

**EXTENDED
ABSTRACT****Role of women painters in the restoration and preservation of miniature in contemporary painting in Iran (in the last four decades)**Reza Rafiei rad ^{1*}, Sevda Abolhasan Moghaddami ², Reza Afhami ³, Shahriyar Shekarpoor ⁴

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Received: 20.12.2019

Accepted: 21.02. 2020

DOI: 10.22055/pyk.2020.15540

Introduction

Despite the pervasiveness of modern visual arts principles, as well as diverse styles and techniques that are rapidly spreading in the world, Iranian painting (miniature) carries out both actual and potential visual and expressive functions. With the presence of female painters in the history of contemporary Iranian art, Iranian female painters, apart from the use of Western methods and techniques, have gained great success in using some of the visual techniques of this treasure in the contemporary Iranian painting. The current study aimed to collect and introduce these contemporary painters and assess and analyze their artworks by considering the presence of miniature in their artworks. The question is about the role of Iranian female painters in the restoration of the miniature in contemporary painting in Iran and the miniature features they used to express new methods in contemporary painting. Despite all the influences of female artists in this field, there is a paucity of studies to introduce these artists and their executive procedures. Among these studies, we can refer to the thesis of "Elaheh Farahani" conducted in 2014 entitled "The Analytical Study of the works of the ancient and contemporary female painters, a case study of ten Iranian painters". This study sought to introduce five miniaturists within the decades 10-11 AH and five contemporary miniaturists, including "Clara Abkar", "Mahin afshan pour", "Zinat Sadat Emami", "Fari-deh Tathiri Moghadam" and "Farah Osooli". The next research is "The position of female artists in the history of Iranian Art" performed by "Marjan Edraki" in 2014, which only investigated the social conditions and the emergence of female painters, especially after the Islamic Revolution Iran.

Keyword:

Iranian contemporary painting

Miniature

Iranian female painters

Methodology

The current descriptive-analytic study was conducted using the library, internet, and archives as sources of information. To address the questions raised in the article, the contemporary female painters of the last four decades and their artworks were identified; thereafter, their works were collected, and classified. In this process, the emphasis was on the works of artists who presented their works at festivals, biennial, and prestigious galleries. This assortment only considered contemporary female painters who had used the elements of ancient painting in their works from a new perspective. Subsequently, elements, components, and

the style of the artworks were analyzed along with a cursory glance at the similar works of the contemporary male painters.

Results

Although the female painters in Iran have not made the same contribution to this art as the men have, they had a significant and noteworthy degree of participation; therefore, they did not lag behind men in this field. According to pre-revolutionary biennial statistics, it can be argued that the presence of female painters has witnessed a dramatic increase in the first, second, third, and fourth Iranian painting biennial, as compared to men. In five Iranian painting biennials after the revolution, the number of women painters significantly increased in a way that the referee committee referred to “the high position of women painters” as “the brilliant blooming of future achievements”. Moreover, in the sixth biennial, a woman was elected as the biennial secretary and four women were present in the selection board.

Women not only made a significant contribution to the field of painting but also received prestigious awards. In this regard, in the eighth biennial, which was held with an emphasis on Harat school, only one man appeared among the seven winners who received the honored Diploma of the Festival.

Furthermore, some members of art groups, such as 30+ (1), “Seven (2)”, “IFA and Rod (3)”, which emerged after the revolution, were women painters. Moreover, it was reported that some groups were formed in support of women artists. Moreover, the impressive presence of women painters in Fajr festivals, as well as miniature biennial, is indicative of the great contribution of women to contemporary paintings in the last forty years. Nevertheless, something that has not been dealt with so far is the “innovations” of women in contemporary paintings relying on the miniature. As a visual heritage of Iran, the miniature is a treasure that fills in the void created in the visual art of our country in the contemporary world. Iranian female painters have quickly discovered such a legacy and used it in their artworks, and every one of them manifested some aspects of the miniature in contemporary painting in a unique way.

Conclusion

Iranian painting or miniature was influenced by the political and cultural transformation that occurred due to the establishment of relations with western countries and the emergence of modern thought in Iran from the Safavid era onward. However, this art did not surrender despite all ups and downs. In contemporary times, after the establishment of art schools and institutes, we have witnessed the presence of numerous female artists in the field of miniature and modern painting. Nonetheless, in an effort to revive Iranian painting, some female painters have achieved great success in contemporary paintings. The current article assessed some of these achievements as follows:

- The contemporization of a miniature using a combination of plant and animal motifs, as well as Persian alphabet
- The extensive use of horse motif in painting which is sometimes designed and implemented in a modified form
- Creating contemporary manifestations of miniature in contemporary the paintings by changing materials.

- The analysis of miniature levels and creating new visual manifestations
- A new perspective on the composition, the use of miniature motifs in the background, the combination of ancient painting and miniature, and the introduction of contemporary subjects into painting
- Transformation and development in the performance of architectural surfaces in the composition of miniature
- The use of visual principals in a western way , such as texture functions, proportions of the border, fading, changing the materials, coloring

PostScript

1. In 2000, a number of Iranian artists formed Group +30. There are three types of trends among their artworks. Most artists in this group are symbolist. The second category consists of expressionists and the artists in the third are engaged in abstract painting.
2. Group seven, in June 2001, took its name from the symbolic number of seven in religions and myths, and the first exhibition of the group was held on 31 June 2001 in Daryabeigi Gallery of Tehran and the second in Firooze and the third one in the Barg Gallery.
3. IFA and "ROD" groups were declared in 2003; nonetheless, they did not provide any theoretical instructions.

References

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