

## Re-reading the artworks of Saqakhaneh painters from Shklovsky's defamiliarization perspective (selected artworks of Oveysi, Ghandriz and Tabrizi)

### Abstract

**Problem Definition:** Saqakhaneh is one of the most significant artistic movements of the fortieth decade in Iran, which was formed with a traditionalist as well as modernist approach, proportionate to the time. The artists attributed to this movement, while respecting the ancient visual elements, created artworks that are dependent on the past, but at the same time different from it. What brings this group's viewpoint somewhat closer to Shklovsky's view of defamiliarization is the preference for the past. Shklovsky believes that everyday life is based upon the habit, and these habits make us be disrespectful of our surroundings. The need to change attitudes is also felt from this point, one of the approaches of which is defamiliarization. According to the mentioned points, the question is to what extent is Shklovsky's theory of familiarization capable of being illustrated and expressed in the works of Saqakhaneh painters, and how did the influence of the artists of this movement on Iranian painting continue?

**Objective:** The present study aims to examine the thinking and ideas of Shklovsky and its adaptation to the approach of Saqakhaneh artists.

**Research Method:** The historical-correlation method has been employed to achieve the desired results. The present data collection has been conducted by reading the image and viewing the works existing in the libraries and databases.

**Results:** In this research, it was found that the artworks associated with the Saqakhaneh artistic movement can be considered within the framework of Shklovsky's theory of defamiliarization. Although the Saqakhaneh school ceased with the end of this group's working, then artist's experiences had a lasting effect on the contemporary Iranian painting, and this thinking was pursued in various ways in the following decades.

**Keywords:** Saqakhaneh painting, defamiliarization, Shklovsky, Oveysi, Qandriz, Tabrizi.

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### Introduction

Saqakhaneh painters were artists who made attempts to achieve a kind of artistic innovation in the 1930s and 1940s that could go back to their proud past, although being new. In other words, they were fascinated by their precious heritage and created artworks with a refined mentality so that the audience could relive the past while dealing with them. The aim of this study is to re-read the works of Saqakhaneh painters from Shklovsky's defamiliarization perspective. It will be attempted to answer the following questions: To what extent is Shklovsky's theory of familiarization rereadable in the artworks of Saqakhaneh painters? What has been the impact of this group of artists on the society after themselves? It is hypothesized that Shklovsky's theory can be related to the thoughts of Saqakhaneh and modernist Iranian painters. This is due to the fact that they sought to create novel works in order to create a state of breaking the habit of observing repetitive objects and elements in the eyes of the viewer, and this is the same as Shklovsky's view indicating that the elements evoke nothing but a habit over time. In fact, the above points can be used as a reason for choosing Shklovsky to look again at the works of Saqakhaneh artists, because the two groups have basically common views, which is giving preference to the past. It should be noted that the break of habit from the perspective of Saqakhaneh was such that the elements were distinct from the past, but this distinction also had a kind of opposition; distinction while being dependent on the ancient elements, in a new way, proportional to their time. Therefore, while transferring themes and concepts from the past to the present, they could make the most of their contemporary mentality and turn these old elements, which were familiar to the viewer, into unfamiliar and new ones. In other words, while confronting a new work, the audience can search for and discover traces of those old elements in the artworks. Among the artists of this movement, one can mention Oveysi, Ghandriz and Tabrizi, whose artworks mainly highlight the return-oriented approach and use of Qajar and coffee house elements, compared to those of other modernist artists that will be mentioned later. In the following, several examples of the artworks of the mentioned artists will be analyzed and compared with Shklovsky's theory. Moreover, it will be shown that although they were later criticized in the society, their way is still going on after decades.

### Research Method

In order to achieve the desired result, the historical-correlation method has been used in compiling the research data and findings. Also, based on the library resources, the artworks of Saqakhaneh painters have been examined from the perspective of Shklovsky's theory. The method of collecting the contents is taking notes and viewing the image. In addition to the library studies (articles, dissertations and books), the information will be collected through image reading and viewing the available works in the libraries and books. In addition, the use of

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information websites, art databases and virtual libraries has greatly contributed to the present research. In this way, first, a brief description of Saqakhaneh painting is presented. Then, Shklovsky's views on the defamiliarization as well as the conformity of the approach of Saqakhaneh artists and their works with the mentioned theory will be discussed. Finally, several examples of the works belonging to the artists of this movement (Oveysi, Ghandriz and Tabrizi's selected works) and their continuation in different art forms will be mentioned.

### Research Background

Several researches have been carried out on Saqakhaneh painting, among which one can mention an article entitled "Sociology of Saqakhaneh School of painting" written by Abeddoost and Kazempour in 2010. The authors made attempts to search for social elements affecting the emergence of this school. According to the results of this study, the direct influence of the European community on Saqakhaneh artists is obvious. Also, another study was conducted in 2016 by Izadi and Hassanvand on the reexamination of Saqakhaneh painting from the hermeneutics view of Gadamer. The aim of this study was to investigate this movement based on the modern hermeneutic concepts and the comments of its famous thinker named Gadamer. Other related research includes the article entitled "Saqakhaneh movement; Disclosing and unveil of aesthetic experience contrivance and contraption of Iranian traditional, ethnic and ancient art", published by Ebrahimi Naghani in 2010, which seeks to critique the pure essence of the form and art forms corresponding to the artworks of Saqakhaneh painters, which lies in the aesthetic experience of its artists. Etemadi (1998) has also conducted a study entitled "Saqakhaneh". Aflaki (2003) also examined the influence of Saqakhaneh School on the contemporary Iranian painting. Many books have been written and arranged about Saqakhaneh painting, including Moareknejad (2006), Seif (2016) and Hosseini (2016). However, in this study, unlike the previous works, it is attempted to examine the works belonging to the painters of this movement from the perspective of Shklovsky's defamiliarization approach and identify the relationship between the works of the painters of this school and those of past artists based on this theory.

### Saqakhaneh painting

"Saqakhaneh" was a title given to this group of artists by Karim Emami, a critic and journalist. In fact, while influencing postmodern Western ideas on Iran at that time, they were artists who attempted to look at their precious past and heritage by taking the advantage of modern ideas, and express it in the word of their contemporary period. Although Imami knows the success of painters in achieving a modern and at the same time Iranian school of art as the reason for this movement, believed that: "Before, many painters had attempted to combine the

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traditional and indigenous elements with new painting methods. However, there was a difference between the work of Saqakhaneh painters and their predecessors such as Ziapour and Pezeshknia, who tried to present Iranian subjects in the form of Cubist or Expressionist methods (Emami, 1975, 97). According to Emami, Saqakhaneh School created a renaissance in Iranian art by returning to the past arts, and was able to revive the Iranian visual arts and establish a national school. "The national school was a heavenly dream prior to the advent of Saqakhaneh artists. They have shown that this school can be reached much more easily using familiar materials at hand" (ibid.). Saqakhaneh artists tried to present creative and new works in a conscious selection of previous traditions, using techniques of modernity. "The tradition is dynamic from their point of view, and like the presence of the past in the present" (Behnam, 2004, 30). In fact, the traditions of the past pass through the filter of the mind of today's artist and take on a modern aspect.

The first people with this attitude to create new works in the thirties and forties were Hossein Zenderoudi, Parviz Tanavoli, Sadegh Tabrizi, Massoud Arabshahi, Mansour Ghandriz, Naser Oveysi and Jazeh Tabatabai. They were among the first graduates of Tehran School of Decorative Arts to have a refined mind of Western modernity and past frameworks. Tanavoli narrates a story about himself and Zenderoudi: "One day around 1961, Zenderoudi and I went to the Abdulazim Hasani holy shrine and there we noticed a number of printed religious images that were offered for sale. At that time, we were both looking for a variety of Iranian materials that we could use in our work, and we bought those pictures and took them home. We liked the simplicity of their form, the repetition of the patterns on them and the striking colors. In fact, the first designs that Zenderoudi illustrated with the inspiration of those images were the first Saqakhaneh artworks (Emami, 1975, 97). In confirmation of Tanavoli's discussion about the intellectual approach of this group and the sparks of its emergence, the expression of Behnam's views seems to be useful. "They realized that we will not be old Iranians, but can be new Iranians. According to the French sociologist Alain Touraine, we are not a camel caravan that necessarily puts our feet in the feet of the front camels, but we must accompany the caravan of civilization in the way it walks" (Behnam, 2004, 30). Therefore, paying attention to the traditional art and language has been the common point of these artists in a new and modern expression.

### The concept of defamiliarization

In 1917, Viktor Shklovsky published an article entitled "Art as device", which is considered by some to be a statement of formalism due to its great importance. "The main task of art is to transform reality", he says in this article. His term in this case is Ostrannenja in Russian, which has been translated into alienation according to its English roots" (Shamisa, 2016, 186-187). In other words, our perception of the objects around us is an approach that gradually takes on a form of habit.

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According to Shklovsky, our daily life is based on these habits and it is this factor that makes us not observe our surroundings, because through the constant observation of objects, we get used to them over time. He believed that: "Many aesthetic issues have become commonplace for us today due to their frequent use and therefore have lost their effect, but they can be reused with alienation". He gives an example in this regard and says that those who live by the sea do not hear its sound, while it is clear to newcomers (Ahmadi, 2001, 308). In fact, in everyday life, many things are done out of habit and without reflection. "What we do not consciously see and is observed automatically does not actually exist for us. There only things that exist for us are those we see consciously, pause about them and value them" (Manavi rad & Anbar Dabaghian, 2014, 25-36), and according to Nafisi, we are constantly discovering and experiencing them (Nafisi, 2008, 36). This repetitive aspect and normalization of the elements around us causes a superficial knowledge of them and causes us not to know them as we should. The necessity of changing the view and attitude is felt from here, and the artist is in charge of introducing the audience to a world of new experiences and benefit from the techniques of defamiliarization, consciously or unconsciously. In fact, defamiliarization becomes a prominent feature of artworks, by which they are distinguished from other human creations. In this regard, Ahmadi believes that art changes our habits and alienates everything familiar to our eyes (Ahmadi, 2003, 47). Shklovsky also believes that the function of art is to make things unfamiliar and distant from the realm of everyday habits. In other words, the function of art is not to acquaint the audience with unfamiliar concepts, but on the contrary, to alienate the familiar objects that have surrounded us (Abedinifard, 2010, 83). In the following, it is attempted to show how the defamiliarization theory can be sought in the works of Saqakhaneh painters.

### Reexamination of the works of Saqakhaneh painters from Shklovsky's defamiliarization perspective

Shklovsky's theory of defamiliarization, which was mentioned above, is largely capable of being expanded and elaborated in the works of modern (Saqakhaneh) Iranian painters. In this way, Saqakhaneh artist also tries to alienate the ancient pictorial elements that have been repeated in the works of different periods and no longer appear to us and seem repetitive, using various techniques of the modern era in addition to using them, so that at first glance, they seem new and strange to us, but while they are new, they are not completely free from their past, and by looking again, they evoke the past in the memory of the audience. According to Herbert Read, the artist relies on the society and takes his tone, song and power of feeling from the place in which he/she lives (Reed, 2006, 223), which is the rich and ancient Iranian culture. Accordingly, it can be stated that Iranian painting has long had basic features that artists have transferred from one period

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to another, and can also find their traces in the current artworks. Saqakhaneh artists are no exception to this principle and tried to keep this footprint in their works in line with the developments of their time and create art that, while new, is closely related to the ancient Iranian culture. In the following, the authors will refer to some of these principles and then to some of Saqakhaneh artists who have used these principles in some way and how they have interpreted them according to their time.

1. Simplification in form is one of the basic principles of Iranian painting, which also continues in the artworks of Saqakhaneh. However, each artist interprets it in his own way and chooses a different way of expressing it. In Iranian art, this feature can be clearly seen in the works of Reza Abbasi (See Figure 1). Sadegh Tabrizi is also one of Saqakhaneh artists who has highlighted this feature in his works and uses it in new ways for the renovate purpose. For example, Figures 1 & 2, despite the same subject matter, are different in terms of the illustration. Both mentioned artists have simplified the main forms using calligraphy, but according to Shklovsky, Sadegh Tabrizi has used defamiliarization here to re-benefit from this principle and used it in a new way in images with different backgrounds.



Figure 1.

Reza Abbasi, lovers, watercolor on a 18.1×11.9 cm paper, Metropolitan Museum, New York, 1039 AH .Source: [KenBai, 2014](#).



Figure 2.

Sadegh Tabrizi, untitled painting on a 80×100 cm paper, composition of materials. Source: [Tehran Auction - Tehran Auction](#)

2. The Iranian illustrator has not been a naturalist for a long time and has attempted to escape from the realism, as he resorted to subjectivism instead of objectivism, and the drawings of this art seem to be taken from the world of exemplification. Therefore, the elements of Iranian painting have a form like the components of the world of exemplification, but they do not resemble the objects of this world (See Figure 3). The painter of Saqakhaneh did not try to paint realism according to the ancient abstractionism of Iranian painting, but presented an abstract and symbolic form that is appropriate to the specific purpose and function of his art (See Figure 4).

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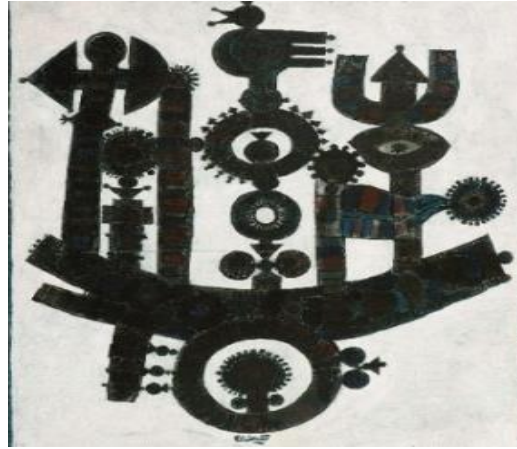
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**Figure 3.**

Sultan Mohammad, the court of Kiomars or Palangpooshan, a leaf from Tahmasebi Shahnameh, 31.8x47 cm . Source: [Taqa, 2006, 30.](#)



**Figure 4.**

Mansour Ghandriz, untitled, oil paint on a 70 x 200 cm sack, 1963, Niavaran Museum. Source: [www.niavaranmu.ir](http://www.niavaranmu.ir)

**3.** Lack of perspective in the works, so that there is a bottom-up view to show objects, and objects closer to us are placed at the bottom of the frame. On the other hand, the lack of a single view in the works is also significant, which is also known as simultaneity, and at the same time, different events are taking place in various parts of a picture and there is no visual limitation (See Figure 5). The component of lack of perspective in the works of Saqakhaneh also continues in a new way, so that Sadegh Tabrizi uses the overlap of elements in order to induce the depth (See Figure 6).



**Figure 5.**

Attributed to Mir Seyyed Ali, night party in the palace, Shah Tahmasb's Khamseh, 28.3 x 20 cm, Tabriz, 946 AH, Fag Art Museum, Harvard. Source: [Azhand, 2015, 85.](#)



**Figure 6.**

Sadegh Tabrizi, riders and lovers, combination of materials on canvas, 150 x 160 cm. Source: [www.pin.it/5k3wokw](http://www.pin.it/5k3wokw)

**4.** The use of bright and pure colors together can be seen in the ancient works of Iran, and by doing so, the viewer's look is directed toward the main subject, and

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on the other hand, it was a reflection of the invisible world thinking in the artist's mind (See Figure 7). This still remains as a precious heritage in Saqakhaneh painting, and Saqakhaneh artists re-used it through defamiliarization in the work, so that the color loses its original aspect here and is used more in an aesthetic function (See Figure 8).



Figure 7.

Ghas al-Din Ibn Hammam al-Din, Habib al-Siyar, Qazvin or Isfahan, 998 AH, 15.4×27.7 cm, watercolor on the paper.

Source: [www.pin.it/5ib4hEN](http://www.pin.it/5ib4hEN)



Figure 8.

Naser Oveysi, untitled, material composition, 55×60 cm.

Source: [www.arthibition.net](http://www.arthibition.net)

5. Text and image accompaniment, so that the part of the text that did not fit in the form of words was expressed by the image and the relevant story came in tabulations next to it (See Figure 9).



Figure 9.

Sultan Mohammad, Century Celebration, Shah Tahmaseb Shahnameh, watercolor on the paper, 840-1020 AH, 24.1×23 cm, Metropolitan Museum, New York. Source: [www.pin.it/7zIYq5s](http://www.pin.it/7zIYq5s)



Figure 10.

Jazeh Tabatabai, lion and sun, oil paint 70×120 cm .Source: Gregory, 1973, 78



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The calligraphy and writing are of special importance in the artworks of Saqakhaneh artists, but with a new function compared to their past. Among Saqakhaneh artists is Jazeh Tabatabai, who uses calligraphy along with the figures in the image. However, this calligraphy have lost its expressive and conceptual aspect and is used in some images without any connection with the main theme, and even become unreadable (See Figure 10). In other words, this reversal of attention from the concepts of writing to the visual aspects expresses the same function of defamiliarization from the side of Saqakhaneh artists.

6. Detailing and embellishment is another principle of Iranian art that is used to beautify the work as much as possible. The arabesque, Khatai (whose base is formed by the buds and flowers) and illuminated motifs have been used very cleverly by the Iranian artist and in addition to having a distinct Iranian identity, they are a means to decorate and make the Iranian painting more visible (See Figure 11). In this regard, Arthur Upham Pope believes that "Iranian painting has never been separated from its abstract principles and decoration has always taken precedence over simulation. The concept and beauty of pure decorative elements have been interesting to the artist more than anything else, and for this reason, this method has progressed to perfection" (Pope, 1971, 25-26). This feature continued to the level of trouble in the works of Saqakhaneh painters. Sadegh Tabrizi is one of the artists who used it well in his works, and past plant motifs and geometric elements are well combined in his works which illustrate a decorative aspect (See Figure 12).



Figure 11.

Mirza Ali, royal feast, Qazvin or Mashhad School, watercolor on paper, 977 AH, 20.8×47.9 cm, Metropolitan Museum, New York.

Source: [www.metmuseum.org](http://www.metmuseum.org)



Figure 12.

Sadegh Tabrizi, untitled, 85×119.5 cm, 1346 AH. Source: [www.darz.art](http://www.darz.art)

7. The use of border lines and sidebars is another feature of Iranian painting that was used in the past only to separate the elements and components from each other and to preserve the color identity (See Figure 13). However, in the new era, Saqakhaneh artists tried to defamiliarize it while benefiting from. This happens in

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the function of the line and the line appears in this period with an expressive quality (brings a change in the thickness and contrast) (See Figure 14).



**Figure 13.**

Haidar Ali, part of the work of Whirling Dervishes, Khamsa of Nizami, 928 AH. Source: Khalaj Amir Hosseini, 2009, 43



**Figure 14.**

Naser Oveysi, composition of materials on a 36x56 cm cardboard. Source: www.arthibition.net

In the following, the artworks of several Saqakhaneh artists (Oveysi, Ghandriz and Tabrizi) whose traditionalism is more obvious than those of other artists will be examined in Table 1. It will be attempted to adapt their paintings to Shklovsky's theory and realize this important point that how each of them has benefited from the past principles of Iranian art and in their own specific words, has defamiliarized and visually translated them.

**Table 1.** Reexamination of the the works of Oveysi, Ghandriz and Tabrizi from the perspective of Shkolovsky's defamiliarization aproach Source: Authors.

Artist name	Artwork	Defamiliarization tricks	Application in the past
Naser Oveysi	<p><b>Figure 15.</b> Naser Oveysi, from the collection of horses, oil paint on a 180x100 cm canvas, 1354 AH Source: www.arthibition.net</p>	<p>The use of horse motif has a special place in Oveysi works which shows the close connection between this animal in Persian literature and Iranian culture. "As the horse is considered to be trained by Iranians and its birthplace and kennel is also considered to be the land of Iran" (Mahozi, 1998, 210-211). In order to instill a strange and familiar feeling together, Oveysi draws the animal very freely and in a different way from the past, and preserves the decoration which is one of the principles of Iranian painting in his works.</p>	<p><b>Figure 16.</b> Mir Musavvir, polo, Tahmasebi Shahnameh, 328 AH, Tabriz, watercolor on paper, 23.7x28.4 cm Source: www.pin.it/Gd0yers</p>

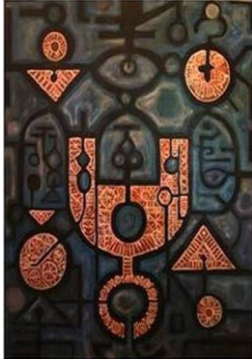



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Artist name	Artwork	Defamiliarization tricks	Application in the past
<p><b>Mansour Ghandriz</b></p>	 <p><b>Figure 17.</b> Mansour Ghandriz, untitled, oil paint, 80×100 cm, 1964 Source: <a href="http://www.pin.it/4Fp66Pp">www.pin.it/4Fp66Pp</a></p>	<p>The use of basic geometric shapes and at the same time the decorative aspect of his works is a kind of return to the past, which can be seen in an artwork by Behzad illustrated in Figure. 18, in which the artist has successfully benefited from the geometric shapes and decorative elements. Also, the use of lattice motifs similar to the glass of mosques and small minarets is derived from the beliefs of his time. In his artworks, a kind of abstraction and avoidance of realism can be observed and he tries to present an intangible world and presents all these tricks in his personal way, with new themes that are also heretical depending on the past. On the other hand, the symmetry that is one of the main features of Iranian art is evident in his work.</p>	 <p><b>Figure 18.</b> Behzad, Yousef escaping from Zulaikha, Herat, 893 AH, Saadi's Bustan, 30×21 cm Source: <a href="#">Pakbaz, 2010, 102</a></p>
<p><b>Sadegh Tabrizi</b></p>	 <p><b>Figure 19.</b> Sadegh Tabrizi, three riders, acrylic and gold leaf on canvas, 137×103 cm, 1996 . Source: <a href="#">Tehran Auction Tehran Auction</a>)</p>	<p>Tabrizi is another Saqakhaneh artist who made attempts to defamiliarize and revive the traditional Iranian art using stamps and photographs of old works in the style of collage. In line with this goal, he creates figures similar to Iranian miniatures, so that the viewer finds similarities between his figures and Safavid paintings at first glance. In Tabrizi's artwork, the literary, artistic and cultural aspects are integrated simultaneously, so that his artworks are largely derived from Iranian tradition and culture. Also in his works, there are sparks of religious tendencies which had cast a shadow in Iran at that time and he uses religious elements.</p>	 <p><b>Figure 20.</b> Mohammad Ghasem, the young face, part of the work of the 11<sup>th</sup> century AH .Source: <a href="#">Khalaj Amir Hosseini, 2009, 56.</a></p>

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According to [Table 1](#), it can be said that in general, each of Saqakhaneh painters has created artworks in their own way and in accordance with it, the main feature of which was a return to the past, in such a way that by using the ancient elements, the audience does not feel a sense of repetition and monotony of life and is filled with the spirit of innovation, which is the same as Shklovsky's theory. This method of personalization is in fact the "individualism" of the postmodern era, which was also in line with the conditions of that time, which is consistent with another main feature of this era, i.e. "textualism", which is the same as paying attention to the traditional themes and elements. However, it should be said that Saqakhaneh artists, while being accepted by some in the society, also had opponents and some criticized their works, the way of adapting and defamiliarizing the past works. "It seems that some people do not want to know that the glorious past, with all its glory, has nothing for today miniatures and calligraphy can no longer be imposed on us today as they do not meet our visual needs today" ([Aghdashloo, 1964, 536](#)). However, it should be pointed out that every movement in any society, while being desirable, is also associated with criticisms, and it is probably the same criticisms that cause that movement to be more prominent in public. Saqakhaneh painters were no exception, and despite the criticism that drew more attention to them, did not stop their path. The profound influence of Saqakhaneh movement and its attitude on the later artists is undeniable, and as can be seen from the examples of artists from the decades after the formation of Saqakhaneh till today, this influence has been manifested in various art forms and is still present.

### Conclusion

The present results indicate that Sklovsky's theory of defamiliarization, due to its closeness to the contexts of formation and creation of Saqakhaneh paintings, provides a suitable context for the reexamination of the works of painters of this movement. Accordingly, Shklovsky's principle of alienation of familiar and available elements is also applicable to the work of Saqakhaneh painters, and when one looks at their works, the change in the way of expression compared to the past can be found with different tricks, resulting from changes in the artist's social conditions. Nevertheless, they have been and still are attached to the past and its traditions, and the changing conditions has not been able to completely free them from the past. The basic principles of ancient Iranian painting such as simplification in the form, avoidance of naturalism and realism, lack of perspective, use of bright colors, border lines, accompanying text and image and ornamentation are still observable in the works of Saqakhaneh painters (Oveysi, Ghandriz and Tabrizi), and, as mentioned earlier, have been transferred to modern art with tricks, one of which is to change their function, in other words, each artist defamiliarizes and visually translates these principles in his own words. It should be noted that the

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path of Saqakhaneh painters continued despite the many criticisms, and this influence has been manifested in various art forms till today and is still current.

### Appendix

1. Russian writer and critic (1893-1984) is one of the leading figures of the school of Russian formalism. His most important theory is defamiliarization. He was one of the most famous and influential people who flourished the school of formalism with his works (Shamisa, 2016, 180).
2. Coffee house painting is a term to describe a kind of narrative oil painting with martial, festive and religious themes that appeared by uneducated artists during the constitutionalism movement based on the traditions of popular and religious art and influenced by the traditional naturalistic painting of that time (Pakbaz, 1999, 586-587).
3. Hans-Georg Gader (born 11 February 1900 - died 13 March 2002) was a distinguished German philosopher in the continental tradition and the author of the famous work "Truth and Method" in 1960 (Tehran Auction).
4. He calls this school "neo-nationalism" and considers it, in practice, a continuation of the path of old Iranian artists (Emami, 1975, 351).
5. Prior to Saqakhaneh painters, the look to the past, visual elements and style of old Iranian painting, were done in Iran by coffee house artists who, while considering the traditional Western naturalism that was common in Iran at that time, also paid attention to the traditions (Pakbaz, 2010, 198 & 201). On the other hand, in the West, Matisse discovered the visual and decorative values of oriental art (Pakbaz, 2008, 495) and in the meantime, Iranian art highly attracted his attention.
6. The Iranian painter and printer (1914-1972) belonging to the first generation of lighting artists and was one of the painters who exhibited his works in Apadana. He was the first artist to enter the field of modernism (Pakbaz, 2008, 122-123).
7. A kind of art movement that is considered to be the most revolutionary and influential art movement of the 20<sup>th</sup> century due to its innovation in the way of observing, and was founded by Picasso and Brock. Its aesthetic foundations were also formed during 7 years from 1907 to 1914 (Pakbaz, 2008, 426).
8. The term is used in a broad sense in order to describe artworks whose artist has distorted the reality to express emotions or inner states. This movement began in France and simultaneously spread to several other European countries, and the most important pioneer of Expressionism in its specific sense was Van Gogh (Pakbaz, 2008, 37-38).
9. Renaissance or regeneration generally refers to an intellectual movement which originated in the 14<sup>th</sup> century in the cities of northern Italy and reached the peak of perfection in the 16<sup>th</sup> century (Pakbaz, 2008, 261).
10. Formalism is a practice or doctrine which emphasizes the form or superficial structure and has become popular since the 1920s by Russian writers, including Shklovsky, on the stylistic features and formal structure of literary works (Shamsia, 2015, 178).
11. A term that is commonly used for intertwined plant motifs or scrolls and is especially one of the prominent themes in Islamic art (Pakbaz, 2008, 27).
12. A drawing design for carpets, tiles and gilding, which consists of several types of flowers, buds, foliage and curved lines (Amid, 2010, 511).
13. The layout of the pages of the handwritten books with abstract themes. In Iranian-Islamic art, such decoration reached the peak of perfection in terms of the complexity of designs and coordination of colors (Pakbaz, 2008, 159).

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## PAYKAREAH

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Re-reading the artworks of Saqakhaneh painters from Shklovsky's defamiliarization perspective (selected artworks of Oveysi, Qandriz and Tabrizi)

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