

**EXTENDED
ABSTRACT****Aesthetic Developments in Iranian Painting of the 80s****Adham Zargham*¹ Amin Moazami²****1- Assistant Professor of Painting and Sculpture, Faculty of Visual Arts, University of Tehran, Tehran, Iran****2- MA in Painting, Faculty of Visual Arts, University of Tehran, Tehran, Iran**

Received: 04.05.2019

Accepted: 26.06. 2019

DOI: 10.22055/PYK/2019.14965

Introduction

More than 80 years after the beginning of the modernist movement in Iran's painting which according to Mojabi begins in 1936. Iranian painting witnessed significant developments due to social, political, and economic conditions. With the Islamic revolution in the 80s, Iranian painting underwent a sweeping change. The rapid pace of important developments, such as the "Islamic Revolution" and the "Iran-Iraq War" caused Iranian painters to have not enough opportunities to hypothesize and theorize. With the occurrence of these two events in Iran, the pre-Islamic revolution art movements stopped for a while. New conditions demanded new aesthetic structures that the pre-Islamic revolution movements did not meet those needs. In the meantime, new and young artists emerged as well. In addition, a number of old artists produced works in line with the new developments and conditions, the totality of the works produced under the new circumstances were indicative of a new perspective on the structure and content of the Iranian painting. This attitude in painting is known as "revolution painting." Four decades have passed since the beginning of these developments, now is a good time to criticize this attitude. How did the Islamic revolution and its subsequent events (e.g., the Iran-Iraq war and its end) alter the Iranian painting of the 80s and how did the aesthetic structures of the produced works in the 80s differ from those of earlier times? The present study aimed to answer this question. Regarding the background of the current research, Tabasi and Ansari (2006) in a research entitled as "A study of the content and form in painting of the first decade of the Islamic revolution" attempted to examine the content and structure of the paintings of the 80s and review the theorists' views, including "Mustafa Goodarzi", "Morteza Goodarzi", "Zahra Rahnavard", and others sought to categorize these works in terms of content and form; however, form analysis only examines the style of these works.

Keyword:Structural analysis
intertextuality
painting
Baroque
Gérard Genette**Methodology**

The present qualitative research was a descriptive-analytical study. The data were obtained from the analysis of the selected works from 1977 to 1991. The selected paintings were works of artists who officially painted in Iran. In the current study, a list of structural elements of the painting was provided and

according to its properties for each element certain types were identified and classified into different matrices. The method of data collection in these matrices was qualitative and the measuring tools included observation and software.

Findings

Use of curved and latent lines, representation of objective shapes in three-dimension and non-geometric forms, use of shaded light to create volume illusions, avoidance in using tactile texture, use of simulated textures, and use of objective spaces, all signify the tendency of the 80s painting movement toward realism. However, this realism differs from pure realism. Because when examining the color and type of deepening, it is evident that artists use realistic elements in order to create other mental spaces, this means that the artist has ultra-realistic goals: as it is observed in surrealism. However, because of the used colors, the surrealist approach cannot be attributed to these works, especially in complementary colors which have symbolic use and can be described as a kind of battle between good and evil in the artists' views. The most commonly used complementary colors are red and green which can be attributed to different symbols: red is the symbol of the martyrs' blood and green is the symbol of the Shiites or victory, as well as these colors, are two colors of the flag of Iran.

Conclusion

Realism in Iranian painting in the 80s was due to a change in their audience. It seems that painters tried to reach a general audience and in order to achieve this purpose, they selected a structure that did not require sophisticated decoding. Therefore, they used latent lines instead of explicit lines. Explicit lines rather than conveying the message usually convey visual expression in the painting, quickly engage the viewer's eye with the drawing structure, and often emphasize the drawing structure. Furthermore, the use of straight and broken lines results in abstraction; therefore, the use of these lines is less common in the paintings of this period.

References

-Tabasi, M. and Ansari, M (2006). A Study of the Content and Form in Painting of the First Decade of the Islamic Revolution. *Visual Arts*. Volume 27. P 87-96.