a professional graphic designer. His magazine cover art exemplified his modern approach. The contribution of modern Western graphic design on his art is apparent. His outstanding works for *Ketab-e Hafte* were innovative and unique. His work for *Farhang* and *Negin Magazine* also paved the way for young graphic designers like Farshid Mesghali. During his half century of artistic activity, Morteza Momayez played a significant role in the revival of graphic design in Iran and in promoting and expanding its modern forms.

Morteza Momayez was a poster, logo, and book cover designer and illustrator. His illustrations show the influence of artists like Käthe Kollwitz (1867-1945) (fig.49) and Emil Nolde (1867-1956) (fig.50). In his 40s there was a leap in his use of technology. Morteza Momayez explored uses for contrast photography in graphic design (fig.51). Contrast photography is a technical trick used in engraving. He began using a Compugraphic machine that was very rare at the time. It was possible to take photos directly with this device. The resulting images were full contrast, with no grayscale. Most of his posters contained contrasted photos or enlarged photos so that the points can be clearly seen

129 <http://www.momayez.ir/fa/biography-m/> Last seen 23 February 2020.

130 Arash Tanhai, "Iranian graphic designers", In: *Tandis* 203(2011), p.18-19.

(fig.52). Morteza Momayez used a gravure technique that continued to be one of the most dominant graphic design trends in Iran for many years.

Traveling to Poland in 1968 and seeing the work of artist Roman Cieřlewicz (1930-1996)¹³¹ was a transformative experience for Morteza Momayez that greatly affected his style of art (fig.53). He was motivated by many Western artists and incorporated various Western elements into his work. However, his graphic design remained distinctly Iranian in character, and it was always the final product of Morteza Momayez' own vision.¹³²

“Knives”, 1976

Knives were a signature theme for Morteza Momayez. The high contrast between large blades and the hand symbol was repeated in many of his works (fig.54).

Knives were first used for artistic purposes by Andy Warhol in the 1950s (fig.55), but Morteza Momayez' knives became more popular among Iranians. Because of the political climate at that time, his knives gained political and social significance.

To Morteza Momayez, knives were both objects to induce fear and a means for pruning, cutting waste, reducing, and shaping. In his installations, knives might be planted in a pot or hung from the ceiling. He thought that if we understood life as a joke, wasted our time, and were malevolent and self-righteous, we would have knives instead of flowers in the pot, and knives would fall from the sky instead of the rains of mercy.¹³³

7.2.2.2 Farshid Mesghali (born 1943)

Date	Activity
1943	Born in Isfahan, Iran
1964-1968	Studied painting at the Faculty of Fine Arts, Tehran University
1968	First prize in graphic arts at the 6 th International Bologna Children's Book Fair for his illustrations to the book “The Little Black Fish” by Samad Behrangi
1969	Honorary Mention at the Biennial of Illustration Bratislava (BIB) for his illustrations to the book “The Little Black Fish” by Samad Behrangi
1971	Special Mention at the 6 th International Bologna Children's Book Fair for his illustrations to the book “Gahreman” (The Hero) by Taqui Kiarostami
1973	Golden Apple at the Biennial of Illustration Bratislava (BIB) for his illustrations to the book “Arash e Kamangir” (Arash the Bowman) by Siavash Kasrai
1973	Special Prize at the Venice Film Festival for his animated film “The Boy, the Bird and the Musical Instrument”

131 Roman Cieřlewicz was one of the finest Polish printmakers and poster artists of the second half of the 20th century.

132 Ali Khosravi, “The case of Morteza Momayez”, in: *Tandis* 258 (2013), p. 5.

133 Farshid Mesghali, “Momayez and Iranian Graphic Credentials”, in: *Kelk* 25 (1992), p. 120.

Date	Activity
1974	Hans Christian Andersen Award for Illustration
1974	Special Prize, Cannes Film Poster Exhibition
1975	Grand Prize, Giffoni Film Festival for his animated film “Look Again”
1979	Moved to Paris
1985	Noma prize, Japan for his illustrations to the book “Man va Kharposhtakam va Aroosakam” (My Hedgehog, My Doll and I) by Razieh Dehghan Salmasi
1986	Moved to southern California and opened his graphic design studio
1990-1994	Created a series of digital artworks based on snapshot photos
2013 ¹³⁴	Selected as a world master by the World Masters Committee (WMC), Korea

Selected exhibitions

Date	Place of Exhibiton
2003	Solo photo exhibition, Silk Road Art Gallery, Tehran
2007	Group exhibition, Photoquai photography biennale, Paris
2007	Group exhibition, “Persian Visions: Contemporary Photography from Iran”, Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York
2008	Group exhibition, “Persian Visions: Contemporary Photography from Iran”, Southeast Museum of Photography, Daytona State College, Florida
2011	Solo exhibition, Homa Gallery, Tehran
2014	Group exhibition, Shirin Gallery, Tehran
2018	Solo exhibition, “Works of Farshid Mesghali”, Etemad Gallery, Tehran
2019	Group exhibition, “2018 Collection Selling in Haan Art Gallery”, Shiraz
2020	Solo exhibition, Etemad Gallery, Tehran

134 See Mesghali Farshid: “Selection of Graphic Works”, Tehran 2000, p. 10.

Illustrations

Farshid Mesghali is a pioneering Iranian animator, graphic designer, and illustrator. He studied painting at the Faculty of Fine Arts of the University of Tehran from 1964 to 1968 under instructors such as Ali Mohammad Heydarian, Mahmoud Javadipour, and Javad Hamidi. While still a student, Farshid Mesghali started his career as an illustrator and page editor for *Negin Magazine* (1964-1965). From the time of his graduation in 1968 until 1970 he illustrated books for the Kanoon Parvaresh Institute for the Intellectual Development of Children and Young Adults in Tehran, becoming one of the institute's leading poster designers and illustrators. In his book illustrations he frequently used Qajar-style lithography. Farshid Mesghali joined the staff of the Kanoon Parvaresh Institute in 1970 and co-founded the animated film department together with Arapik Baghdasarian. In that first year, he made two animated films, "Mister Monster" and "Misunderstanding", which both received the Tehran Children's Film Award. From 1970 to 1979 he supervised the graphic design department of the institute while continuing to produce animated films. During those years, he also designed numerous posters for the Kanoon Parvaresh Film Center and the International Festival of Film for Children and Young Adults in Tehran and Isfahan.¹³⁵

Farshid Mesghali moved to Paris in 1979 and lived there for four years, painting, and making sculptures. His works were exhibited at the Sammy King Gallery in Paris. He moved to Los Angeles, California in 1986 and opened his Desktop Studio there. In 1994 he moved to San Francisco, where he worked on producing multimedia art and designing and building virtual reality spaces for the Internet. He has been working in Tehran since 1997.¹³⁶

"The Little Black Fish", 1968

Farshid Mesghali is famous for his illustrations to "The Little Black Fish", a hugely popular Iranian book for children written by the legendary Samad Behrangi. "The Little Black Fish" won first prize in graphic arts at the 6th International Bologna Children's Book Fair in 1968 and received an Honorary Mention at the Biennial of Illustration Bratislava (BIB) in 1969 (fig.56).

Farshid Mesghali used both lithography and painting for these illustrations. Although he kept the images simple and did not use many colors, they are not boring. His freely drawn illustrations look simple, dreamy, and poetic. Works created by the simultaneous incorporation of childish and adult ideas also show the artist's inner struggle with the world around him, as discussed in this review in *The Guardian*:

David Almond:

"The Little Black Fish' is among Tiny Owl's first offerings. It's a book is about freedom, confinement, human possibility. Like all the best picture books, it is both simple and profound. 'Perhaps,' says the little black fish, 'there is more to life, and perhaps the world is more than our stream!' It's a message for us all. This is a

135 Karim Nasr, "Farshid Mesghali's illustration", in: *Tandis* 230 (2012), p. 10-11.

136 See Farshid Mesghali, "Selection of Graphic Works", Translated by Solmaz Keshavarzi, Tehran 2000, p. 10.

book that has been read and loved for generations in Iran, and at last the little black fish has swum to our shores.”¹³⁷

Farshid Mesghali Posters

Farshid Mesghali used lithographic features, shapes, and details in many of his works, whether illustrations, posters, or animated films (figs.57-58). He also made special use of mythological subjects such as demons and dragons, which frequently appeared in his lithographic prints together with Persian script. The posters Farshid Mesghali made during the period when he worked at the Kanoon Parvaresh Institute undoubtedly represent one of the glittering peaks of poster design in Iran; and Farshid Mesghali was one of the most successful poster designers of the Kanoon Parvaresh Institute.¹³⁸

7.2.2.3 Ghobad Shiva (born 1940)

Date	Activity
1940	Born in Hamadan, Iran
1962-1966	Attended the Faculty of Fine Arts of the University of Tehran, earned a B.A. in painting
1980	M.A. in communication design from Pratt Institute, New York City
1968	Established the graphics department at National Iranian Television
1971	Established the graphics department at the Soroush Press
1978 to 1980	Worked as a freelance graphic designer in New York City
1974	Won poster design awards at several Iranian arts festivals
1975	Won an award at the logo design competition held by the Iranian Graphic Designers Association
1978	Won an award and certificate for poster design at the International Biennial of Graphic Design in Brno
1979	First prize at the environmental design competition held by the Taylor Company in New York
1980	First prize in the Winter Olympics Art Exhibition logo design competition at Lake Placid, New York
2 times in 1982 and in 1994 139	His work appeared in “Who’s Who in the World of Graphic Design”, published in Switzerland
1988	Curated the 1 st Tehran International Poster Biennale

137 <https://www.theguardian.com/childrens-books-site/gallery/2015/nov/10/the-little-black-iranian-illustrated-childrens-books>; Last seen 08.01.2020.

138 Elahe Rajabifar, “Trilogy of graphic design, typography and illustration in an interview with Farshid Mesghali”, in: *Naghd e Ketab* 5(2015), p. 27-34.

139 See Ghobad Shiva, “Ghobad Shiva Art Director & Graphic Designer”, Translated by Solmaz Keshavarzi, Tehran 2005, p. 7.

Ghobad Shiva currently owns an advertising company. He is the director of the Ghobad Shiva Art & Cultural Institute and also teaches graphic design in his own studio.

Selected exhibitions

Date	Place of Exhibiton
1969, 1970, 1971, 1977	Shiraz Festival of Arts poster competitions
1978	International Biennial of Graphic Design in Brno
1988, 2001	Iranian Graphic Designers Society (IGDS) logo competitions
2018	Invitational poster exhibition “Hafez”, Dena Gallery, Tehran
2019	Group exhibition, “In Memory of Akbar Radi”, Aria Gallery, Tehran
2019	Aria Gallery, Tehran

Ghobad Shiva belongs to the first generation of professors who studied graphic arts abroad and then returned to Iran. He is considered one of the founders of modern Persian graphic design and is a member of the Alliance Graphique Internationale (AGI). Ghobad Shiva was the first contemporary Iranian graphic designer to use the “broken Nasta‘līq” script,¹⁴⁰ not as a sub-agent, but as a graphic element in his work. He established the graphics department at National Iranian Television was one of the founders of the Iranian Graphic Designers Society (IGDS), served as a member of the jury at the Iranian Graphic Design Biennale, and curated the 1st Tehran International Poster Biennale in 1988. His works are characterized by an overwhelming use of color and rich textures, with an emphasis on organic forms. Regular and geometric shapes are rarely seen in his work (fig.59).

“The 11th Shiraz Arts Festival poster”, 1970

The Shiraz Arts Festival was an artistic and cultural event where Iranian plays were performed, traditional music was revived, and world-class art was introduced to the Iranian public. It was held from 1967 to 1977 in the city of Shiraz. Ghobad Shiva designed the poster for the 4th Shiraz Arts Festival, which took place in 1970.

Ghobad Shiva:

“With a marker pen on a table napkin, I came up with the idea. It was very interesting for me to see the napkin absorb the marker pen’s color, just like shedding blood on the soil, and this property was very much in line with the concept of good and evil. I put the same napkin in the (Repromaster) machine and took a high contrast image to make the poster. I also designed the poster title by hand and used two shades of crimson red in the background and black in the color scheme.”¹⁴¹ (fig.60).

140 Nasta‘līq was the core script of the post-Sassanid Persian writing tradition, and the “broken Nasta‘līq” style is a modern version of Nasta‘līq.

141 <https://www.instagram.com/ghobad.shiva/>, last seen 02.08.2020.

By the time Shiva began graphic work; Iranian graphics were subject to Polish graphics. But he always asked himself why they say Polish graphics, Japanese graphics and not Iranian graphics. Therefore, he decided to work in Iranian graphics and for the first time he used Nastaliq's transliteration and broken calligraphy as a graphic element in the poster of the 5th Festival of Arts Shiraz (fig.61), or Iranian motifs in 11th Festival of Arts Shiraz poster (fig.62).¹⁴²

This art festival is mentioned as the most controversial cultural and artistic movement in the contemporary history of Iran. The purpose of holding the Shiraz Art Festival was to honor and acquaint the people of Iran and the world with the original and contemporary Iranian and non-Iranian arts. He is graphic designer of 3 periods of Shiraz Festival and this poster is related to the last period of this festival. In this work, he has directly used the Persepolis elements. The face of Ahura Mazda, (fig.63), is filled with eslimi forms. This work is also reminiscent of Glaser's Art work (Bob Dylan's). Colorful motifs are spread out like trees in Iranian miniatures. Apparently, by doing so, he wanted to show the re-growth of ancient Iranian art. The general structure of his works consists of organic (soft and free forms) and the use of regular and geometric methods is less seen in his works, which has doubled the folklor and indigenous feeling of his works. The use of textures in letters is mainly for decoration, but it can also contain a message and at the same time readability, attract the viewer. In general, texture gives life to the letters and makes them tangible. The use of colors in his work has been chosen according to the theme. Ghobad Shiva is one of the Iranian graphic designers whose works are full of childish encounters. The use of flat and cheerful colors, simplified shapes, symmetrical and simple compositions and the use of colorful humorous manuscripts, on the other hand, the boldness in paying attention to the subject, connects the works of Ghobad Shiva with children's art. Perhaps most important of all is the simplicity and self-preservation of the child in the works of Ghobad Shiva, which has made him a successful designer in Iran. Visual Elements: The first component that the eye receives. Since these elements are essential components of all types of images. They can be considered the main creators of the visible world. In the realm of art, the artist can intervene in these elements and change them. These elements include: line, color, degree of opacity and brightness or totality, shape, texture and space. And it's art. One of the available ways is to use sensory and non-clichéd letters, which, while attracting and engaging the viewer with the work, reveal the visual beauty of the letters.¹⁴³ This technique of illustration converts simple and roleless fonts into legible, informative, entertaining and engaging graphic forms for the reader. At the same time, it moderates the dryness and formality of conventional techniques. Controlled changes in the weight of typefaces in the main text space create precise and subtle secondary imagery or shapes, and converting the text into expressive forms related to the meaning of the words draws the viewer's attention to the main subject while the written text is printed. Or painted, along with the design and image, it is drawn into a decorative and indirect expression of the table, and the eye is drawn with curiosity to accept this text, in which humor, irony and innovation have created an inner smile, and the decorative nature of the visual text. It makes reading a visual experience.¹⁴⁴ Posters are instant, short in industry, business, government and politics. What sets the posters apart from other media is the urgent need to quickly convey a message and speed in communicating with the viewer. Poster, on the one hand, reflects social, political, economic, and cultural events, and, on the other, reflects everyday life. Every announcement seeks to draw attention to a message. Promote

142 Solmaz Keshavarzi in Interview with Gobad Shiva, 12 October 2014.

143 See Charls Jensen Beti Avakian, "Analysis of visual arts", Translated by Solmaz Keshavarzi, Tehran 2007, p. 23.

144 Jensen, Avakian 2007, p. 24-26.

products and draw viewers to their competitive advertising and entertainment space. To achieve this, each poster must be reproduced in large numbers and displayed comprehensively and seen by countless individuals in a community. The poster provides both information about the state of society and, with the help of selected elements hidden in art, reveals the artist's attitude and subject matter in this regard. A good announcement should be able to communicate with the subject and the audience in a new way and remain in the mind.¹⁴⁵ This poster is completely in line with the motto of this festival, which is to show traditional arts along with modern arts. This festival was a little bit avant-garde, which of course affected the culture and art of Iran. It was a wonderful celebration which helped Iranian artists work confidently for their own culture and art. These 11 years of annual festivals have made artists more active in collaborating with artists who came to Shiraz from all over the world. Ghobad Shiva was no exception. By designing this poster with motifs in different colors, he showed the different cultures that participated in this festival to the center of Persepolis. Motifs take root at the bottom, grow at the top, and continue to the left, representing the future.

7.3 Sculptors

7.3.1 Modern sculpture in Iran

For various reasons, sculpture has never been as popular in Iran as painting and graphic design. Modern sculptures were displayed at the 1st Tehran Biennale, but these were mainly experimental works by modernist painters. Pioneers in modern sculpture like Jazeh Tabatabai and Parviz Tanavoli were hardly influenced by the previous generation of Iranian sculptors such as Abolhassan Sadighi and Ali Akbar Sanati.

However, the history of sculpture in Iran goes back 5,000 years. Bronze artifacts found in Lorestan province are symbolic in character, and were inspired by nature. Ancient Iranian carvings feature religious and chronographic aspects with an emphasis on animal motifs. Sculpture from the Achaemenid era (ca. 700 to 330 BC) was shaped by Assyrian art in a subtle, naturalistic way and was also religious in character (fig.64). In the Parthian period (247 BC to 224 AD), Iranian sculpture blended Hellenistic and Achaemenid styles and the faces of statues were painted. Sculpture during the Sassanid era (224 to 651 AD) retained attributes of Achaemenid art but was more closely focused on nature. With the Arab invasion of Iran in the Sassanid era, this style was banned by the conquerors, who viewed it as an expression of idolatry and unbelief, and Iranian artists were prohibited from creating more works. But it never fully disappeared and was continued in other ways, such as in the form of symbols or embellishments on locks and other devices. By the start of the twentieth century, the social conditions in Iran had transformed, religious prohibitions against figurative imagery became more relaxed, and sculptors regained the ability to pursue their art directly. The first graduates of the Kamal-ol-Molk Art School, Abolhassan Sadighi and Ali Akbar Sanati, traveled to Europe and the United States to continue their studies and returned to Iran with new ideas.¹⁴⁶

In the 20th century, communication with the West played the most important role in reviving the art of sculpture in Iran. Contemporary Iranian artists' exposure to world art, especially through their European academic art education, prompted many to try their hand at sculpture. After Kamal-ol-Molk, Abolhassan Sadighi, who was a graduate of the École Nationale Supérieure des Beaux-Arts of Paris, could become a professional sculptor in Iran. Professors of sculpture such as Ali Akbar Sanati and Ali Qahari-Kermani

145 See Ahmad Golmohammadi, "Globalization of culture and identity", Translated by Solmaz Keshavarzi, Tehran 2007, p. 47.

146 Eisa Behnam, "Sculpture in Iran", in: *Honar o Mardom* 10 (1963), p. 6-9.

soon followed. The style of expression of these early sculptors was confined to Neo-Classism, Realism, and Neo-Realism. When a new movement in Iranian painting and sculpture emerged in the 1960s, artists like Parviz Tanavoli and Jazeh Tabatabai combined modern art and traditional elements of Iranian culture to revive national identity and establish the global relevance of sculpture in Iran. Based on what he learned in Italy, Parviz Tanavoli quickly reached the level of a successful professional sculptor, opening the door for other artists. In the following years, painters such as Monir Shahroudy Farmanfarmaian, Mohsen Vaziri Moghaddam, Asghar Mohammadi, Massoud Arabshahi, Faramarz Pilaram, Gholamhossein Nami, and Kazem Rezvanian experimented in three-dimensional art. But none of them were able to express their positions in sculpture like Bahman Mohassess.¹⁴⁷ Modern Iranian sculptors were well aware of and were inspired by modern art movements around the world. Some, like Parviz Tanavoli and Jazeh Tabatabai, utilized indigenous elements in their works. Others, like Ghodratollah Memarian Esfahani, incorporated Islamic symbolic elements. Bahman Mohassess found unique forms of expression.¹⁴⁸

147 See Rouin Pakbaz, "Encyclopedia of Art", Translated by Solmaz Keshavarzi, Tehran 2008, p. 232.

148 Mojdeh Khakbaz, "Three days with the Iranian Modern art movement", in: *Tandis* 67 (2006), p. 3.

7.3.2 The sculpture workshops at the Faculty of Fine Arts, Tehran University

In 1961 Parviz Tanavoli was invited to teach sculpture at the University of Tehran. Ali Mohammad Heydarian, who was then dean of Tehran University, helped him to establish a sculpture workshop. Parviz Tanavoli purchased and imported equipment from the Grey's American Foundation, and built ceramic and bronze furnaces. He added a building to the Faculty of Fine Arts and began teaching there. As a result of his 20 years of teaching at the university, between 60 and 70 students graduated as sculptors. After the Islamic Revolution of 1979 in Iran, the sculpture workshop was closed, all of its graduates scattered, and the production of sculpture in Iran returned to zero.

7.3.3 List of modern sculptors in Iran

Name of Sculptor	Born - Death
Azmoode Bahman	1948
Armajani Sia (Siavash)	1939
Arabshahi Massoud	1935
Arjang Ardeshir	(1941-2011)
Behbahani Taha	1947
Bijan Nemati Sharif	(1947-2012)
Daresh Behrooz	1942
Dariush Borbor Dariush	1934
Emdadian Fatemeh	1955
Ekrami Simin	1948
Fayyazi Bita	1962
Houshmand Vaziri Naser	1946
Hossein Zenderoudi Charles	1937
Heshmat Behrouz	1953
Hossein Ahadi	1940
Hosseini Mansooreh	1926-2012
Houshiary Shirazeh	1955
Karimi Nosrat	1924
Karim Khan Zand Iraj	(1950-2006)
Memarzadeh Ibrahim	1932
Mohassess Bahman	(1931-2010)
Mohammad Ali Madadi	(1942-1998)
Mesh Ismail (Tavakul Ismaili)	(1923-1994)

Name of Sculptor	Born - Death
Najibi Jafar	(1953)
Nurmah Mahin	1948
Qahari-Kermani Ali	(1926-1999)
Shahlapour Saeed	1944
Sahabi Mehdi	(1944-2002)
Sadighi Abolhassan	(1894-1995)
Sanati Ali Akbar	(1917-2007)
Shahvagh Changiz	(1933-1996)
Saliani Nahid	1936
Salour Maryam	1954
Seyhoun Houshang	(1920-2014)
Tabatabai Jazeh	(1931-2008)
Tanavoli Parviz	1937
Terian Liliet	(1930-2019)
Tanzifi Iraj	1938

7.3.3.1 Abolhassan Sadighi (1894-1995)

Abolhassan Sadighi was a sculptor and painter and was known as Master Sadighi. He was a student of Kamal-ol-Molk. Sadighi became familiar with theories of sculpture through a book that Kamal-ol-Molk had brought from Europe to Iran. In 1922 he formed a plaster statue of a child's half-trunk. Kamal-ol-Molk liked this work and provided him with the opportunity to continue learning to make sculptures. In 1928 Abolhassan Sadighi traveled from Tehran to Astara, from there to Baku and Moscow and finally to France. He toured several European countries, and for four years he learned and gained experience in sculpture and stonecutting at the École Nationale Supérieure des Beaux-Arts in Paris under Ange Albert.¹⁴⁹ In 1934 he reopened the Kamal-ol-Molk Art School. After the death of Kamal-ol-Molk in 1940, the school was closed. But in October of the same year, the Academy of Architecture was founded under the aegis of the Ministry of Culture and the Arts. Abolhassan Sadighi eventually agreed to teach at the new school. After the establishment of the University of Tehran, the Academy of Architecture was integrated into the university in 1949 and renamed the Faculty of Fine Arts. Its department of sculpture was entrusted to Abolhassan Sadighi.¹⁵⁰

Abolhassan Sadighi made many statues of famous Persians. For example, his statues of Ferdowsi (a 10th century poet and author of the epic poem *Shahnameh*, "Book of Kings) still stand in Ferdowsi Square in Tehran and in the Villa Borghese, Rome (figs.65 and

149 Hadi Seif, "Let the world know that Abolhassan Sadighi is the Michelangelo of the East", in: *Tandis* 147(2009), p. 38.

150 Morteza Momayez, "In memory of Abolhassan Sadighi", in: *Kelk* 70(1996), p. 392-397.

66). After a visit to the Villa Borghese, the Italian sculptor Gostinus Ambrosi (1893-1975) wrote in his diary:

“Let the world know, I consider the creator of Ferdowsi’s statue the second Michelangelo of the Orient. Michelangelo is once again born in the East.”¹⁵¹ (fig.67)

That work was made in Italy of Italian marble in 1971, after Abolhassan Sadighi’s retirement, and was commissioned by Mohammad Reza Shah Pahlavi. Prior to that, Sadighi’s bronze Ferdowsi statue was raised in Ferdowsi Square, Tehran.¹⁵² The bronze statue is three meters high and shows Ferdowsi holding a book of his masterpiece *Shahnameh*, which is made of Karaite marble. It is important to note that at the bottom of the pedestal there is a statue of a child. According to Abolhassan Sadighi, the child represents Zal, one of the heroes of the *Shahnameh*. According to legend, Zal was raised on Mount Qaf, so the statue was built on a rock that symbolizes Mount Qaf.

7.3.3.2 Ali Akbar Sanati (1917-2007)

At the age of fifteen, Ali Akbar Sanati entered the Kamal-ol-Molk Art School and studied under professors such as Abolhassan Sadighi, Ali Rokhsaz, Ali Mohammad Heydar-ian, Ismail Ashtiani and Albert Hunnemann (1900-1945). In his sculpture work, he blended the passionate emotion of Romanticism with a realistic sensibility based on his understanding of social responsibility and his commitment to working-class people. He graduated in 1940, and in 1945 he went to Tehran, where he joined efforts with Abdolhossein Sanati Zadeh to build a museum in Tupkhane Square (now the Ali Akbar Sanati Museum), which was sold to the Red Crescent. The most interesting work in this small and old museum is a group sculpture of Qajar political prisoners by Ali Akbar Sanati. During his 62 years of work, Ali Akbar Sanati produced nearly 1,000 paintings and 400 sculptures. He was one of the earliest sculptors and painters of contemporary Realism.¹⁵³

Date	Activity
1916	Born in Kerman, Iran
1926	Entered a carpet-weaving workshop
1929	Sent to the Sanati Orphanage
1930	Sent to Tehran to study
1931	Entered the Sanaye Mostazrafe School (School of Craftsmanship) in Tehran
1940	Earned a certificate equivalent to a BA and returned to Kerman
1942	Made a statue of Sanati, the founder of the Sanati Orphanage
1945	Returned to Tehran and taught art at an orphanage in front of the National Museum of Iran

151 Hadi Seif, “Let the world know that Abolhassan Sadighi is the Michelangelo of the East.”, in: *Tandis* 147(2009), p. 38.

152 Daryush Kiaras asadi, “A view of culture in the time of Abolhassan Sedighi”, in: *Tandis* 147 (2009), p. 23.

153 Behnam Kamrani, “Ali Akbar Sanati”, in: *Tandis* 152 (2009), p. 37.

Date	Activity
1946	Made plaster statues of Mahatma Gandhi and Kamal-ol-Molk (now housed in the Ali Akbar Sanati Museum on Tupkhane Square, Tehran)
1951	Built a museum on Kaj Street, Tehran
1990	Opening of the Sanati Museum in the Sanati Orphanage, Kerman
2006	Passed away

“Prisoners”, 1953

This is one of Ali Akbar Sanati’s most prolific works. It comprises 100 figures, each of which is perfectly rendered as an individual with a unique character, face, and expression. There is no centrality, and all of the figures come together as a single composition (fig.68).

Ali Akbar Sanati said of his masterpiece:

I did not make a mass sculpture of prisoners in prison based on specific or known figures. My idea has been to illustrate the concept of suffering and captivity of the oppressed conquerors in its general sense throughout the history of this land. The statues were once broken and crushed during the coup of August 19, 1953, but I repaired and restored them all.¹⁵⁴

7.3.3.3 Parviz Tanavoli (born 1937)

Date	Activity
1955	Graduated from the Faculty of Fine Arts, University of Tehran
1958	Won the sculpture prize at the 1 st Tehran Biennale
1959	Graduated from the Accademia di Belle Arti di Brera, Milan
1960	Won the Grand Prize at the 2 nd Tehran Biennale
1960	Taught at the Decorative Arts School, Tehran
1961	Opened the Atelier Kaboud, Tehran
1961	Founded the Iranian Group of Contemporary Artists with five other artists
1961	Organized a group exhibition of fourteen Iranian artists’ work that toured the US, sponsored by the Grey Foundation
1961-1963	“Visiting artist” at the Minneapolis College of Art and Design; taught sculpture at the college
1967	Organized the first sculpture exhibition by Tehran University students

¹⁵⁴ Farhad Ebrahimi, “Anthropology and realism in the works of Ali Akbar Sanati”, in: *Motaleat e Honarhayetajasomi* 23(2005), p. 61-66.

Date	Activity
1968	Founded Group 5 with Sohrab Sepehri, Abolghassem Saidi, Bahman Mohassess and Charles Hossein Zenderoudi
1971	Installed “Big Heech”, an outdoor stainless-steel sculpture, on Hamline University’s campus
1972	Installed the first modern public sculpture in bronze in front of the City Theater, Tehran
1976	Installed an outdoor metal sculpture in Dakar
1976	Touring exhibition in the US of Parviz Tanavoli’s collection of pre-Islamic to early 20 th century Iranian locks
1976	Installed triple statues in front of the Niavaran Cultural Center
1977	Organized the exhibition “The Art of Black Africa”, Bagh-Ferdows Heritage Building, Tehran
1964-1979	Head of the Sculpture Department, Faculty of Fine Arts, University of Tehran
1979	Retired from the University of Tehran
since 1989	Lives and works in Vancouver and Tehran

Selected exhibition

Date	Place of Exhibiton
July -August 1959	Biennale Internazionale di Scultura, Carrara
April 1960	“Exhibition P-Tanavoli”, London
October 1960	Farhang Hall, Tehran
December 1961	Atelier Kaboud, Tehran
June-July 1962	“14 Contemporary Iranians”, Minneapolis School of Art, Minnesota
November-December 1963	Ceramic sculptures, KB Gallery, Minneapolis
June 1968	“Moderne iranische Kunst”, Goethe Institut, Tehran
December 1974	“Nightingales by Parviz Tanavoli”, Lito Gallery, Tehran
December 1976-January 1977	“Parviz Tanavoli: Bronze Sculptures” Grey Art Gallery, NYU
January-March 1978	Neue Galerie, Sammlung Ludwig, Aachen

Date	Place of Exhibiton
September 1978	“Lion Rugs from Fars”, Talar Sahar, Shiraz
September 2011	“Parviz Tanavoli at the British Museum”, British Museum, London
March-September 2012	“Contemporary Iranian Art”, Metropolitan Museum, New York
July-October 2019 ¹⁵⁵	“Oh Nightingale”, West Vancouver Art Museum

Parviz Tanavoli is a prominent Iranian artist who has been active for more than 50 years. During this time, he has produced many sculptures that can be considered pioneering works of Iranian modern art. The artist depicts specific themes relevant to Persian history, society, and culture. Recurring topics of his work include Farhad, a tragic figure of Persian legend, poets, prophets, lovers, hands, locks and cages, nightingales, lions, and “Heech” (Parviz Tanavoli’s concept of “Nothing”). In his early works, Parviz Tanavoli often used Expressionist techniques, but his research into ancient Iranian decorative arts opened the way to abstraction by incorporating ancient Iranian imagery. He found his favorite themes in simple and geometric forms, and his sculptures gradually became a mixture of cubes, cylinders, and hemispheres adorned with lines and motifs.

In 1959, Parviz Tanavoli made his first statue of the legendary Farhad. This statue, entitled “Farhad Has Fallen”, depicts Farhad after his tragic fall from the mountain. It was the first of Parviz Tanavoli’s modern sculptures, and the start of his “Poet” series. Parviz Tanavoli says in his book *Poet* that during the years when he was studying at the Accademia di Belle Arti di Brera in Milan under Marino Marini, “My work had not yet come out of my teacher’s influence.” He continued, “Before 1962 when I traveled to America, everything that I made was reminiscent of Farhad and was titled in his name.” In 1962 the Minneapolis College of Art and Design invited Parviz Tanavoli to be a “visiting artist” for six months. During his stay in Minneapolis, he taught at the college’s sculpture workshop and began to work in bronze.

Parviz Tanavoli’s sculpture work incorporates elements drawn from ancient and traditional Persian tribal arts and ornamentation, reflecting the artist’s extensive research into Iran’s rich cultural and artistic heritage. He did not so much create new images as shape existing ones in another way, recognizing their true value and redefining their beauty in his art.¹⁵⁶ Tanavoli, like other artists of the Saqakhaneh School, clearly uses the signs and symbols of the Shiite religion, and their repetition in his works emphasizes the religious origins of his sculptures (fig.69). The collection of “volumes of Heech” (fig.70), “Hands”, “Locks (fig.71), Cages” and “Poet” (fig.72), sculptures can be placed among the most famous his art works although he has also worked on other sculptures, the most famous of which are the three sculptures of Niavaran Cultural Center, commissioned by Kamran Diba.

“Triple statues in front of the Niavaran Cultural Center”, 1976

Parviz Tanavoli’s three bronze statues “Reader”, “Passerby”, and “Resting” were theatrically positioned by Kamran Diba, the architect of the Niavaran Cultural Center, to

155 <https://www.tanavoli.com/about/exhibitions/> Last seen 23.02.2020.

156 Hasan Morizi najad, “Parviz Tanavoli“, in: *Tandis* 200 (2011), p. 4-7.

suggest a dramatic narrative. The standing man's proximity to the dosing man creates a relationship between them. The passerby is wearing a business suit and appears to be talking to the resting man. The latter is lying outstretched in a thoroughly relaxed manner, which can be interpreted as a symbol of antiauthoritarian "protest". The third man is sitting just around the corner, reading a book, which may be seen as a reference to the new intellectual movement of that time. Together, these three statues are an allegory for the beginning of modern life in Iran (figs.73-74).

"Twisted Heech", 1973

"Heech" has a worldwide reputation. "Heech" was Parviz Tanavoli's protest against the two prevailing currents of Iranian art at the time of its conception: one school worshiped whatever came from the West, while the other subscribed to the Saqqakhaneh movement.

The idea of Heech first came to Parviz Tanavoli in 1965 during his fifth year at the Zal Atelier. The first iteration of "Heech" was made of yellow plastic and various other materials. Art historian Shiva Balaghi hypothesized that one source of inspiration for "Heech" may have been Parviz Tanavoli's profound knowledge of ancient Persian poetry, particularly Rumi's poems.¹⁵⁷ Parviz Tanavoli confirmed this, saying: "My attachment to ancient Eastern poetry is one of the long-standing interests I have always had in the East."¹⁵⁸ "Heech" is not just a simple word for "nothing". It is like a living creature, at times merging with a desk and chair, and other times falling into a locked cage. In 1971 Parviz Tanavoli was commissioned by Hamline University, Minnesota to execute the first large statue of "Heech" ("Big Heech", in stainless steel) and install it on the campus grounds.

Parviz Tanavoli spoke meaningfully about his concept of "nothing" and said, "If there was no astonishing resemblance between humans and Heech, I would never have made it."¹⁵⁹

Parviz Tanavoli believed that although there was no significant tradition of figurative sculpture in Iran, the embellishments on everyday Iranian objects could be seen as a sculptural history of this land. "We Iranians have a special culture, I found out when I was very young, a culture of our own, this cannot be said for every nation, and I decided to swim in the lake. Even if it doesn't have any connection to the ocean."¹⁶⁰ Parviz Tanavoli's works do not depict frustration, introversion, unbelief, sadness, boredom, or horror. For more than 45 years, "Heech" has been a symbol and motif of modern Iranian art (fig.75).

7.3.3.4 Bahman Mohassess (1931-2010)

Bahman Mohassess' years in Italy significantly shaped his worldview. Although he once said, "I never liked to study," he attended the Accademia di Belle Arti in Rome. In Italy he was able to complete his education in painting, sculpture, and theater scenography and find his own artistic character. He said, "I've always wanted to be a craftsman; I don't like to organize exhibitions. I rarely attended the exhibitions. I always consid-

157 https://www.bbc.com/persian/arts/story/2005/07/050711_pm-barakat-trust.shtml; Last seen 25 .08.2019.

158 https://www.youtube.com/watch?v=-qx1_R15RRg Biography of five renowned Iranian artists, Parviz Tanavoli (part 3), (a short film), by Mojdeh Faamily and Ali Aarang.

159 https://www.bbc.com/persian/arts/030205_la-si-tanavoli.shtml Last seen 25 .08.2019.

160 Parviz Tanavoli, "Atelier Kaboud", Translated by Solmaz Keshavarzi, Tehran 2011, p. 15.

ered myself a worker. I don't like the word artist, or at least what it means today." Bahman Mohassess was affected by Italian painters of that time, particularly Giorgio Morandi (1890-1964) with his depictions of inanimate nature, and Marino Marini (1901-1980), (fig.76). The horsemensculptor shows a people who screamed and had defective organs, (fig.77). Mohassess vigilant attitude and outlook on the world made him an artist who was also considered a leading political theorist.¹⁶¹

From the late 1960s and especially in the first half of the 1970s, Bahman Mohassess focused on producing sculptures as well as paintings. His sculptures are highly expressionistic, figurative forms. The shapes are long and narrow, merging and intertwined with soft rhythms in space.¹⁶² Muscular figures and large figures with small heads without hands or arms struggle to exist in an awkward world. Some are monsters with blank and staring eyes. In some sense, all of Mohassess' sculptures portray monsters. Bumps are like bones of bodies that no longer fit into human form. Forms morph into regular geometric shapes, and their muscular geometry tends to strike a symmetrical balance. Balance, symmetry, and equilibrium are juxtaposed against exaggerated bodies, expressive features, stylized proportions, and unexpected, dynamic situations. Today these statues can be considered groundbreaking works of art. The sculptures, with their violence and ruthlessness, arouse the viewer's compassion because of their lack of intellect and identity. Although Bahman Mohassess depicted the modern human without arms and legs, the subjects of his paintings and sculptures still retained their muscular configuration and structure. He insisted on showing the viewer these shapely, misshapen bodies of stone or metal so they could feel the effect.

Art critic Javad Mojabi called Bahman Mohassess one of the Iranian artists who emphasized the importance of the human body in his art.

He said:

"The statues of Bahman Mohassess reveal more about the issue of modern man's estrangement and the deformation of the human body in today's abnormally modern conditions."¹⁶³

The representation of the human body in the works of Bahman Mohassess is in every respect a rebellion against the idealized human image as depicted for centuries in Persian painting.

Javad Mojabi wrote:

"The last time I visited [Bahman Mohassess], he destroyed his sculptures and tore his paintings. He said, 'I'm a little late for Western society and a little soon for here.' His famous sentence was also basic and true. In fact, it shows his coexistence with two societies."¹⁶⁴

"Faun Musician", 1971

One of the most famous works by Bahman Mohassess is "Faun Musician", which was installed in Tehran's theater district in 1971, (fig.78). Initial sketch made for this sculp-

161 Ali Dehbashi, "Mohses and the contemporary era", in: *Tandis* 126 (2008), p. 12-13.

162 Enrico Crispolti, "Bahman Mohassess", Translated by Firoozeh Yalda, in: *Kelk* 2 (1989), p. 172 – 175.

163 Javad Mojabi, "Interview with Bahman Mohassess", in: *Mojasame* 180 (2010), p. 9.

164 See Javad Mojabi, "Pioneers of Iranian contemporary portraiture, 2nd generation", Translated by Solmaz Keshavarzi, Tehran 1997, p. 8.

ture was presented by the artist to his brother Fereydoon. The motif of the “Faun Musician” is derived from the mythical Roman faun or Greek satyr. In Roman mythology, fauns are horned creatures with an upper body like a human and a lower body like a goat. Many European artists, including Peter Paul Rubens (1577-1640), (fig.79). Nicolas Poussin (1594-1665), and Pablo Picasso (1881-1973) incorporated this mythical figure into their works. Attention to human-animal, idolatrous myths and icons is one of the hallmarks of Bahman Mohassess’ work, and is also manifested in the present statue. He took the same approach as modernist artists like Picasso in drawing on ancient myths and artworks to create modern art. In this work, as in many of his other sculptures, Mohassess tried to make the bronze statue look weightless. Defying the force of gravity, he balanced the figure on only one hoof. This work had no place in the Tehran during the years of the Islamic Revolution and the war with Iraq. It was mutilated and moved to the Tehran City Theater’s warehouse.

“Royal Family”, 1972

Bahman Mohassess went to Rome after the 1953 Iranian coup. After he returned to Iran in 1963, Farah Pahlavi commissioned him to make a statue of the royal family—a great honor and challenge, (fig.80). The sculpture was intended for a public park in Tehran, but when it was finished, Mohammad Reza Shah rejected it. This daring work is very similar to Henry Moore’s “Family Group” (1945), (fig.81). The faces have no eyes or mouths, and the bodies are simplified. The figures he created were the opposite of royal pomp. This statue was at first saved from destruction by intervention of Farah Pahlavi and locked up in a warehouse in the Winter Palace in Niavaran, but it has since been lost. Bahman Mohassess said of his work,

*“In the Royal Family series, I emphasized the Grotesque, and more prominently than the illustrious royal family. In those years, they were not accepted. Today they are praised. That is: In the past it was less stupid!”*¹⁶⁵ (fig.82)

7.3.3.5 Monir Shahroudy Farmanfarmaian (1922-2019)

Date	Activity
1922	Born in Qazvin, Iran
1944-1946	Studied at the Faculty of Fine Arts, University of Tehran
1946-1949	Studied at the Parsons School of Design, New York City
1948-1951	Studied at Cornell University
1952	Worked as a fashion illustrator for magazines such as Glamour and for the Bonwit Teller department store.
2019	Passed away

¹⁶⁵ Shahrooz Nazari, “Bahman Mohassess Exile”, in: *Tandis* 126 (2008), p. 10.

Selected exhibitions

Date	Place of Exhibiton
1958, 1966, 2009	Venice Biennales
1963	École Nationale Supérieure des Beaux-Arts, Paris; University of Tehran
1968	Italian Institute, Tehran
1973	Iran-America Society, Tehran
1973	Palais des Beaux-Arts, Brussels
1975	Jacques Kaplan Gallery, Washington, D.C.; Kennedy Center, Washington, D.C.
1976	Iran-America Society, Tehran
1977	Galerie Denise René, Paris and New York
1986–87	Museum of Modern Art, New York (touring exhibition)
2009	Art Basel; The Third Line art gallery booth, Miami Beach
2010	29 th Bienal de São Paulo
2015	Guggenheim Museum, New York
2016	“Monir Shahroudy Farmanfarmaian”, Haines Gallery, San Francisco “Monir Shahroudy Farmanfarmaian: Infinite Geometry, The Third Line art gallery, Dubai
2018 ¹⁶⁶	“Sunrise, Sunset”, Irish Museum of Modern Art, Dublin

Natasha Morris of *The Guardian* described Monir Shahroudy Farmanfarmaian’s arrival on the international art stage:

When a 20-year old Iranian art student moved to New York in 1944 from her hometown, the ancient city of Qazvin, she soon found herself mixing with the brightest players of the city’s art scene including Willem de Kooning and Andy Warhol. John Cage crowned her ‘*that beautiful Persian girl*’.¹⁶⁷

Monir Shahroudy Farmanfarmaian is famous for her work with mirror mosaics and for her glass painting techniques she synthesized abstraction and Islamic geometry. She was the first Iranian to have a solo exhibition at the Guggenheim Museum.

Monir Shahroudy Farmanfarmaian’s father may have impacted her choice of career, as his hobby was carpet design, and he was interested in painting from an early age, especially painting still lifes of flowers, geometric shapes, and rhythmic compositions. Journalist Donna Stein described another artistic influence:

A visit to Shah Cheragh Shrine in Shiraz with American minimalists Robert Morris (1931-2018) and Marcia Hafif (1929-2018), an artist of Iranian descent she

¹⁶⁶ <https://www.monirff.com/exhibitions> Last seen 23 .05. 2020.

¹⁶⁷ <https://www.theguardian.com/world/iran-blog/2014/dec/27/-sp-monir-shahroudy-farmanfarmaian-iran-infinite-possibility> Last seen 03.09.2020.

first met in Tehran in the early 1960s, proved to be a turning point in her art practice. Imagine stepping inside the center of a diamond and staring at the sun, is the way Farmanfarmaian explained the experience.¹⁶⁸

The aesthetic use of mirrors is a long-standing tradition in Iranian interior architecture and was copiously employed by Monir Shahroudy Farmanfarmaian in her modern artwork. Farmanfarmaian was inspired by Shah Cheragh, which is built by many pieces of mirrors. (fig.83) One of her first university projects in New York involved making hundreds mirror balls, to the surprise of her professors and classmates. She was the first Iranian artist to achieve an artistic practice that combined the geometric patterns and mosaic techniques of her Iranian heritage with the rhythms of modern Western geometric abstraction (fig.84).

168 See Donna Stein, "Monir Shahroudy Farmanfarmaian, Empowered by American Art an Artist's Journey", *Woman's Art Journal* 1 (2012), p. 5.

7.4 Photographers

7.4.1 The beginning of photography in Iran

There is no historiographical compendium of the very first Iranian photographs, and only a few quotations and government documents exist as historical sources to their existence. But despite these shortcomings, the time when photography was introduced in Iran is known.

During the Qajar dynasty (1789-1925), due to the dictatorship in Iran, educated people expressed their views through poetry and literature. However, as illiteracy was widespread, most people were more aware by caricature and photography. Photography was brought to Iran in December 1842, during the reign of Mohammad Shah Qajar (who lived from 1805-1848), just three years after the invention of photography in France. At the request of the Iranian government, Nikolai Pavlov, a young Russian diplomat who had trained as a photographer, was sent to Tehran to photograph the Shah and his courtiers. This event was the first Iranian encounter with photography, but Nassereddin Shah Qajar (1831-1896) was the person who established photography in Iran. In many cases, he used photography as a tool for historical and cultural documentation. He commissioned court photographers to travel all around the country to take photographs of cities and villages, historical works, and tribes, and to provide detailed captions for each photo. Until the end of his life, Nassereddin Shah Qajar had many photos taken of himself, harem women, and slaves and servants of the court.

In 1861 Nassereddin Shah Qajar ordered the field of photography to be included as a subject of study at the Dar-al-Fonoun School (the Polytechnic School of Skills), and a photographic by importing treatises and books on the subject from abroad and having them translated into Persian. With the proliferation of photography and the public's growing interest in the phenomenon, Nassereddin Shah Qajar had the first public photography studio established in Tehran on 8 April 1869 under the management of Abbas Ali Beig, who had been the assistant to court photographer Agha Reza.¹⁶⁹ With the Shah's support, photography progressed in Iran, and during the Constitutional era it became a source of enlightenment for the people along with poetry and literature.

Photography in the Qajar era was influenced by the prevailing rules of painting of that time, including the lack of perspective. Since photographers were not aware of perspective rules, they usually put people in a row. It was standard procedure for early Iranian photographers to position people in order of importance, with the most important person at the center, in accordance with the rules of Iranian architecture and painting. The center was regarded as the most important part of an image, so the main and most important person in a group photo always sat in the middle.¹⁷⁰ The Shah's patronage of the arts and his encouragement of royal pomp and circumstance led to the emergence of an Iranian school of photography which was essentially court iconography. At its pinnacle, it was a refined fusion of Iranian and European traditions that created images for the greater glory of the ruling class.¹⁷¹

During the Constitutional Revolution of Iran (1905-1911), photography took on a new role. At the outbreak of the crisis, documentary photography did not yet exist as a news

169 See Mohammadreza Tahmasbpoor, "Nassereddin Shah Qajar as a photographer (History of Iran)," Translated by Solmaz Keshavarzi, Tehran 2013, p. 52.

170 Amir Shahab Razavian, "Qajar Memorial and Documentary Photography", in: *Herfe Honarmand* 13 (2005), p. 61.

171 See Rouin Pakbaz, "Iranian Painting from Past to Present", Translated by Solmaz Keshavarzi, Tehran 2004, p. 152.

medium in Iran. This changed through the activity of photographers who were serious about recording the events of the Constitutional Revolution. By publishing those photos, they were able to affect the course of history.

From Persian Constitutional Revolution 1905 to the formation of the first National Consultative Assembly in October 1906 to the bombardment and destruction of the Majlis (parliament) of Iran by Iranian Cossack forces on 23 June 1908, an unprecedented political movement unfolded in Iran. The founding of the parliament was so interesting to the citizenry that they gave the National Consultative Assembly the nickname “Holy Parliament”. It became the main attraction of Tehran. Many people went to have themselves photographed there. Some of these photos were printed, reproduced as postcards, and sold by the Iran Post. When such photos were turned into postcards, they served a social function, and was used as a postcard. They wrote a comment and a note on the back of the photos and posted it. The Photos depicted the National Assembly Hall of Honor and the House of Parliament after its destruction and contained photographs of notable persons in the Constitutional movement such as Sattar Khan, Bagher Khan, Ja’far Khan Azarbajjan, Mirza Ali Asghar Khan Amin al-Sultan, Mirza Hossein Khan Sepahsalar, and Seyed Jamal Vaez. The inclusion of these photos in a long-lasting format preserved them for posterity.¹⁷²

The period from the bombardment of the Iranian parliament on 23 Juni 1908 to the conquest of Tehran by Constitutionalists on 13 July 13 1909 to the escape of Mohammad Ali Shah Qajar a few days later is known as the “Era of Minor Tyranny”. Together with efforts to expand of the constitutional rights of Azerbaijanis during the Russian occupation of Tabriz, these events provided photographers in Tabriz with unprecedented opportunities for documentation. Tabriz was the most important Iranian political city after Tehran. There were already various photography studios in this city. The crown prince had his own special photographer, and a number of Caucasian photographers had set up shop in Tabriz. In the “Era of Minor Tyranny”, people were not afraid of being photographed. Constitutionalists posed wearing their good clothes, holding their weapons close, and seated in equally symmetrical rows. Constitutional portraits were a photographic phenomenon in a social sense and were a medium to further the Constitutional movement. The most important events of that time were recorded in photographs.

7.4.2 Modern photography in Iran during the Pahlavi dynasty

7.4.2.1 Pahlavi I (1925-1941)

The photography industry on the sensitive paper was emerged in 1839, and in 1841 the glassy plaques were invented for photography. And we understand with exploring the available evidences that these inventions and all of the photographic instruments types presented to the Shah as the gifts, two or three years after these supplied in the market.¹⁷³ From the arrival of the camera in Iran during the reign of Mohammad Shah Qajar and especially during the reign of Nassereddin Shah Qajar (fig.85), photography was at first fostered as a royal interest of the Shahs. But photography soon left the dominion of the court and became popular among the people. There is some evidence that popular interest in photography was already growing in the pre-Constitutional period, and the Constitutional Revolution greatly accelerated this process.

Although photography had become well established by the early 20th century, it was not yet much specialized, and most of the images taken were memorial photos. Later, when

172 <http://mashrootiat.pchi.ir/show.php?page=contents&id=4224> Last seen 10.06.2020.

173 See Iraj Afshar, “Iranian Photographer Treasure (with History of photography’s Entrance to Iran)”, Translated by Solmaz Keshavarzi, Tehran 1989, p. 18.

it became mandatory for photos to be attached to official documents such as passports, birth certificates, and the identity cards of offenders, more particular uses of photography developed. In the Pahlavi I era, portraits of personnel became one new category. During the reign of Reza Shah Pahlavi (which extended from 1925 to his forced abdication in 1941), the systematic establishment of his dictatorship entailed bringing the press completely under the Shah's control by censoring newspapers, journalism, and consequently documentary photography, which had played an important role during the Constitutional Revolution. Reza Shah Pahlavi used photography for his own political ends. He regarded photography as a medium of disseminating propaganda from his government to the Iranian people. In other words, photography simultaneously served both political and social purposes. One of the best examples of Reza Shah Pahlavi's propaganda campaigns are the photographs that appeared in the newspapers *Iran* and *Iran Bastan*. The entire front page of *Iran Bastan* was devoted to large photographs of Reza Shah Pahlavi at various functions, and the newspaper also published images of ancient Iranian architecture.¹⁷⁴ Photos from the time of Reza Shah Pahlavi's reign documented and glorified the expansion of urbanization, the construction of university and city buildings, schools, parks, and new infrastructure such as train tracks and bridges, the Iranian military, etc.

In the early days of photography in Iran, the royal photography studio (Akkas Khaneh) at the Golestan Palace, established in 1858, was the sole photography studio in Tehran, and it exclusively served the royal court. The first photography studio that catered to the general public was opened in 1869 on Jaba Khane Street. It was managed by Abbas Ali Beig, who charged according to the size of the photograph. More public photography studios followed, including one run by Rossi Khan on Ala al-Dawleh (Ferdowsi) Street, the photography studio of Dar al-Fonun School was open until the beginning of the Constitutional Revolution and Mashallah Photography, established by Masha Allah Khan at the Bein Al Haramein bazaar. Some of the most prominent professional photographers during the Pahlavi I era were Agha Reza, Abbas Ali Beig, Asadollah Parvin, Mohammad Khadem, Rossi Khan, Masha Allah Khan and Jahangir Musavar Rahmani.

7.4.2.2 Pahlavi II (1941-1979)

The reign of Mohammad Reza Pahlavi, the last Shah of Iran, extended from 1941 to 1979 and was marked by turbulent events, including the coup that toppled his father, numerous uprisings, and finally the Islamic Revolution. Photography was a powerful tool for recording the reality on the ground and expressing various forms of interpretation. Among its many roles, photography has long been an important tool for political propaganda the world over. Political propagandists use any means at their disposal to reach their goals. Political propaganda is commonplace in modern daily life, but the occurrence of social, economic and political crises in some countries like Iran doubled the use of political propaganda there.

According to historian Mohammad Ali Akbari, the trajectory of economic and social development was better in modern Iran than at any other period in its millennia of history, due in part to increasing public awareness of global developments via new media tools. With the reopening of the country's political space after the fall of Reza Shah Pahlavi in 1941, censorship also decreased, as the growth of the press from 622 to about 1000 publications in the years from 1941 to 1953 attests.¹⁷⁵ Photojournalism particularly flourished from 1948 until the coup and the overthrow of the Mossadegh government

174 See Mohammad Ali Akbari, "The Genealogy of the New Iranian Identity", Translated by Solmaz Keshavarzi, Tehran 2005, p. 282.

175 Akbari 2005, p. 11.

on 19 August 1953. During the period leading up to the coup, photography played a significant contribution in portraying and informing the public of events, political protests, and mass movements. After the coup, the entire independent news media was shut down for political and military reasons. Press photography was reduced to portraits of heads of state and important government officials at meetings, images of the Shah, the queen and the royal family, propaganda, and photos for fashion, sports, and news items such as reports on accidents and criminals. As the press became more boulevard in character, more and more photos were produced for newspapers and magazines.¹⁷⁶

During this period, the camera was a novel, imported consumer good. It was the heyday of small cameras, not only in the hands of the rich, but also in the hands of the middle class. Compact cameras were amazing tools for recording personal and family moments. The volume of personal and family photos grew considerably, and photo albums, previously only available to the royal family and the nobility, become a common means of archiving private family photographs. The 1950s marked a turning point in the history and social usage of photography in Iran because it brought the beginning of family photography and the private possession of personal and family albums. Photography was no longer limited to professional photo ateliers, but was increasingly becoming a domestic hobby for people.

In the 1960s, advertising photography flourished and public photography contests began to take place in Iran. The magazine *Ketab-e Hafte* announced on 9 September 1961, this magazine is now publishing art photographs that our readers have taken.¹⁷⁷ Specialized photography magazines appeared, including *Akasi* in 1968, *Tasvir* in 1972, and *Photo* in 1974. Although these magazines were short-lived for various reasons and only a few issues were published, they supplied a platform for hobby and expert photographers. The great number of memorial photos and personal and family albums passed down from the last two decades of the Pahlavi dynasty demonstrates the prevalence of photography and shows that this was a pivotal period in the history of domestic and professional photography in Iran.

Modern artistic photography emerged in Iran mainly through the efforts of Hadi Shafaieh, Ahmad Aali, Bahman Jalali, Ebrahim Hashemi, Parviz Nabavi, and others, many of whom worked or studied in non-photographic, creative fields. The first photo exhibitions were held at Qandriz Hall (1964-1978). In addition to commercial photographers, a range of graphic artists, painters, architects, writers, and cinematographers participated and attended. At that time, nuances of the photographic language were not well known. Some photographers worked for news media, some were documentary photographers, others worked in advertising, and many saw the camera merely as a means to hunt for an interesting subject. However, artistic photography was important enough that it allowed for numerous independent exhibitions. Starting in 1965, the first solo photo exhibitions were held by photographers such as Ahmad Aali and Ebrahim Hashemi. Other artistic photographers active in those years were Asr Behrouzan, Nasser Ghobai, Nicole Friedani, Soodabeh Ghasemlou, Masoud Masoumi, Kamran Adl, and Maryam Zandi.¹⁷⁸

176 Mohammad Satari and Mehdi Araghchi, "Qajar photography: Eastern view and Western view", in: *Honarhaye Ziba* 42 (2011), p. 45-56.

177 Zahra Shiva, "Thematic and statistical review of manuscripts, lithography and publishing in the weekly book list (*Ketab e Hafte*)", in: *Koliat* 112-113 (2007), p. 80-83.

178 Zanyar Blouri, "a research of Iranian art photography", in: *Herfe Honarmand* 53 (2016), p. 83.

List of Iranian photographers (from the beginning of photography in Iran until the end of the Pahlavi dynasty)

	Name of Photographers	Born - Death
1	Ahmad Aali	1935
2	AliKhan Vali	(1845-1901)
3	Attar Abbas	(1944-2018)
4	Bahman Jalali	(1944-2010)
5	Bichareh Asghar	(1927-2016)
6	Deghati Reza	1952
7	Eghbal-ol-Saltane Agha Reza (Akkas Bashi)	(1843-1884)
8	Fakhreddin Fakhreddini	1933
9	Faridani Nikol	(1935-2008)
10	Golestan Kaveh	(1950-2003)
11	Kasraian Nasrollah	1944
12	Khan Yosef (Akkas Bashi)	(1863-1930)
13	Mirza Qajar Abdullah	(1850-1909)
14	Razmi Jahangir	1947
15	Sevruquin Antoin	(1851-1933)
16	Shafaieh Hadi	(1923-2018)
17	Stepanian Stepan	(1866-1915)
18	Yahya Dehghanpoor	1941
19	Zandi Maryam	1947

7.4.2.3 Agha Reza Eghbal-ol-Saltane (Akkas Bashi) (1843-1884)

A professional French photographer named Frances Carlhian (1818-1870) was invited by Nassereddin Shah Qajar to begin the formal instruction of photography in Iran. In 1858 Frances Carlhian began teaching photography to Agha Reza, one of the Shah's servants, and in 1861 Carlhian became the first instructor of photography at the Dar-al-Fonoun School (the Polytechnic School of Skills). Agha Reza was familiar with the Nasser court environment from a young age and had been a servant to the court children. Later, he became an attendant to Nassereddin Shah Qajar. Agha Reza received the nickname "Akkas Bashi" ("the photographer") from Nassereddin Shah Qajar in 1863.¹⁷⁹

¹⁷⁹ See Mohammad Satari, "Photography and the first use of enlarger in Iran", in: *Honar haye ziba 27* (2006), p. 97-104.

Agha Reza Akkas Bashi was the first professional photographer in Iran. Prior to that, no one had worked extensively on portrait photography (group and individual) and landscape photography (figs.86 and 87). As the director of the first photography studio in Iran at the royal court, he took all the photographs that Nassereddin Shah Qajar wanted. The royal photography studio was equipped with an Agrandisseur device by 1868, which Agha Reza used to enlarge and print photos. Because ordinary people were not allowed to enter the royal photography studio, Agha Reza set up a photo atelier for the general public on Jaba Khaneh Street, which was run by his apprentice, Abbas Ali Beig.¹⁸⁰

7.4.2.4 Hadi Shafaieh (1923-2018)

Date	Activity
1923	Born in Tabriz
1955	Opened his photography studio, “Studio Hadi”
1971	Taught photography at the Faculty of Fine Arts, University of Tehran
1989	Immigrated to the United States
2018	Passed away

Hadi Shafaieh was a self-educated photographer and is considered the “father of modern Iranian photography”.

“Shafaiyeh [taught] photography at the Faculty of Fine Arts since 1949. He was the author of postgraduate studies in the field of photography after the 1979t Revolution and the reopening of the University of Iran after the Cultural Revolution. One of the healing innovations in photography in Iran was the start of artistic photography and recording of portraits of famous artists and many politicians like Nima Youshij (1897-1960). a Persian poet, Ahmad Shamloo (1925-2000), a poet, writer and journalist, Ebrahim Pourdavoud (1885-1968), a professor in Iranian Studies, and others.”¹⁸¹

7.4.2.5 Kaveh Golestan (1950-2003)

Date	Activity
1950	Born in Tehran
1972	Started his career as a photojournalist
(1975-1977)	Photo series “Shahr-e No” (The Prostitute)
1977	Photo series on laborers in Tehran
1977	Photo series on child psychiatric patients in Shahr-e Ray
(1978-1980)	Photo series on the Islamic Revolution in Iran
1979	International news photographer
1979	Awarded the Robert Capa Gold Medal
(1980-1988)	Photo series on the Iran-Iraq War

180 <https://www.sid.ir/En/Journal/ViewPaper.aspx?ID=61588> Last seen 22.08.2020.

181 Mohammad Sattari, “Hadi Shafaieh”, in: *Aks* 197 (2003), p. 14-18.

Date	Activity
(1988-1989)	Photo series on the uprising in Kurdistan
1990	Photo series on the Qaderi dervishes of Kurdistan
1994	Began teaching photography in art schools in Tehran
1999	Joined the BBC in Tehran
2003	Passed away while on assignment

Selected exhibitions

Date	Place of Exhibiton
1976	Solo exhibition, “Az Div o Dad”, Seyhoun Gallery, Tehran
6 December 2008– 1 March 2009	“Recording the Truth in Iran 1950-2003”, Kunsthal Rotterdam
2013	Group exhibition, Dastan Basement Gallery, Tehran
21 March-4 May 2014	“Kaveh Golestan: The Citadel”, FOAM, Amsterdam
16 May-24 August 2014	“Unedited History (Iran 1960-2014), Recreating Shahr-e No, The Intimate Politics of the Marginal”, Musée d’Art Moderne de la Ville de Paris
10 December 2014-15 March 2015	(Same exhibition as above), MAXXI Museo nazionale delle arti del XXI secolo, Rome
11 March-15 May 2016	Centro Cultural Conde Duque, Madrid

The mantra of Kaveh Golestan’s working life was the immediate and controversial impact. Impact emanated from his tongue, body, and actions. On his first photojournalistic assignment, Kaveh Golestan went to Northern Ireland to photograph and report on the Irish National Liberation Army’s clashes with the Queen’s soldiers. He worked on projects with the Kanoon Parvaresh Institute for the Intellectual Development of Children and Young Adults and the Franklin Book Program, photographing Iranian children for textbooks. He also collaborated on the 1974 movie “Secrets of the Treasure of the Jinn Valley”, which was the only project with his father, Ebrahim Golestan (fig.88).¹⁸²

Throughout his career, Kaveh Golestan handled controversial subjects such as psychiatric patients (fig.89), workers’ rights (fig.90), prostitutes (fig.91), revolutionaries (fig.92), demonstrations, fusillades, wars, and more.¹⁸³ Golestan’s photographs evoke

182 Ebrahim Golestan (1922-1975) was a prominent Iranian filmmaker and literary figure.

183 Habibeh Jafarian, “Being with camera, Kaveh Golestan (Life, Works and Death)”, Translated by Solmaz Keshavarzi, Tehran 2019, p. 11-12.

sympathy for suffering people. He taught photography at Tehran art schools from 1994 and worked as a cameraman for the BBC from 1999.

According to a 2017 press release by Archaeology of the Final Decade (AOTFD), announcing the addition of a display of Kaveh Golestan's work to the permanent collection of the Tate Modern art gallery in London,

Kaveh Golestan was an important and prolific Iranian pioneer of documentary photography. His photographic practice has hugely informed the work of future generations of Iranian artists, but until now remained seriously over-looked by institutions inside and outside of his home country. [...] In 1979 he was awarded the Robert Capa Gold Medal for 'superlative photography requiring exceptional courage and enterprise abroad'. He wasn't able to pick up the award until thirteen years later, at a time when the work was no longer considered a threat to the Iranian government. Golestan's life and work was cut short when he stepped on a fatal landmine on 2 April 2003, while on a BBC assignment in Iraq. He died in Kifri in Northern Iraq.¹⁸⁴

7.4.2.6 Abbas Kiarostami (1940-2016)

Date	Activity
1940	Born in Tehran
1969	Started his career as a filmmaker for the center for the Kanoon Parvareh Institute for the Intellectual Development of Children and Young Adults
1970	Began to take landscape photographs
1989	Began exhibiting his photographs, both in color and in black and white
2016	Passed away

Selected exhibitions

Date	Place of Exhibiton
1989	Solo exhibition, Golestan Gallery, Tehran
1995	Museo Casa Rusca, Locarno
2000	Cinema of Montauban; Fondazione Bevilacqua la Masa, Venice; Andrea Rosen Gallery, New York; Golestan Gallery, Tehran; Saint-Yrieix-la-Perche, Limousin
2001	Teatro Calderon, Valladolid
18 September-12 October 2003	Museo Nazionale del Cinema di Torino

¹⁸⁴ http://www.kavehgolestan.org/images/KGE_Prostitute_Tate_Press_Release_web.pdf; Last seen: 21.08.2020.

Date	Place of Exhibiton
19 September-12 October 2003	Fondazione Sandretto Re Rebaudengo, Torino
6 May-5 June 2004	Galerie de France, Paris
19 April-19 June 2004	House of Photography, Moscow
14 April-19 June 2005	Victoria & Albert Museum, London
8 November-9 December 2006	Akbank Sanat Istanbul
1 March-28 May 2007 and 11 February-29 April 2007	“Abbas Kiarostami: Image Maker”, The Museum of Modern Art (MoMA) and P.S.1 Contemporary Art Center
5 April-30 June 2008	“Abbas Kiarostami-Snow White”, Ciocca Arte Contemporanea, Milan
10 October 2012-20 January 2013	“Abbas Kiarostami. Stille und bewegte Bilder”, Situation Kunst (Für Max Imdahl), Bochum
December 2015	Solo exhibition, Boom Gallery, Tehran
9 June-23 September 2018 185	“Abbas Kiarostami. Der Wind wird uns tragen”, Museum Pfalzgalerie Kaiserslautern
31 May-18 June 2019	Group exhibition, “10-20-30”, Azad Art Gallery, Tehran
21 June-5 July 2019	“Travel to The Morning-3 rd Annual in Memory of Abbas Kiarostami”, e1art gallery, Tehran

Abbas Kiarostami is best known for his films, but he was also a professional photographer. Kiarostami began taking photographs in 1979, the year of the Islamic Revolution. His minimalist photos are mostly of nature.

Abbas Kiarostami’s photography is quite poetic. The open horizons and the silence within his photographs invariably invite the viewer to contemplate and revisit the hidden angles of nature. The conceptual aspect of Kiarostami’s photographs never neglected aesthetics and form. His ability to create a powerful image in terms of composition, framing, and the organization of its constituent elements is evident in all of his works. Most of his photographs show a dynamic conversation between vertical and horizontal lines in a landscape: delicate lines that traverse from side to side or a vertical line like the seedling of a tree that intersects horizontal lines. Abbas Kiarostami had a broad vision, and his special mastery was putting together details and generalizations. While his

185 <http://photography-now.com/artist/abbas-kiarostami> Last seen 23.02.2020.

photographs, which were mainly of natural landscapes, depict a great deal of nature within the frame, the presence of the unseen beyond the frame is palpable.¹⁸⁶

Abbas Kiarostami began his cinematic career in the 1970s and is credited with more than 50 feature and documentary films. Widely acclaimed as the most influential Iranian filmmaker, Abbas Kiarostami made movies that incorporate fiction and documentary elements, minimalism and spontaneity, a poetic look and a humanistic spirit. His mysticism was equally distinguished by its moral and philosophical nature as well as by its visual simplicity and focus on the humanity of ordinary people. This poetic and minimalist approach is also evident in his photographs. Kiarostami's photographs tend to depict more common themes of landscape and nature, including seasons of the year, varied terrain, and the fluctuations and quality of light. His photos show and share Kiarostami's enjoyment of the beauty he sought for his own pleasure and for posterity. He did not intend to portray nature as greater as or more abstract than it really is. But some of the details in his photos show parts of nature that add to the abstraction of the image. For someone who is best known for his very different filmwork, Abbas Kiarostami was able to show a different side of himself with his camera. The artist's philosophy was to express contradictions such as conflicts between things that move and things that are static. His photographs are deliberately spare to better illustrate the main theme. Despite their simple appearance, the deeper layers of the photos have complex meanings. While Abbas Kiarostami's films and photographs may tell simple stories, they are about deeper concepts, inviting the audience to think about existence and life.

“Snow White” series (1978-2004)

In his black-and-white photo series “Snow White” (fig.93), the theme is trees contrasted by snow; the dark trunks against a white background seem both violent and transcendent at first glance. The series started as a result of the director's hours of hiking in search of locations for a movie in winter, and he continued shooting wintry images over a span of 20 years. “Snow White” is the most famous series of Kiarostami photos on the international market. The features of his cinema and photography can be summarized in these words: simple, fluent, accident-free and full of spirituality, Kiarostami's minimalist films, photographs and poems are simple, and far from complex filmmaking techniques. Road in Kiarostami's poems and photographs also have a special place and can be said to be one of the main elements present in them. In many of his photographs, we see roads, and in many of them, like the snow-white collection, there is no way. This can be considered a question mark, and why is there no way to stimulate thought? Where the way to reach the desired goal and what is it?

Kiarostami said:

I like this season more for photography because the snow covers a part of nature and turns it into a white paper, and then any new element like painting on white paper can show itself, in a way. It's not a photo anymore; it's more of a painting. Heavy snow has given the curvature of the airways and plots a special elegance and beauty, and the trunks of the trees have created eye-catching images among the snow with their shades of gray. Winter is black and white, or at least it's black and white in my eyes. Snow covers some of the clutter and makes it white; giving other objects a chance to be showier and more visible.¹⁸⁷

186 Behzad Shahti, “Take a look at Abbas Kiarostami's photos”, in: *Golestane* 125(2013), p. 30-33.

187 Mansure Muzafari, “Under the pretext of an exhibition of photographs by Abbas Kiarostami at the Berkeley Museum of Art, cinema begins with photographs”, in: *Aftab* 2155(2007), p. 7.

According to one biographer,

“Kiarostami believes a photo is a short film without the trouble of making a movie. This means that the photographer does not care about the narrative and the story of the people and the producer, and so he can be more daring and dashing in photograph”.¹⁸⁸

The “Snow White” collection includes some of Abbas Kiarostami’s most conceptual works, which at first glance seem to be a reflection of the more or less professional sayings in his films and other works in the language of image. What connects all the works in this collection is the element of “snow”, which dominates all the images and logically includes the title of the thise collection. In Snow White, the theme of the trees is covered by snow; the dark black bodies that sit on a blank white background seem at first glance violent and transcendent. The series is the result of the director’s hours of hiking in search of location for a movie in winter; Snow White is also the most famous series of kiarostami works at the international market, which has also been taken over a wider period over 20 years. “Kiarostami believes a photo, is a short film that does not have the trouble of making a movie. This means that photographer does not care about the narrative and the story of the people and the producer and so he has more daring and dashing in photography”.¹⁸⁹ His pure and refined compositions lead the viewer to the hidden layers of allusions and allusions in order to confront him with complex and obvious concepts such as being or not being, reality or illusion, presence or absence and mental or objective. From this point of view, if we are looking for Kiarostami’s traces in his works, we should look for him in the hidden depth of the work, and not in its simple and obvious level. His photography is quite poetic, the open horizons and the silence within his photographs invariably invite the audience to contemplate and revisit the hidden angles of nature. The conceptual aspect of Kiarostami’s works has never neglected aesthetic and form. The conceptual aspect of Kiarostami’s works has never caused him to ignore aesthetic and aesthetic considerations in the field of form. His determination to create a powerful image in terms of the structure of the composition, framing, and calculated organization of its constituent elements is palpable in all his works. His ability to create a powerful image in terms of the composition, framing and organized organization of its constituent elements is evident in all his works. Most of Kiarostami’s photographs show a dynamic conversation between vertical and horizontal lines in the landscape, Delicate and moving lines that go from side to side or a vertical line like the seedling of a tree that intersects the horizontal lines. Abbas Kiarostami has a broad vision, and he has a special mastery of putting together details and generalizations. His paintings, which form most of the natural landscapes, incorporate a corner of great nature into the frame, which can always be felt beyond the frame of his presence. He began his career as a cinematographer in 2007 and has produced and documented more than 5 feature films.¹⁹⁰ Abbas Kiarostami, the most influential Iranian filmmaker, made films that incorporate fiction and documentary, minimalism and spontaneity, a poetic look and a humanistic spirit. His mysticism is equally distinguished by its moral and philosophical nature as well as by its visual simplicity and focus on the humanity of ordinary people. We also see this poetic and minimalist look in his photographs. Kiarostami’s artistic approach in this photo is to abstract the phenomena of nature and the

188 Naser Vahdati, “Africa: A. B. C. and Abbas Kiarostami’s Searching Camera in Uganda”, in: *Kelk* 130 (2002), p. 33.

189 Vahdati 2002, p. 33.

190 Mahmoud Reza Sani, “Kiarostami and some lessons from cinema”, Translated by Solmaz Keshavarzi, Tehran 2008, p. 10-12.

surrounding world, and in fact a kind of de-familiarization of them, so that the audience soon realizes that the main theme of his art is not the appearance and aesthetics of snow, but mental concepts behind them. He is also a poet in his work; behind his photographs is a concept beyond nature. His's photographs tend to depict more common themes of landscape and nature. Changes related to seasons of the year, varied terrain, fluctuations and quality of light. The photos show and share Kiarostami's enjoyment of the beauties he seeks for experience and immortality. He does not intend to portray nature more than it is or more abstract than it really is. But some of the details in the photos are parts of nature that add to the abstraction of the photo. The images are quite engaging for the viewer in their silence and simplicity. Someone who, is most known for his different films, was able to portray a different face with his camera. The artist's philosophy was to express contradictions, Conflicts between things that move and things that are static. Extra elements are not seen in his photographs to better illustrate the main theme, which is to show the contradictions in the privacy and silence. His photos convince us that despite their simple appearance, they have complex meanings, and the photographer speaks to other audiences in the deeper layers of the photo. As we look at these images, we pass from a simple view of nature to more complex mental worlds. As Kiarostami's films tell a simple story, they are about deeper concepts centered on life, existence, and life and make the audience think about it. Although he is best known for his various films, he was able to show a different face of himself with his camera. In photography, as in cinema, he was fully aware of form, understanding movement and stillness, and was fully aware of the difference between vertical and horizontal frames. Abbas Kiarostami was an artist who was fascinated by nature, and was not the only neutral observer. In his photographs, he opens a wonderful window that leaves the viewer amazed and moments of silence in a poetic vacuum.

7.4.2.7 Bahman Jalali (1944-2010)

Date	Activity
1944	Born in Tehran
1972	Started his career as a photographer working for Tamasha Magazine
1974	Became a member of the Royal Photographic Society, Great Britain
(1976-1991)	Director of photography at Soroush Press and National Iranian Radio and Television, (NIRT), which was renamed Islamic Republic of Iran Broadcasting (IRIB) after the Islamic Revolution in 1979
1997	Founded Akshaneh Shahr, the first Iranian museum of photography, in Tehran
1997	Together with his wife, Rana Javadi, began editing <i>Aksnameh</i> , Iran's first quarterly photographic journal.
(2000-2008)	"Qajar Series" (Image of Imaginations)
2009	Won the Sprengel International Prize for Photography (Internationaler Preis für Fotografie der Stiftung Niedersachsen)
2010	Passed away

Selected exhibitions

Date	Place of Exhibiton
1972	Ghandriz Gallery, Tehran
20 June-31 August 2001	Group exhibition: “Regards persans: Iran, une révolution photographique”, Fondation électricité de France, Espace Electra, Paris
20 April-6 May 2004	Artspace Gallery, Dubai
6 May-10 June 2006	Group exhibition: “The Veiled Mirror: Contemporary Iranian Photography”, De Santos Gallery, Houston
18 May-3 September 2006	Group exhibition: “Word into Art: Artists of the Modern Middle East”, British Museum, London
28 October-31 December 2006	Group exhibition: “Persian Visions: Contemporary Photographs from Iran”, Chicago Cultural Center
28 September-30 December 2007	Bahman Jalali, Fundació Antoni Tàpies, Barcelona
30 January-13 April 2009	Bahman Jalali, Camera Austria, Kunsthaus Gratz
10 July-5 December 2010	Group exhibition: “Yek, do, se (1, 2, 3): Three Contemporary Iranian Artists”, Los Angeles County Museum of Art (LACMA)
23 June-29 August 2010	“Bahman Jalali: Excerpts from a Lifework. Photography in Iran 1966-2010”, Villa Romana, Florence
29 May-21 August 2011	Bahman Jalali: SPECTRUM Internationaler Preis für Fotografie der Stiftung Niedersachsen Sprengel Museum, Hannover
16 May-24 August 2014	Group exhibition: “Unedited History: Iran 1960-2014”, Musée d’art moderne de la Ville de Paris
11 December 2014-29 March 2015	Group exhibition: “Unedited History: Iran 1960-2014”, MAXXI Museo nazionale delle arti del XXI secolo, Rome
25-28 June 2019 ¹⁹¹	Group exhibition at the Teer Art Fair, represented by the Silk Road Art Gallery, Tehran
11 January-12 July 2020 ¹⁹²	“Reimagining Home: Photographs by Bahman Jalali and Gohar Dashti”, Museum of Fine Arts, Boston
24 January-16 February 2020	“Photo exhibition Bahman Jalali”, Silk Road Art Gallery, Tehran

Bahman Jalali graduated with a degree in economics and political science from Tehran University in 1969. He then studied at John Vickers School of Photography, London, and joined the Royal Photographic Society in Great Britain in 1974. He was one of the

191 <https://darz.art/en/artist/bahman-jalali/timeline> Last seen 25 February 2020.

192 <http://photography-now.com/artist/bahman-jalali> Last seen 25 February 2020.

foremost photographers in the Near East. Bahman Jalali also devoted more than forty years of his life to preserving Iran’s visual memory as a curator of old photography at Akshane Shahr, Iran’s first museum of photography, which he co-founded.¹⁹³

Bahman Jalali photographed landscapes in all parts of Iran, from the Dasht-e Kavir (the Great Salt Desert) to the northern forests. He recorded images of war and revolution, as well as faces of village people. Bahman Jalali started photography before the Islamic Revolution, but many of his most famous works, including photographs of the Islamic Revolution from 1978 and 1979 (fig.94), of the Iran-Irak War from 1980-1988 (fig.95) and his Qajar-period photos (fig.96) were taken from the time of the Revolution onwards into the post-Revolution era.

Bahman Jalali’s photographs are solid historical documents; they take the viewer to a place and time they might never have seen at all, and if they did, they might not have perceived in this way. Bahman Jalali’s impartial look at events and his efforts to be a witness to history are one of the distinguishing features of his work. Bahman Jalali’s photographs are timeless; they are not propaganda, and are literally documents.¹⁹⁴

Bahman Jalili’s photographic works have been added to the permanent collections of several leading museums, including the Musée des Beaux-Arts de Nantes, the British Museum, the Los Angeles County Museum of Art (LACMA), the Sprengel Museum Hannover, and the Tehran Museum of Contemporary Art.

7.4.2.8 Abbas Attar (1944 -2018)

Date	Activity
1944	Born in Khash
1978-80	Photographed the Islamic Revolution in Iran
from 1981	Exile in Paris, France
from 1981	Member of Magnum Photos
2002	Publication of his book <i>Iran Diary 1971-2001</i>
2018	Passed away

Selected exhibitions

Date	Place of Exhibiton
1972	“Ganvié People”, Falomo, Nigeria
1977	“Rétrospective”, Lito Gallery, Tehran
1992	“Retourà Mexico”, Centre Culturel du Mexique, Paris
2002	“Iran, the Revolution”, The Grey Gallery, New York
2004	“Islams”, United Nations, New York

193 Khashayar Fahimi, “Bahman Jalali, Requiem in the Dark Red”, in: *Tandis* 167(2010), p.9

194 David Catherine, “Bahman Jalali”, in: *Aksname* 30 (2010), p. 39.

Date	Place of Exhibiton
2011	“Abbas, 45 Years in Photography”, The National Museum of Singapore
2014	“Faces of Christianity”, Guernsey Photo Festival,

Abbas Attar moved to Algeria with his family at age 11. He grew up during that country’s war for independence and later attributed his interest in journalism, and especially news photography, to the observation of those historical events. Already a famous photographer by the age of 26, he published news photos under his professional name, “Abbas”, in prestigious magazines around the world. He witnessed many of the world’s greatest historical events and redefined the meaning of news photography. His black-and-white photographs are like a picturebook of contemporary history (figs.97 and 98). Historical events immortalized by Abbas’ photographs include the Troubles in Northern Ireland in the late 1960s (fig.99), the boxing match between Muhammad Ali and George Foreman in 1974 (fig.100), the anti-apartheid campaign in South Africa, and the Islamic Revolution in Iran.

Abbas joined Magnum Photos in 1981, having previously been a member of Sipa (1971-1973) and Gamma (1974-1980). Founded in 1947, Magnum Photos is a photographers’ cooperative, one of the first photography agencies in the world owned by its members. Magnum Photos is not affiliated with any government or organization. Its mission has been to provide professional news photography with the help of selected photographers around the world. Abbas Attar was the interim head of the agency from 1998 to 2001.¹⁹⁵ His death in 2018 was felt as a great loss.

Magnum’s current president Thomas Dworzak paid tribute to the veteran photographer, who for many at the agency has been both a friend and mentor:

He was a pillar of Magnum, a godfather for a generation of younger photojournalists. An Iranian transplanted to Paris, he was a citizen of the world he relentlessly documented; its wars, its disasters, its revolutions and upheavals, and its beliefs-all his life. It is with immense sadness that we lose him. May the gods and angels of all the world’s major religions he photographed so passionately be there for him.¹⁹⁶

195 Farzad Azimbeigh, “A note about a photo of Abbas Attar”, in: *Tandis* 367(2018), p. 21.

196 <https://www.magnumphotos.com/newsroom/abbas-1944-2018/> Last seen 16 January 2020.

Conclusion

The introduction of modern Western thought to Iranian society brought tensions between tradition and modernity which also created complexities in the art of this period, between embracing novel artistic impulses and honoring Iran's rich and ancient artistic heritage. Many years after the emergence of modernism in the West, the movement also reached Iran, allowing for a brief period of social liberation and expansion, particularly after World War II. The prevailing styles of painting in Iran had previously followed traditional and outdated European schools. Iranian artists who travelled abroad to further their studies got to know modern Western art styles and brought fresh ideas back to Iran. With the opening of art colleges in Iran, modern artists gradually came to the scene, forging new paths toward creating distinctively Iranian art forms. With the government's support, modern art progressed and Iranian artists entered the global market.

Artists' efforts since the 1930s brought forth the group of artists who founded the Saqqakhaneh school in the 1960s. Works by these younger artists were abstract, but an inspired fusion of both traditional and modern Iranian art forms. By incorporating elements of Iranian decorative heritage such as folk treasures, Persian calligraphy, and even ancient paintings to achieve an Iranian style of art, this group broadened the scope of possibilities for artists to create art and make a living in Iran.

Well before the opening of the Tehran Museum of Contemporary Art in 1977, the emergence of modernism as the dominant and official artistic movement in Iran appears to have been sanctioned and encouraged by the state. However, the first signs of post-modernism were also emerging. The period from the 1940s to the Islamic Revolution in 1979 was a time of competing and sometimes contradictory social, cultural, and artistic currents. Since the beginning of modernization in Iran, there has always been a parallel trend toward traditionalism. Every discipline or group of artists seeking to invest meaning into their work had to contend with tradition. One group attempted to infuse their work with Iranian artistic heritage, while another group embraced the fullness of Western-style modernity. Yet another group fused the two styles together.

The process of developing Iranian modern art spanned almost a century, beginning with the decades of first acquaintance with Western styles and preparing the ground in Iran for their reception up to the 1920s. Then came further learning experiences in the 1930s and 1940s, and new discoveries in the 1950s. The Pahlavi court founded several art institutions that were in line with Western modernity in the 1960s, including the Kanoon Parvareh Institute for the Intellectual Development of Children and Young Adults in 1965 and the Shiraz Arts Festival, which took place from 1967 to 1977. The art space of the 1960s and 1970s was dominated by artists' explorations of conflicts and opportunities at the dynamic intersection of Iranian heritage, national identity, and modernity.

Starting around the 1940s and 1950s, despite the Pahlavi government's claim to bringing about prosperity in Iran, a new class of people who were not satisfied was emerging. This may have been due to the same tension between Western-influenced modernism and tradition that was reflected in the Iranian art scene. Iranian intellectuals and artists of the Pahlavi era met the challenges of representing and influencing a society in flux with critical thought, skepticism, humor, and their own individual style.

Figures



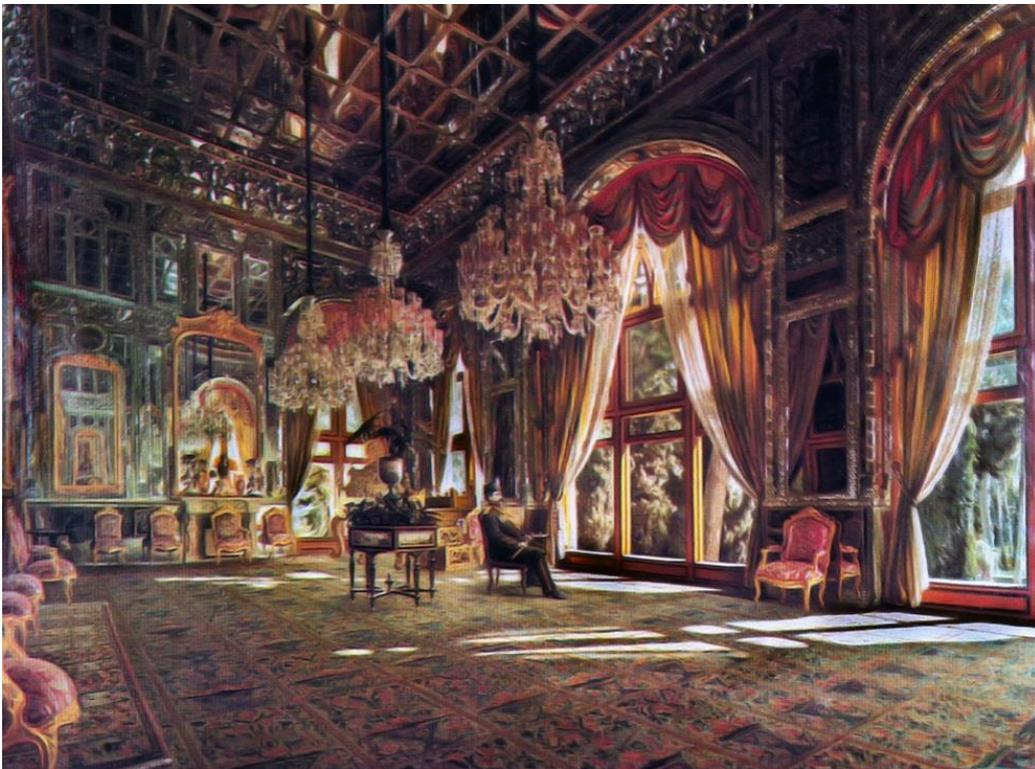
(fig.1) Farah Diba, in Opening of the first Biennale Tehran 1958.¹



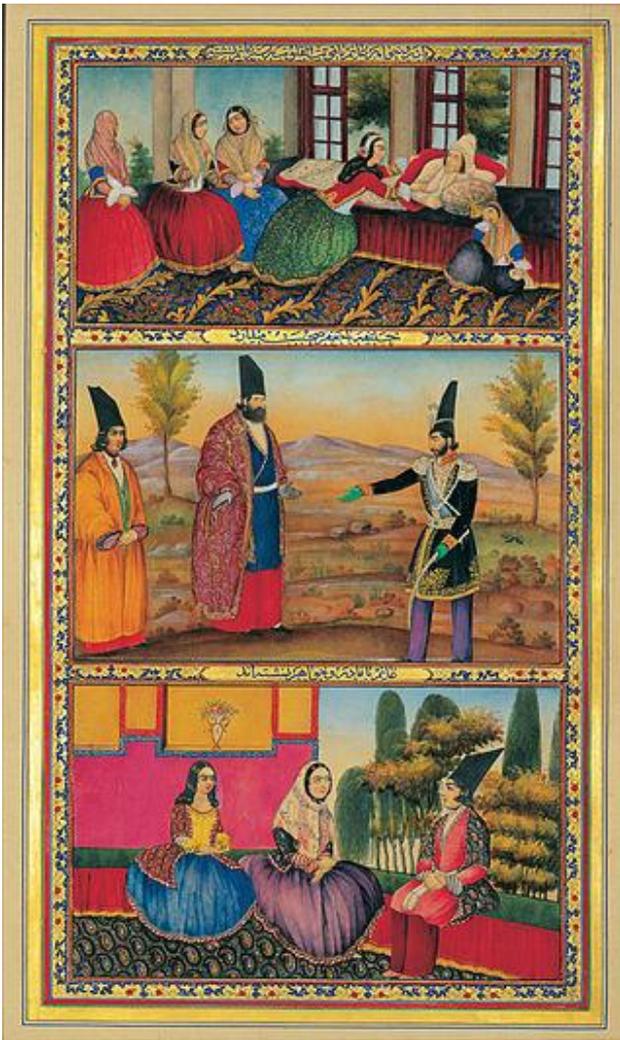
(fig.2) Farah Diba in her office 1975.²



(fig.3) Abbas Blokifar (1924-2009); Ashura 1945; Oil on canvas, 162x233cm Reza Ab-basi Museum collection.³



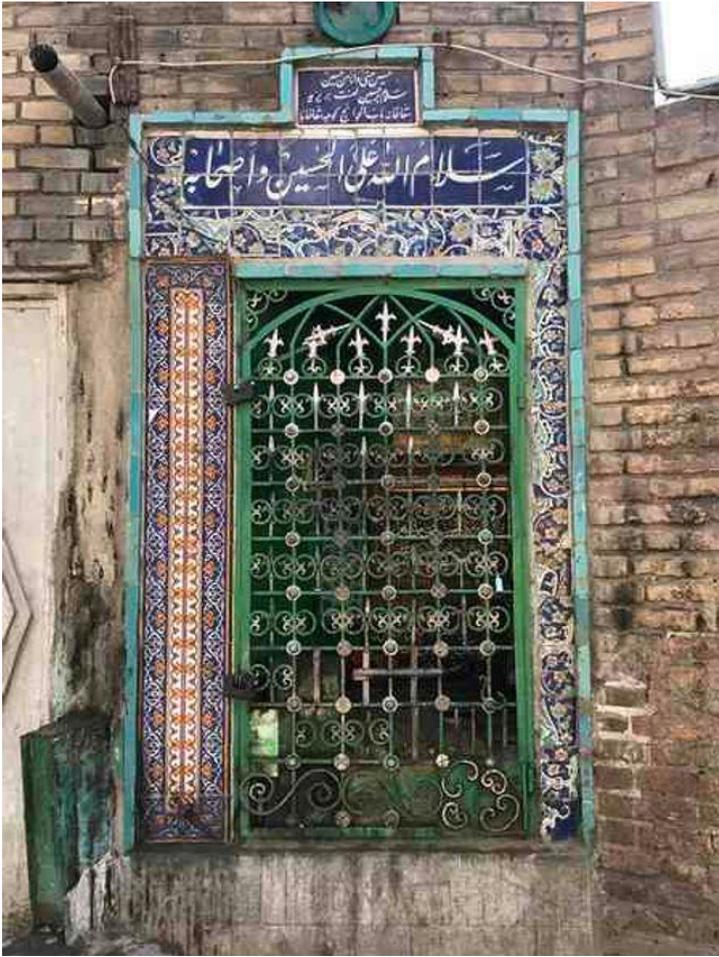
(fig.4) Kamal-ol-molk (1847-1940); Forum of the mirrors, 1876; Oil on canvas, 90 cm×100 cm; Golestan Palace, Tehran.⁴



(fig.5) Sani Ol-Mulk, (1814-1866); One Thousand and One Nights, 1853; Vol.1, Watercolour on paper; 32×18 cm.⁵



(fig.6) Attributed to a follower of Sani Ol-Mulk; Ayaz and Uzra, mid 19th century; Oil on canvas; 97×65 cm.⁶



(fig.7) Emamzadeh Jahja Saqqakhanah in an old quarter of Tehran 1787.⁷



(fig.8) Mohammad Ehsaei, 1939 Untitled, 1998; Oil on canvas, 180x305 cm, collection of the Tehran Museum of Contemporary Art.⁸



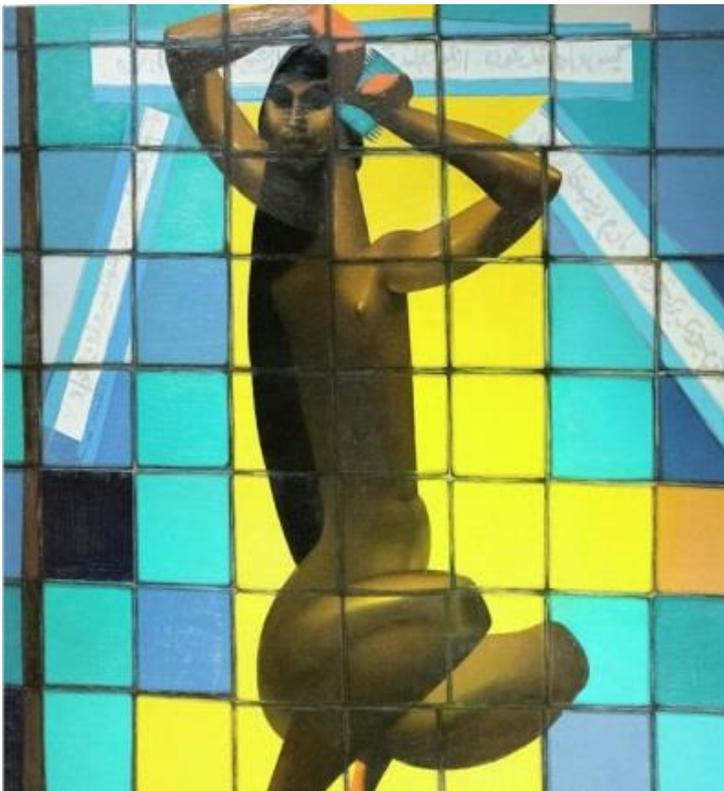
(fig.9) Jalil Ziapour in Graduation ceremony 1949.⁹



(fig.10) Jalil Ziapour, Khorus Jangi second Logo, 1909 Inkwater.¹⁰



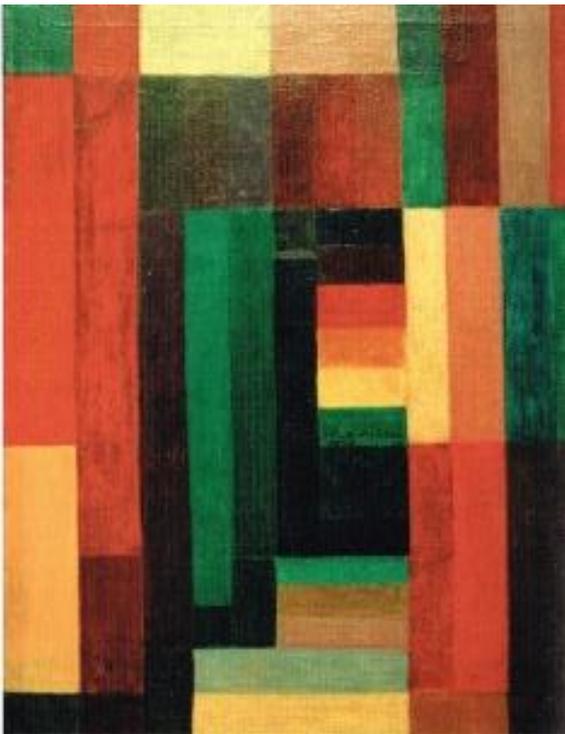
(fig.11) Pablo Picasso. (1881 - 1973);
The Cock (Le Coq). 1938. Charcoal on
paper. 76.9 x 56.9 cm, gift of Mr and
Mrs. David Rockefeller.¹¹



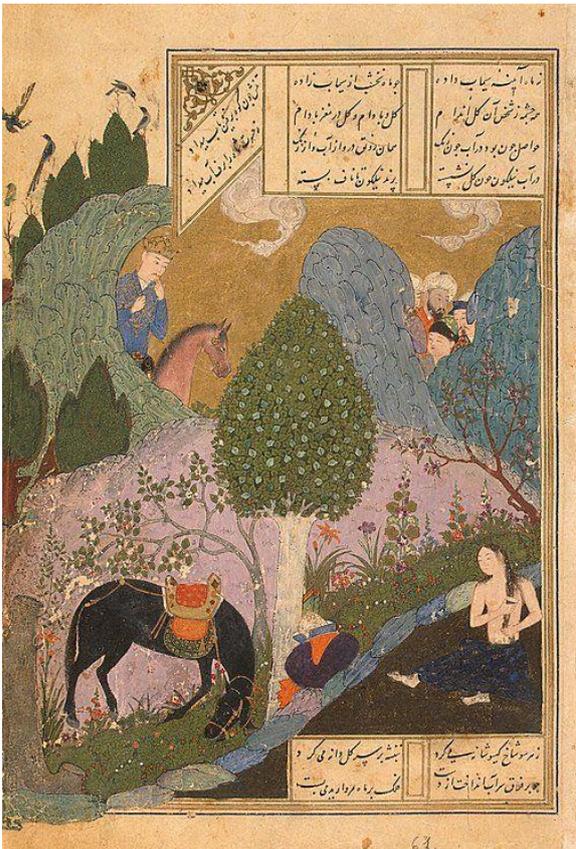
(fig.12) Jalil Ziapour, (1920-1999); Zeinab Khatoon,
1960; oil painting on the panel 95 × 120 cm; Collection
of Tehran Museum of Contemporary Art.¹²



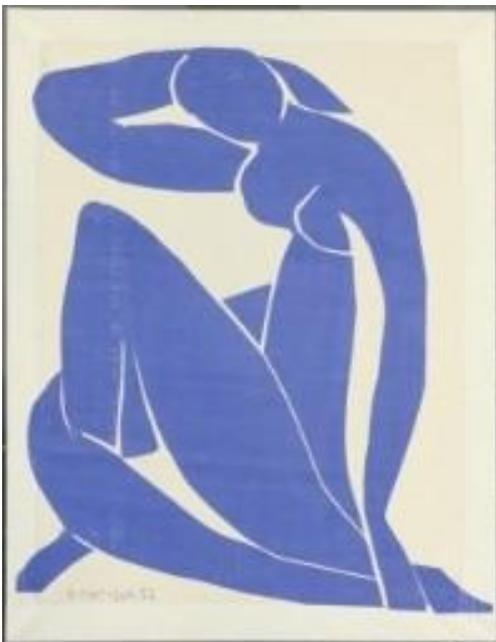
(fig.13) Isfahan, Sheikh Lotfolah Mosque 1619.¹³



(fig.14) Johannes Itten (1888 - 1967); Horizontal vertical, 1915; Oil on canvas 73,7×55 cm; kunstmuseum Bern.¹⁴



(fig.15) Khusrau sees Shirin in the bath (Detail) 1431; Gouache 23.7×13.7 cm; First Branch of the State Hermitage Museum, 1924.¹⁵



(fig.16) Henri Matisse (1869-1954); Nude blue II, 1952; Gouache on paper 103×74 cm; Musée national d'Art moderne Centre Pompidou.¹⁶



(fig.17) Johannes Itten (1888- 1967); Tanzender Akt,1918; Bleistift und Wachskreide; 52×36 cm; Bauhaus Archiv Berlin.¹⁷



(fig.18) Marcos Grigorian (1925-2007); The Gate of Aushwitz, 1 of 13 canvases 1959; Gouache, Pencil on Canvas; 183×305 cm; Yerevan Middle East Art Museum collection.¹⁸



(fig.19) Pablo Picasso (1881-1973); Guernica 1937; Oil On Canvas; 349.3×776.6 cm; Museo Reina Sofía Madrid collection.¹⁹



(fig.20) Marco Grigorian (1925-2007); Untitled 1974; Mixed media on canvas; 180×160cm; Collection of the Tehran Museum of Contemporary Art.²⁰



(fig.21) Alice Aycock 1946; Clay 2, 1971-2012; 680, 3886 Kg; of clay mixed with water in wood frames; each: 71.12×71.12×15.24 Cm; Courtesy of the artist.²¹



(fig.22) Wolfgang Laib 1950; Wall, 1990 (detail); beeswax, wood; 425×329 cm; private collection, installation: The National Museum of Contemporary Art, Oslo, 1990.²²



(fig.23) Wolfgang Laib 1950; Pollen of hazelnut 1992; 350×350 cm; private collection, installation: center, pompidou, Paris, 1992.²³



(fig.24) Marcos Grigorian (1925-2007); Abgousht Dizi (Traditional Iranian Meal), 1971; Mixed media, mud, straw and resin on burlap; 70.5×70.5×25.5cm; Edward Khatchaturian Collection.²⁴



(fig.25) Claes Oldenburg 1929; Baked Potato I, 1963; Jute in plaster on wire frame, lime paint, jersey, stuffed with kapok; 35, 6×61×35, 6 cm; Collection of Robert H. Halff promised donation to Los Angeles country Museum of Art.²⁵



(fig.26) Abbas Moayeri 1939; Miniature 1993; Watercolo; 42×32 cm; Abbas Moayeri Collection.²⁶



(fig.27) Abbas Moayeri 1939;
Persian legend 1973; Oil on
canvas; 65×54 cm; Abass
Moayeri Collection.²⁷



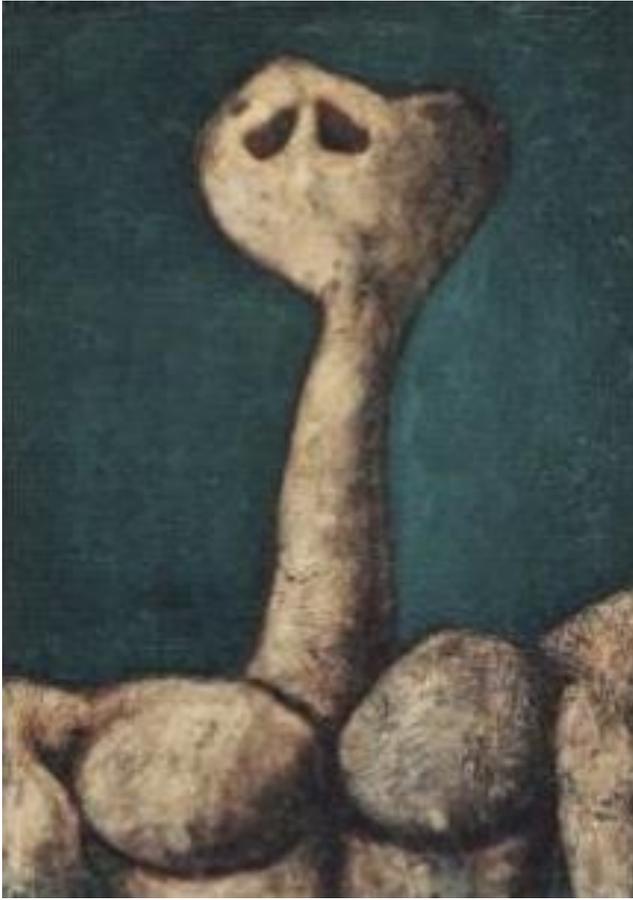
(fig.28) Abbas Moayeri,1939; Sohrab 1965; Plaster 3.5m×1m, was in private collec-
tion but the revolutionaries were destroyed it during the Islamic Revolution of Iran.²⁸



(fig.29) Bahman Mohasses (1931-2010); untitled 1965; Oil on canvas; 100×70 Cm; Talar-e-Iran Gallery.²⁹



(fig.30) Marino Marini (1901-1980); Cavalier, 1953; polychrome plaster; 175×83×50,8 cm; Rome, Vatican Museum.³⁰



(fig.31) Bahman Mohasses (1931-2010); Head of a man (n 2) 1966; Oil on canvas; 70×50cm.³¹



(fig.32) Bahman Mohasses (1931-2010); still life; 1972-75; Oil on canvas; 80×100 Cm.³²



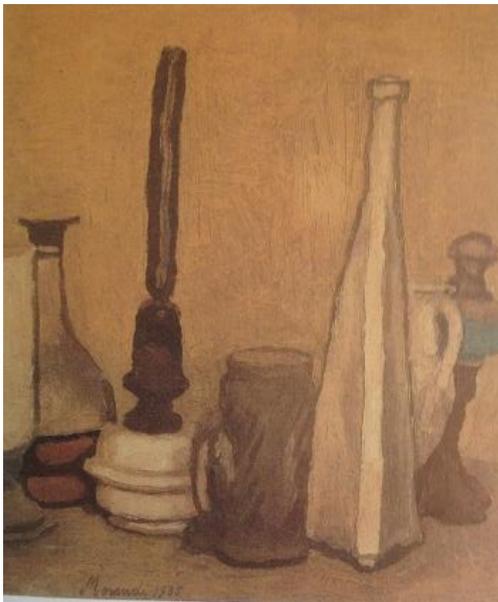
(fig.33) Francis Bacon (1909-1992); Three Studies of the Male Back, 1970; Oil on canvas; 808×59 Cm (each).³³



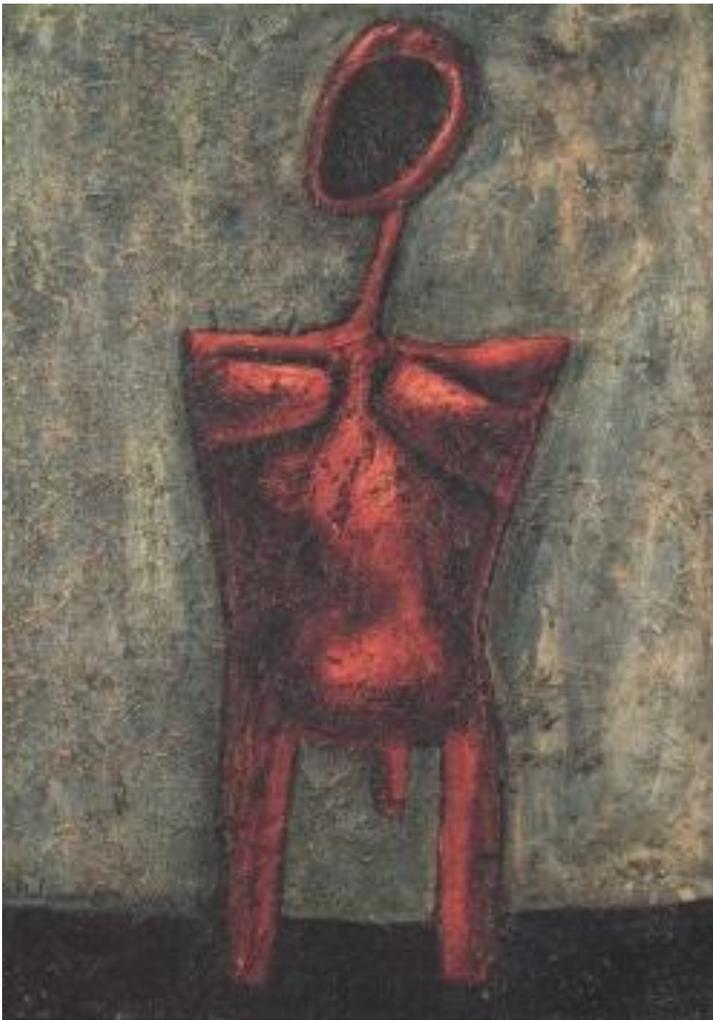
(fig.34) Giacometti (1901-1966); Portrait of a Woman, 1965; Oil on canvas; 6×65 cm.³⁴



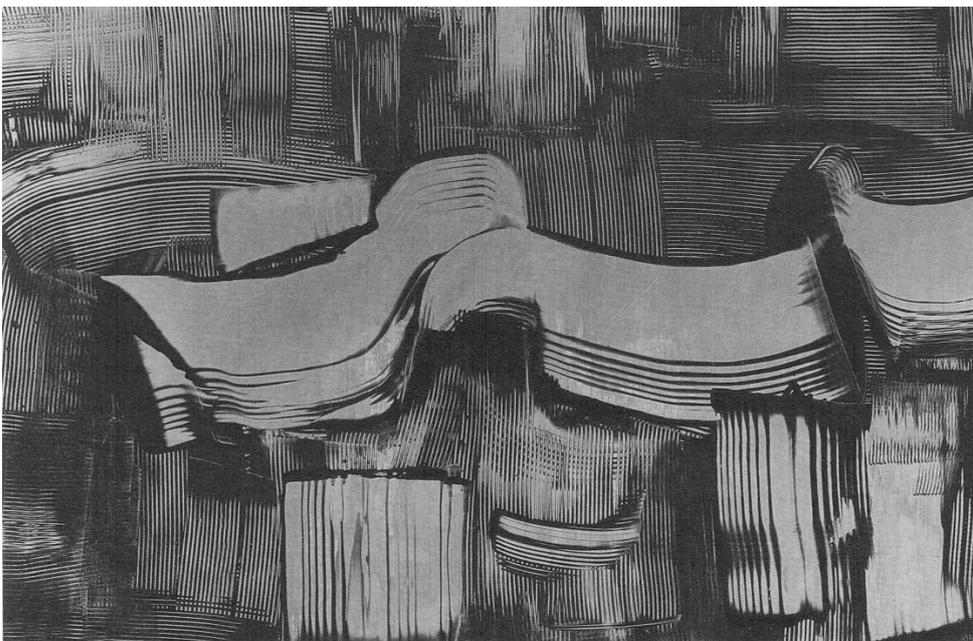
(fig.35) Marino Marini (1901-1980); One form in one, idea, 1964-65; bronze; 105×285×140 cm; Milano, Palazzo Reale, Museo Marino Marini.³⁵



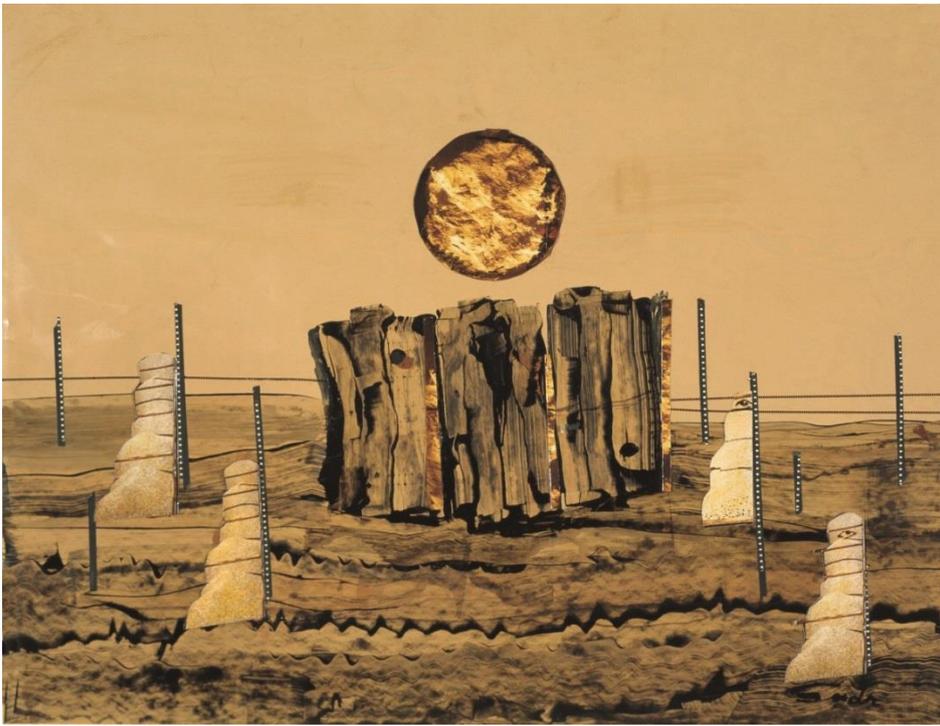
(fig.36) Giorgio Morandi (1890-1964); Stilleben; 1935.³⁶



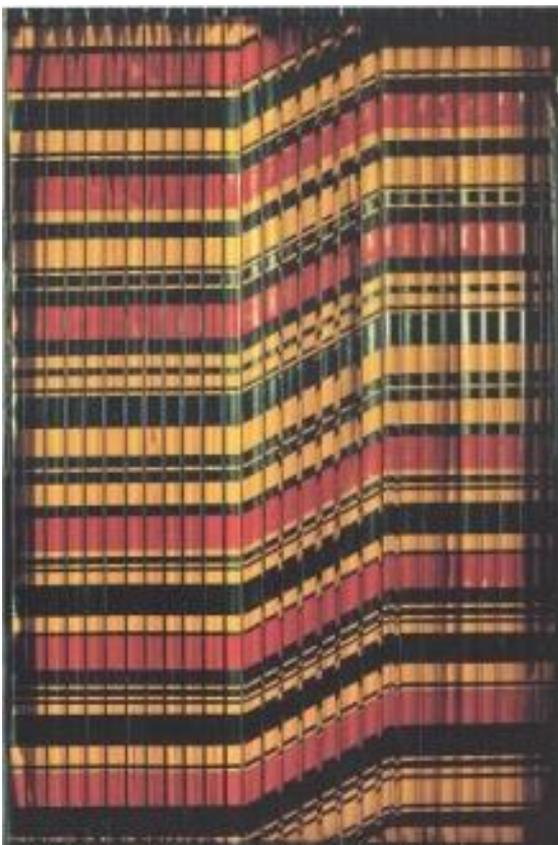
(fig.37) Bahman Mohasses (1931-2010); Fifi 1965; Oil on canvas; 50×70cm.³⁷



(fig.38) Behjat Sadr (1924–2009); Untitled, 1974; Oil on Aluminum, 61×102 cm.³⁸



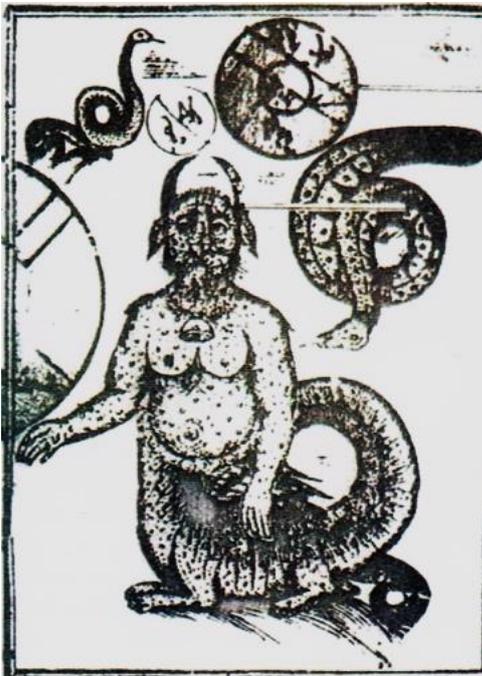
(fig.39) Behjat Sadr (1924–2009); Untitled, 1987; Oil on Papier and photograph; 50×65cm; Collection of Mitra Hananeh-Goberville, Paris.³⁹



(fig.40) Behjat Sadr (1924–2009); Untitled, 1967; Shutters on wood; 132×87 cm.⁴⁰



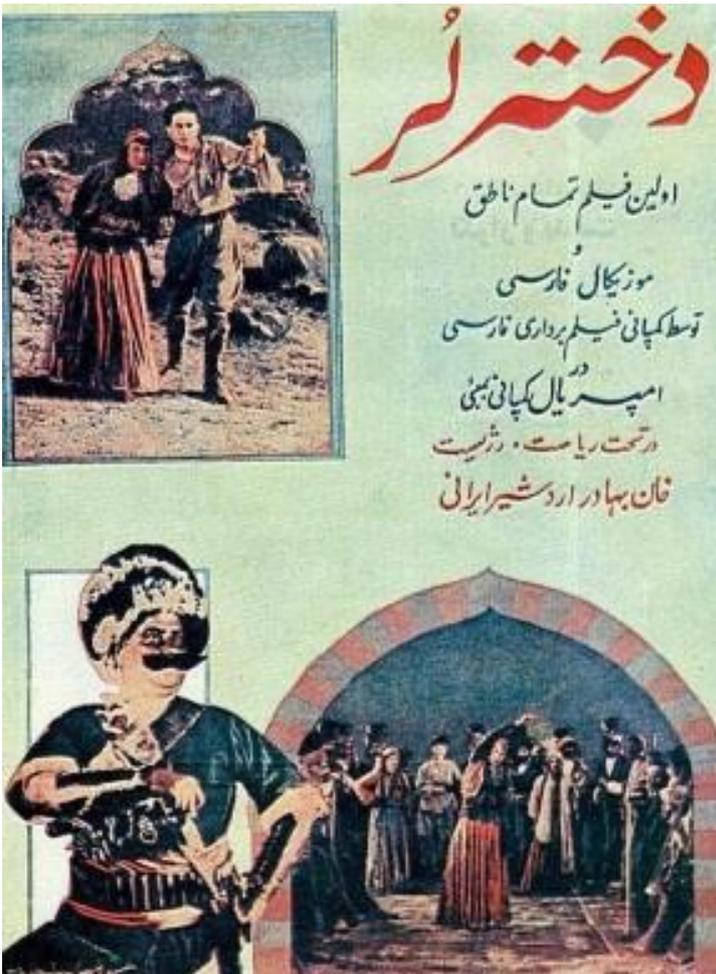
(fig.41) Behjat Sadr (1924–2009); Abstract III, 1961; Oil on canvas; 19.4×28 cm; Courtesy Grey Art Gallery, New York University Art Collection.⁴¹



(fig.42) Ali- Khan, 1899-1900; The Demon Serpent in Human Female Shape Caressing at the Young Woman's Feet; 21.5×16.5 cm.⁴²



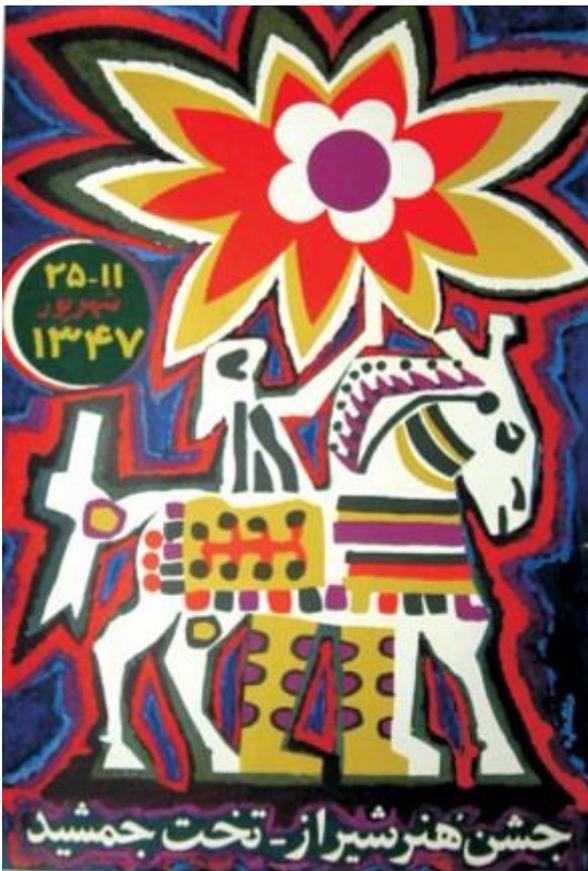
(fig.43) The Vaghaye Etefaghie 1851; Astan Ghodse Razavi Archive.⁴³



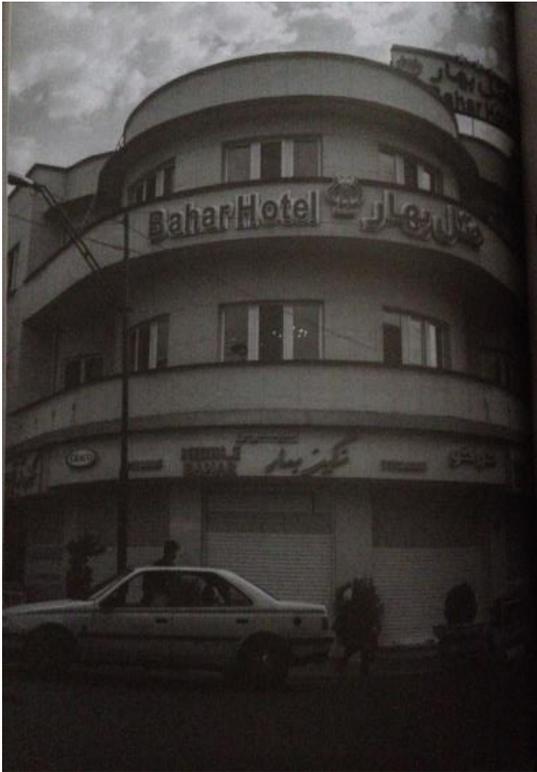
(fig.44) Mushegh (1910-1981); Dokhtar lor, 1932; TehranCinema Museum Archive.⁴⁴



(fig.45) Napoleon (1908-1970); Leili & Majnoon, 1970; Tehran Cinema Museum Archive.⁴⁵



(fig.46) Hushang Kazemi (1923-2015); Shiraz Festival Poster 1968.⁴⁶



(fig.47) Apadana Gallery building Today its usage has changed.⁴⁷



(fig.48) Morteza Momayez 1936-2006; The Deer, Movie poster 1974.⁴⁸



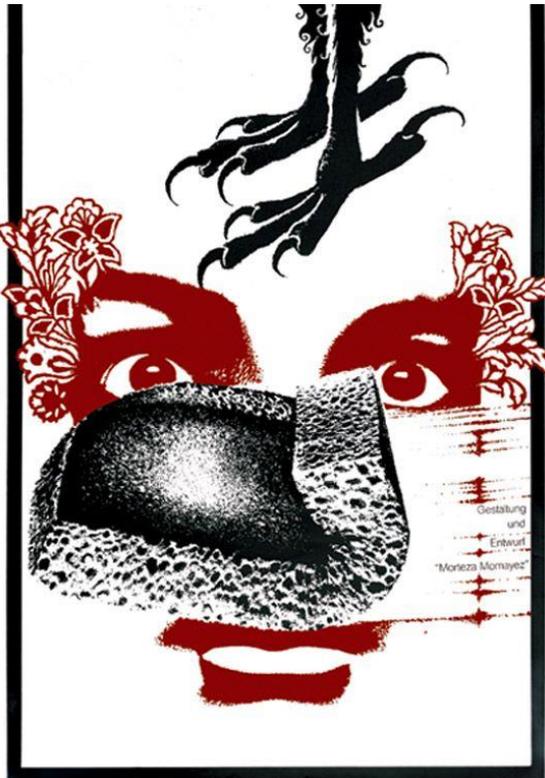
(fig.49) Käthe Kollwitz (1867-1945); zwei Ansturmende; technische probe für Bl.5; Zyklus Bauernkrieg, 1902.⁴⁹



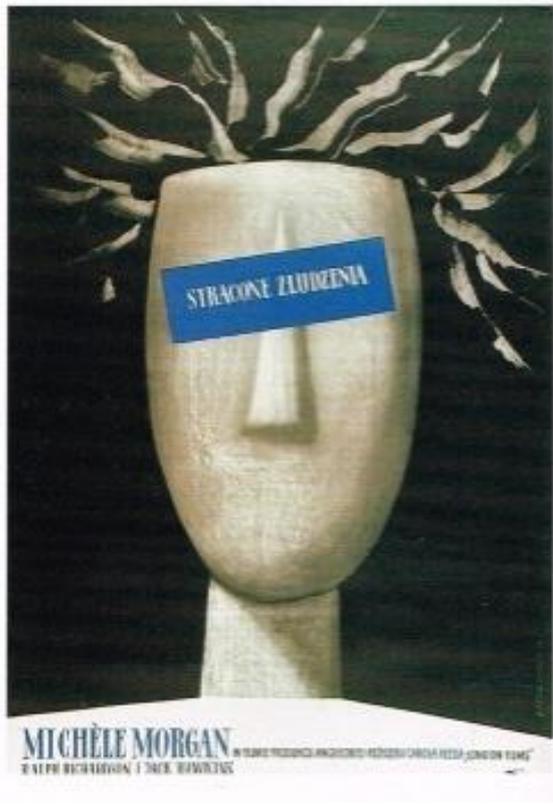
(fig.50) Emil Nolde (1867-1956); Erscheinungen 1922; Strich und Tonatzung; 32,2×25cm.⁵⁰



(fig.51) Morteza Momayez 1936-2006; Illustration, Stories of the Koran 1963.⁵¹



(fig.52) Morteza Momayez 1936-2006; Movie poster; maybe another time 1991.⁵²



(fig.53) Roman cieslewicz (1930-1996); Katastrofa, Zoltan Varkonyi Film 1961; 84,5×59 cm.⁵³



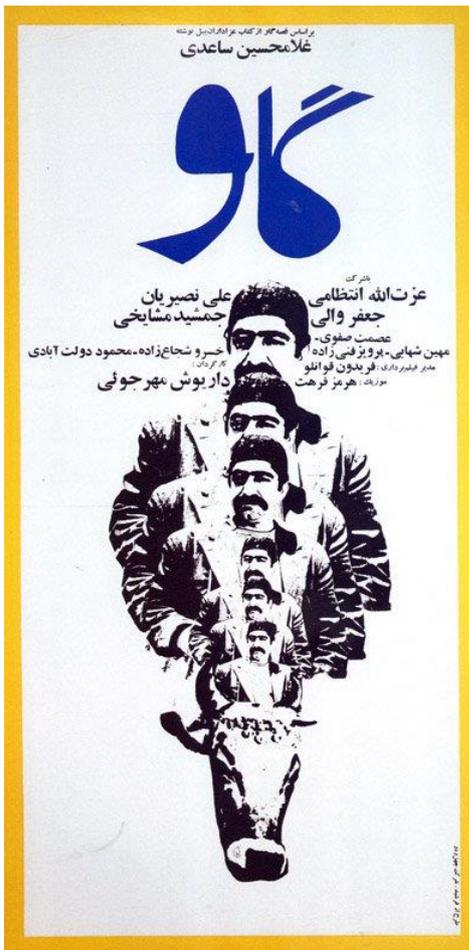
(fig.54) Morteza Momayez 1936-2006; Aaban Hospital, December 2005.⁵⁴



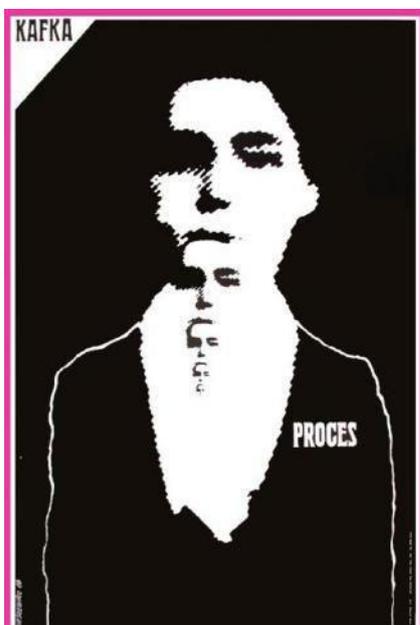
(fig.55) Andy Warhol (1928-1987); Knives (1981-1982); Silkscreen on Canvas; 50.5×40.5 cm.⁵⁵



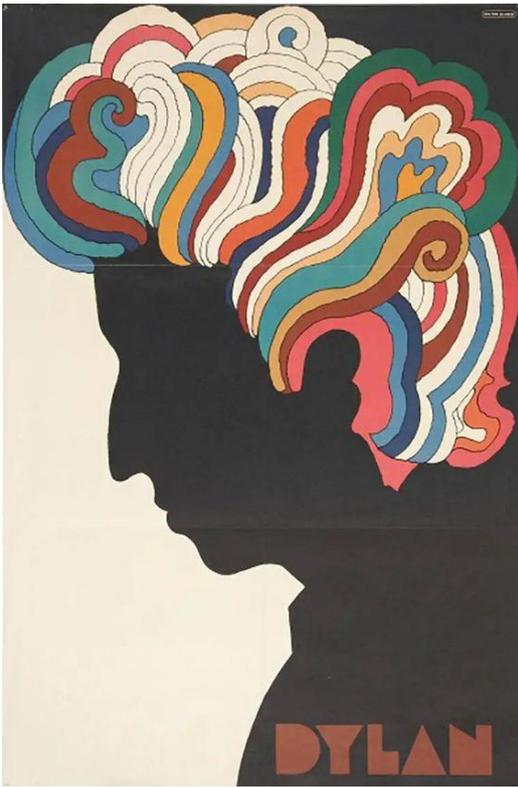
(fig.56) Farshid Masghali 1943; The Little Black Fish 1968.⁵⁶



(fig.57) Farshid Mesghali 1943; Film poster, Gave (cow) a film by Dariush Mehrjui, 1969.⁵⁷



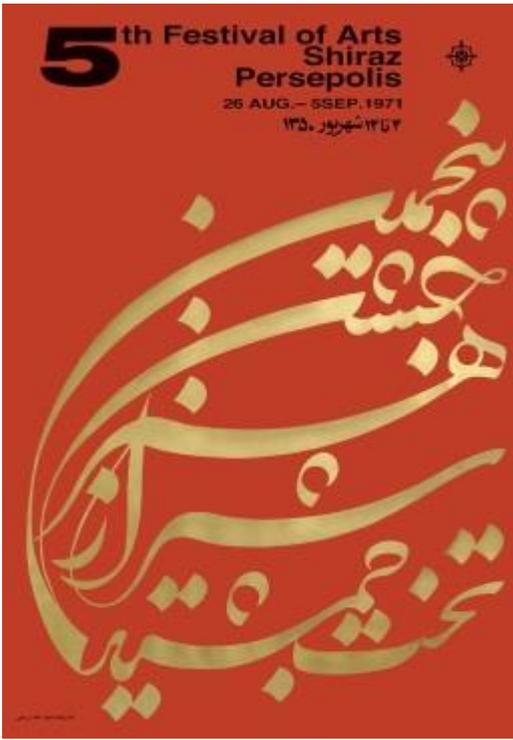
(fig.58) Roman Cieslewicz, (1930-1996); Kafka 1964.⁵⁸



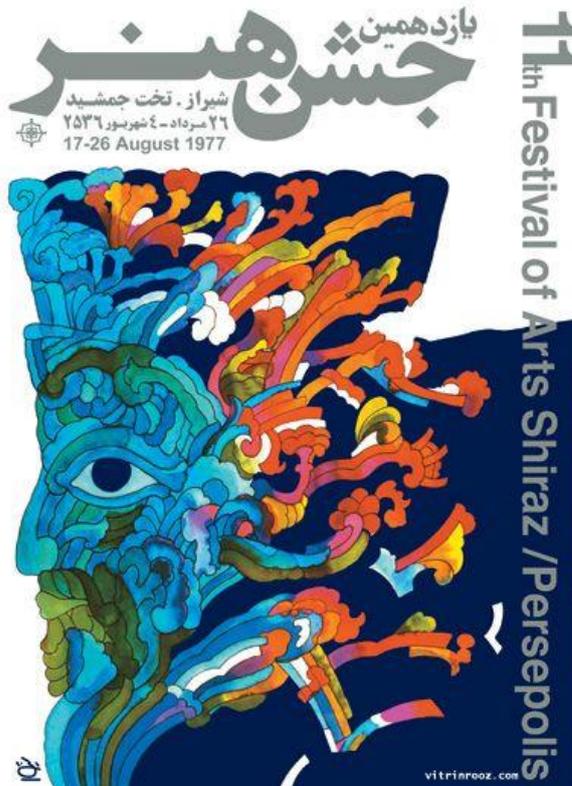
(fig.59) Milton Glaser 1929; Marcel Duchamp geschnittene Silhouette 1957.⁵⁹



(fig.60) Ghobad Shiva 1940; Poster for 4th the Shiraz Festival of Arts 1970; Silk Screen, 100×70.⁶⁰



(fig.61) Ghobad Shiva 1940; Poster for the 5th Shiraz Festival of Arts 1971; Offset, 100×70.⁶¹



(fig.62) Ghobad Shiva 1940; Poster for the 11th Shiraz Festival of Arts 1977; Offset; 100×70.⁶²



(fig.63) Farvehar, Persepolis; ca. 550–330 BC.⁶³



(fig.64) Silver bull Figurine c.3000 BC; Metropolitan Museum of Art, New York Joseph Pulitzer Bequest, 1966.⁶⁴



(fig.65) Abolhassan Sadighi (1894-1995); Ferdowsi statue; 3m; 1971; Tehran, Ferdowsi Square.⁶⁵



(fig.66) Abolhassan Sadighi (1894-1995); Ferdowsi, 185cm; white marble 1958; Rome (Villa Borghese).⁶⁶



(fig.67) Michelangelo; The Moses, c. 1513-1515; Marble sculpture 235 cm×210; San Pietro in Vincoli, Rome.⁶⁷



(fig.68) Ali Akbar Sanati (1917-2007); Prisoners in Prison 1952; Plaster; Ali-Akbar Sanati museum in Tehran.⁶⁸



(fig.69) detail of Alam;⁶⁹ Ashura ceremony in Iran.⁷⁰



(fig.70) Parviz Tanavoli 1937; Bronze on wood base 1972; 57×31×21cm; Grey Art Gallery, New York University Art Collection, 1972.⁷¹



(fig.71) Parviz Tanavoli 1937; The Lock of Love 1972; Bronze on wood base, 14×72×22 cm; Grey Art Gallery, New York University Art Collection.⁷²



(fig.72) Parviz Tanavoli 1937; Desire My Beloved 1969; Bronze on travertine stone base, 53×29×54 cm; Grey Art Gallery, New York University Art Collection, 1969.⁷³



(fig.73) Parviz Tanavoli 1937; Sleeping man and standing man 1977; Niavaran Cultural Center Tehran.⁷⁴



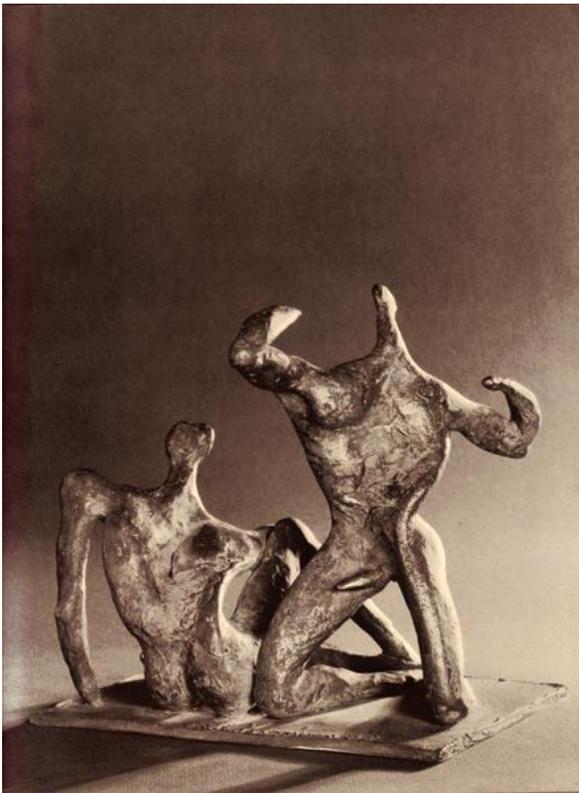
(fig.74) Parviz Tanavoli 1937; Book reader man 1977; Niavaran Cultural Center Tehran.⁷⁵



(fig.75) Parviz Tanavoli 1937; Twisted Heech 1973; Bronze, 41×10×18 cm.⁷⁶



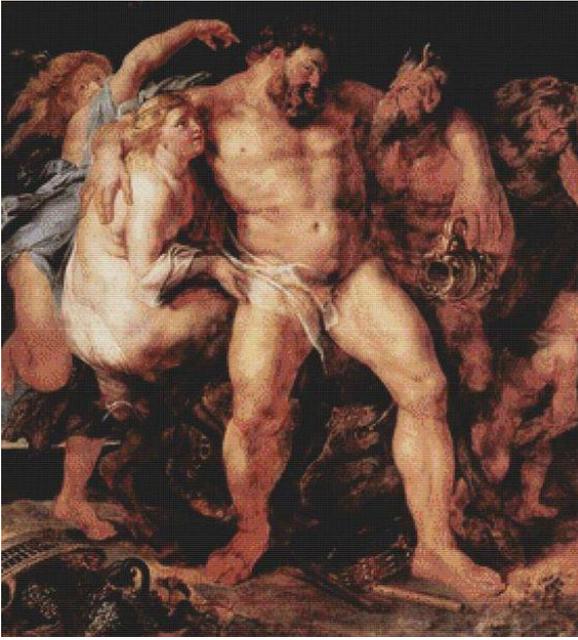
(fig.76) Marino Marini (1901-1980); Piccolo Miracolo, 1951; bronze 54,2×67,7×33cm; Milano, Palazzo Reale, Museo Marino Marini.⁷⁷



(fig.77) Bahman Mohasses (1931-2010); Two Figures 1974; Bronze, 18cm; privet Collection.⁷⁸



(fig.78) Bahman Mohasses (1931-2010); Faun Musician 1974; Bronze, 26×10×14 cm; Tehran City Theater Warehouse.⁷⁹



(fig.79) Peter Paul Rubens (1577-1640); Detail The Drunken Hercules c.1611; Oil on wood, 220×200cm; Dresden, Staatliche kunstsammlungen, gemäldegalerie alte meister.⁸⁰



(fig.80) Bahman Mohases (1931-2010); Royal Family; 1972; Bronze 24cm in height, (250×300×150 cm).⁸¹



(fig.81) Henry Moore (1898-1986); Family Group; 1945; Plaster, surface painted.⁸²



(fig.82) Francisco Goya (1746-1828); The Family of Charles IV 1801; Oil on Canvas, 280×336cm; Museo Nacional del Prado, Madrid.⁸³



(fig.83); Shah cheragh in Shiraz (~1130s AD).⁸⁴



(fig.84) Monir Farmanfarmaian (1922-2019); Glass Ball; 1975; Private collection.⁸⁵



(fig.85) Nasser al din shah (1831-1896); Nasser al-Din Shah, photograph of his Harem in the mirror 1855; Collection of Golestan Palace Museum.⁸⁶



(fig.86) Agha Reza akasbashi (1843-1896); Farokh khan Amin Al Dole 1863; Privet Collection.⁸⁷



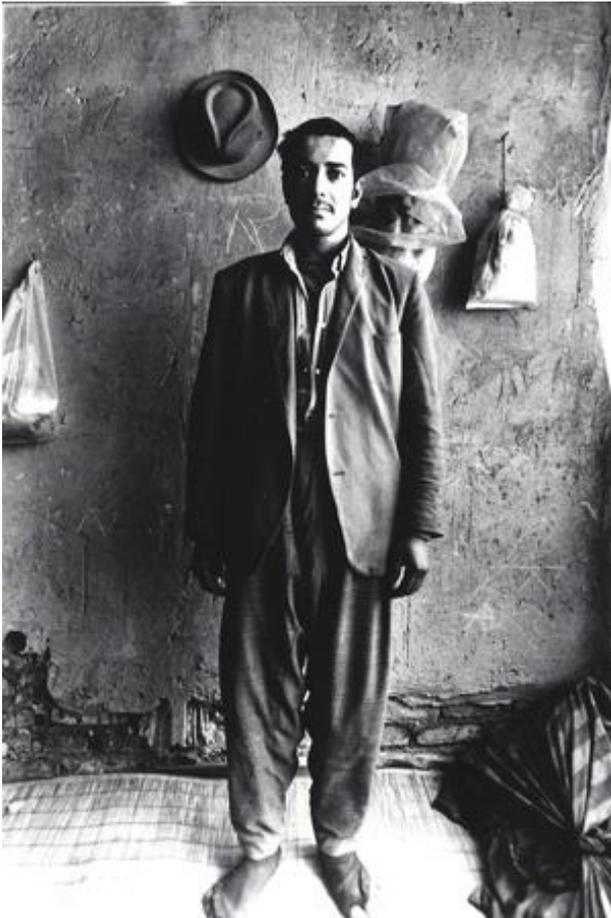
(fig.87) Agha Reza akasbashi (1843-1896); Naser Al-Din shah with some of his wives in Jajorood, 1869; Collection of Golestan Palace Museum.⁸⁸



(fig.88) Kaveh Golestan (1950-2003); Backstage of the Film Treasure secrets of Ghost Valley; Goli Golestan collection.⁸⁹



(fig.89) Kaveh Golestan (1950-2003); The insane 1976; Goli Golestan Collection.⁹⁰



(fig.90) Kaveh Golestan (1950-2003); Untitled Worker series (1975-77).⁹¹



(fig.91) Kaveh Golestan (1950-2003); Prostitute Series 1975–77.⁹²



(fig.92) Kaveh Golestan (1950-2003); From the Revolution Collection; 1979.⁹³



(fig.93) Abbas Kiarostami (1940-2016); Untitled, Series Snow white (1978-2004).⁹⁴



(fig.94) Bahman Jalali (1945-2010); Iran Revolution 1979.⁹⁵



(fig.95) Bahman Jalali (1945-2010); Iran and Iraq War; 1980-1988.⁹⁶



(fig.96) Bahman Jalali (1945-2010); Image of Imagination; (2003-05).⁹⁷



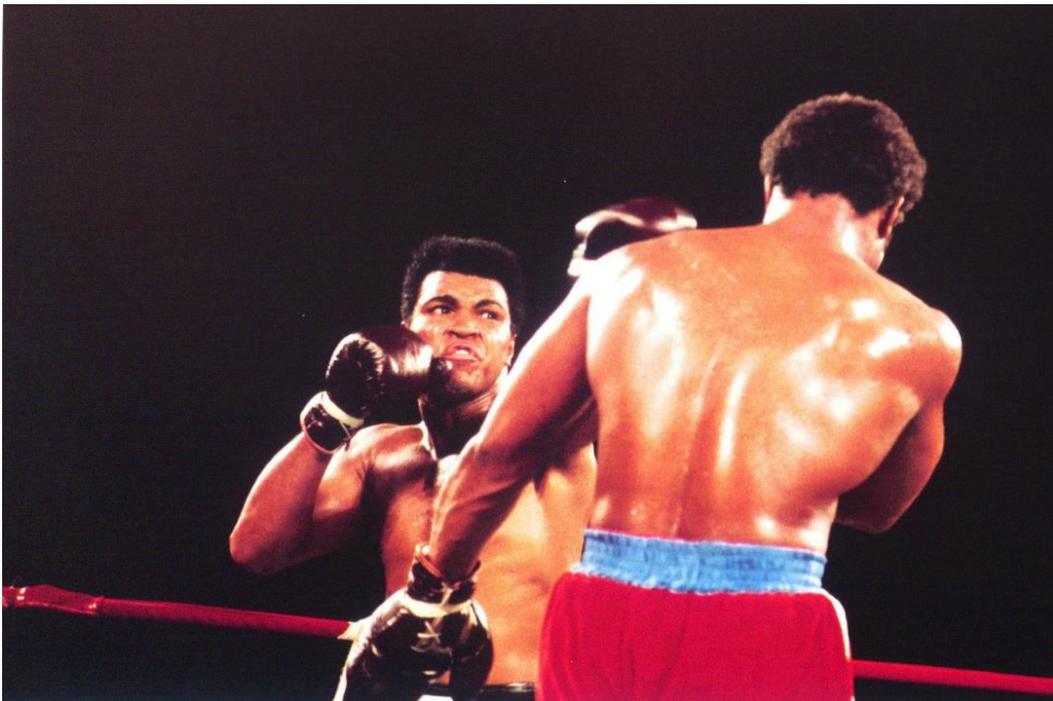
(fig.97) Abbas (1944 -2018); popular quarter in neworleands; (1968).⁹⁸



(fig.98) Abbas (1944 -2018); Mexico Mexique; 1985.⁹⁹



(fig.99) Abbas (1944 -2018); G.B Northern Ireland. Belfast. A woman wounded by an IRA bomb explosion in the city Centre; (1960).¹⁰⁰



(fig.100) Abbas (1944 -2018); Mohammad Ali kley; 1974.¹⁰¹

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