

Original Research Article

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نسبت وجوه بازنمایانه سبک کمال الملک با نقاشی دهه ۸۰ و ۹۰ ایران بر اساس نظام سبکی ولفلین

Relationship between the Representative Aspects of Kamal-ol-Molk Style and 1380s and 1390s Iranian Painting Based on Wolfflin's Stylistic System

Abstract

Problem Definition: Following the decline of the hegemony of modernism from the late 1370s, representational painting in Iran became the main focus of the painting productions of the 1380s and 1390s. Undoubtedly, the re-emergence of this movement after the Kamal-ol-Molk tradition had its own external and internal reasons. But what needs to be considered in this reappearance is the analysis of the characteristics and peculiarities of this painting concerning the pictorial tradition of Kamal-ol-Molk, which owes itself to the European representational painting. The questions raised in this research are: From the perspective of Heinrich Wolfflin's stylistic system, what are the formal components of the Kamal-ol-Molk style in the representational painting of Iran in the 1380s and 1390s? What do these stylistic peculiarities have to do with representation methods in the history of European painting?

Objective: The present study aims to investigate and analyze the dominant stylistic features in contemporary Iranian representational painting and its relationship with the visual style of Kamal-ol-Molk.

Research Method: This study is fundamental research and has applied a descriptive-analytical method, and the data is gathered using existing library resources and archives. The basis of this research is on the formalist approach and the application of theories of form and style by Heinrich Wolfflin on dual opposing principles (Linear and Painterly; Plane and Recession; Closed and Open form; Multiplicity and Unity; Clearness and Unclearness).

Results: The use of Wolfflin's stylistic approach compared to the representational painting of Iran in the 1380s and 1390s showed that many of the visual aspects of Kamal-ol-Molk painting are based on images, details concentration, multi-space system, front views in line with frame level, and dominant linearity. This approach has a decisive and significant presence in the basic infrastructure of the representational painting of the 1380s and 1390s. These peculiarities are based more on a linear pattern (as opposed to painting) than on the painting perspective and the concept of space in the history of Western painting, the bases of which can be traced back to the Iranian painting tradition (exemplary form).

Keywords

Representation, Kamal-ol-Molk, Painting, Iran, Contemporary Painting, Wolfflin

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Introduction

Iranian art has experienced and assimilated various influences from other world arts throughout its history. Being influenced by European art in this direction was necessary and inevitable for the continuation and development of the art of the Qajar period. Mohammad Ghafari (Kamal-ol-Molk) was the intermediary between the last connecting link between Iranian and European painting. Unlike his predecessors, he is known as the end of the tradition of Iranian painting, the complete separation from the exemplary world, and the initiator of the European method in Iranian painting. His works in three working periods and especially after his trip to Europe show distinct and special qualities in terms of techniques and European painting styles. These visual components, which were seriously pursued by moving away from the pictorial tradition of Iran and by imitating the language of Western painting, formed the atmosphere governing our painting until the beginning of modernism in Iran. After the rejection of the tradition of Kamal-ol-Molk and his followers by the modernism movement, many components of his school continued to exist in the margins of Iranian art through his students. After the stormy flood of Iranian modernism, it took about half a century for the remnants of the European concept of representation to reappear in Iranian painting in the late 1370s. The necessity of identifying and analytically analyzing the works of representational painting in the last two decades and the relationship between this type of symbolic attitude concerning its early tradition in the Qajar period and the school of Kamal-ol-Molk can clarify the evolution and changes of this path and its current position along with the starting point of this movement. Due to the absence of academic tradition and institutions related to it, this painting trend in Iranian art needs a pathology and a more detailed examination in its re-emergence. From the late 1370s until now, most of the body of contemporary Iranian painting has been based on the realistic representation method. Suppose Kamal-ol-Molk was the final point of entry of this European trend into Iran. In that case, focusing on his method and viewpoint from the perspective of the form and methodology of image making is very important in understanding the relationship between our time and the tradition of his representation. In this way, the genealogy of the representative painting of the last two decades of Iran can be searched in his stylistic aspects and components. It is clear that to achieve a comprehensive analysis of the visual features of this painting in the last two decades, it is preferable to deal with the form and visual features dominant in these works regarding the painted subject. The collection of Wolfflin's stylistic dualities has established a balance between specific observations and general concepts, which can be used to classify and specify the dominant formalistic frameworks in this type of painting. As a result, according to this approach in the analysis of the works, the central questions of this thesis can be stated as follows: "From the perspective of Wolfflin's stylistic system in the representational painting of the 1380s and 1390s of Iran, what are the formal components of Kamal-ol-Molk's style?" and "What is the relationship between these stylistic peculiarities and the representation methods in the history of European painting?"

Research Method

The intended work is fundamental, and this article's research method is descriptive-analytical. The data and images have been collected through library sources and available archives. The statistical population of the current research is the contemporary paintings that were created in the period of the 1380s and 1390s SH.

The selection of the intended works is based on the artists whose realistic representation aspects are seen more clearly in their style, and in the last two decades, by holding exhibitions and presenting works, they have achieved a fixed method and viewpoint in creating their works. The method of selecting the works is targeted sampling, and the sample size is 15 images out of 13 painters.

Research Background

Contrary to what it seems, few research projects have been published about Kamal-ol-Molk and his school. This data has been in articles, press, and specialized scientific magazines. "Yavaripour and Razipour" (2013) are the authors of the book entitled "A New Look at the Masters of Modern Painting of Iran, Mohammad Ghafari (Kamal-ol-Molk)". This work is allocated to the description of the life and works of the modern Iranian painting master, "Mohammad Kamal-ol-Molk," and his students, which is arranged in five chapters. The book entitled "Figurative Perspective in Iranian Painting" by "Khazri" (2018) is a collection of articles that includes the ongoing figurative tendency of Kamal-ol-Molk's students until the 1990s SH. It merely introduces the new attitudes that exist in the figurative space of contemporary Iranian painting. "Eskandari and Hosseini" (2018) in the article entitled "Constitutionalism and Nationalism in the Works of Kamal-ol-Molk" and "Parastesh and Mohammadzadeh" (2010) in the article entitled "Social Analysis of Kamal-ol-Molk's Works in the Painting Field of Iran" have further analyzed the sociological analysis of his works in the constitutional period. "Pashazanous" (2012), in research entitled "Kamal-ol-Molk's landscape painting during his travels in Mazandaran" and "Sadeghpour Firouzabad and Khalilzadeh Moghadam" (2012), in the article entitled "Landscape approach in the works of Kamal-ol-Molk", have examined the reasons for Kamal-ol-Molk's attention to landscape painting, his style, and way of painting and Technical research about his work method in landscape painting. The focus of the research projects that have been done so far on Kamal-ol-Molk has been mainly on the subject of his works from a social perspective and his technical influence on others. In recent decades, there has been no mention of its connection and relationship with contemporary Iranian representational painting, and from the perspective of Wolfflin's stylistic approach, the visual characteristics of his works have not been studied.

Theoretical Foundations

The present article is based on the formalist approach and within a stylistic view and technical methodology framework. This approach to artwork emphasizes the viewer's engagement with physical and visual features rather than contextual analysis or the search for meaning. In his famous work entitled "Principles of Art History", Heinrich Wolfflin (1915) formed a foundation for the comparative visual analysis of art history, which was based on the contrast between the linear and the painterly. This main contrast, which was invented to separate the Renaissance and Baroque periods, was also used in later periods. In fact, he had argued that art was governed by similar immutable principles, like the cyclical repetition of the classical and baroque periods. He explains the difference between linear and painterly: "We can define the difference between these two styles as follows: linear vision clearly distinguishes the form from form. On the other hand, it aims at a movement that includes the totality of things. In one case, the uniform and clear lines are separated, and in the other, the boundaries of the forms blend without tension. Here, it is

not the individual form, but the whole of the picture that matters, for it is only in the whole that that mysterious confluence of form and light and color can have effect" (Wolfflin, 1922, p. 20). "In the linear style, the firm and clear boundaries of solid objects give the viewer a sense of security, as if he could run his fingers along them and follow the form so completely that the sense of touch is challenged" (Wolfflin, 1922, p. 21). This main duality in Wolfflin's definition, which is related to the line-oriented and color-oriented tendency in art history, includes the classification of other contrasts, each considered a subset of linear and painterly. From this point of view, the theories of form and style by Heinrich Wolfflin about detailed analysis based on form and dual contrasting principles, including Linear/Painterly, Plane/Recession, Multiplicity/Unity, Open /Closed Form, Relative/Absolute Clarity, were raised. Although Wolfflin's goal was to make the way of observing methodical and scientific, he was looking for fundamental ideas for a period or style, and he intended to express his perception of the historical spirit of a particular period in the form of image language with stylistic ideas. "A work of art is not important; Rather, the generality of the works, or the specific period that created these works [is important]. This basic space cannot be a specific thought or a system of propositions; If it is, it will no longer be space (atmosphere). Thoughts are absolute, but space (atmosphere) has a layered expression" (Friedrich, 1955, p. 146). Although his categorized classes have been criticized in the opinions of Cambridge et al., and their relativity has been spoken about, the penetration of these words in visual literature and historiography and its practical method shows their importance in discovering the relationships between form and historical periods. "Wolfflin's categorization had a great influence on the thoughts after him, in such a way that it provided art historians with a basic grammar for discussing the formal structure of artworks" (Keshmir Shekan, 2017, p. 35). The adaptation of this five-fold stylistic classification to the works of Kamal-ol-Molk can express the dominant structural thinking of his paintings with a more specific emphasis and make the connection between his representational method and the European painting tradition more clear. As a result, using these classified components, it is possible to obtain a more academic reading of common and dominant strains in the works of Kamal-ol-Molk and contemporary representational painting. According to Wolfflin, if we use these stylistic classifications "without any theoretical presuppositions to evaluate works of art and then start classifying and building general theories, our methodology will have a pseudo-scientific nature" (Yeganeh doust, 2018, p. 15). With this attitude, in addition to revealing the abstract infrastructure of representational painting in Iran, the reasons for referring to these visual qualities can also be traced to the dominant forms of this trend. However, it is clear that in the analyses discussed in this research, it is not possible to match all five stylistic categories of Wolfflin with all the works of the same artist. What is important is the dominant style of the artist in most of his works, primarily based on the double linear and painterly. This non-overlapping of all cases with the works of the same artist is also exemplified in Wolfflin 's analysis, which was based on selection and choice.

Definitions of Wolfflin's five pairs of stylistic concepts

Linear/Painterly: In linear works, the borders of the shape and their spatial directions are clearly seen, and in contrast, painterly works refer to the sense of color, free movement of the pen, form, and the lack of relative clarity of the borders.

Plane/Recession: In the works that imply the plane, the space of the visual elements in the frame is organized parallel to the surface of the image, and on the contrary, in the works

where recession (depth) prevails, the visual elements are not aligned with the horizontal or vertical spatial planes with the image plane.

Open form / closed form: Depending on the type of framing, the image can be open or closed. The closed form has limited compositions with a certain distance from the edges of the frame. It includes a self-sufficient and orderly quality with logical limits and is relatively symmetrical. On the other hand, the open form, like the open mind, provides an opportunity to feel flexible. Just as a person with an open mind considers various thoughts, concepts, and viewpoints, the open space also enables easy access to bodies and objects (Adams, 2009, p. 38).

Multiplicity/Unity: In this category, the emphasis is on the details within the work and the degree of independence of each component (Vernon Hyde, 2008, p. 14). The contrast of Multiple unities with unified unity shows different types of focus.

Relative/absolute clarity: These two concepts are close to the linear/painterly dichotomy. In the works with absolute clarity, light defines the form, and in a way, the form is characterized by light. Here, light is subject to form (Renaissance works). But in relative clarity, light does not obey the shape and serves the coherence and continuity of the whole space (Baroque). Moreover, the painterly quality reduces the clarity of the edges.

European painting and its relationship with the style of Kamal-ol-Molk

Before dealing with the stylistic indicator elements in Kamal-ol-Molk's works, it is necessary to trace his study view towards this western tradition during his presence in European museums. The result of Kamal-ol-Molk's five-year stay in Europe is twelve paintings, most of which are copies of the great masters of the history of painting. "What Kamal-ol-Molk learned by himself or in Europe was the method of using oil painting. He retrained and learned the scientific and physical principles and laws of European painting, which he lacked. He kept the usual way of applying delicate and refined strokes of his pen to the end and never got used to the thick brushstrokes of masters like Rembrandt, Velasquez, Rubens, and Titian" (Aghdashloo, 1985, p. 230). Despite his special attention to the works of Titian and Rembrandt, which represented a special attitude toward organizing figure and space with a painterly quality (against linear quality), his lack of deep understanding of the execution method and various techniques and ideas related to image creation in European painting, in contrast with the qualitative and technical growth of his works, there was no purposeful change in his attitude towards painting methods. According to "Pakbaz," he did not correctly understand the complicated style of painters such as Rembrandt and Rubens (Pakbaz, 2016, p. 362). On the other hand, studying in museums and based on personal experience deprived him of the teachings of the academic system and the technical methodology of the same works. Visual unity in the painterly method, or Wolfflin's expression, "painterly", was done through primary monochrome layers to connect the elements in a coherent whole. As a result, the way of organizing the space is done by moving from the whole to the part, and the space dominates the total parts of the painting. This attitude is "the process of relating everything in a drawing or painting to one another, and making all the elements of a painting, from the foreground to the middle and background planes, appear well-indicated without appearing farther and closer or brighter and darker than the actual distance, and elements and objects are established without visual disturbance, from the way they are placed next to each other (Taylor, 1992, P. 217). Suppose the concept of painterly space in European painting is based on a system of regular and precise relationships of the juxtaposition of objects and elements in such a way as to present

a completely convincing picture of the distances of reality in a coherent and interconnected whole. In that case, this is subtly related to how to apply the technique and methods of starting a painting on a white canvas. The use of methods such as Grisaille, Imprimatura, Glazing, etc., at the beginning and end of a painting in the European painting tradition, in a way serves the continuity and coherence of the image structure and, as a result, the expression of the concept of space. These monochrome and enameling techniques, the beginnings of making an image, and the way of knowing how to continue until the end of the work guarantee the unity of the image in a homogeneous whole.

In addition to the historical precedent of multi-dimensional space in Iranian painting and the plural system and attention to its many subtleties and details, which is the fundamental component of the pictorial tradition of Iran, the absence of mentioned factors turned Kamal-ol-Molk into a deconstructive painter. However, his painting behavior formed a kind of naturalism full of details and was based on his last painting, which makes his style closer to "Linearity". In his few half-finished works, one can see how he starts a painting, which shows his movement from the part and its generalization to the whole painting, and compare it with the methods of creating space in European painting (Renaissance and Baroque) (See Figures 1 & 2). In the European style, the use of dead coloring and the Grisaille method is very effective in connecting elements and expressing a spatial organization so that the structure and relationships are more important than the elements. It is one of the most important components of European painting, which has been neglected in the works of Kamal-ol-Molk and his representation method.



Figure 1. Old man studying, Kamal-ul-Molk 1304 s.
Source: <https://malekmuseum.org>.



Figure 2. Eki Homo, (see the man), Rembrandt, 1634 A. Source: <https://nationalgallery.co.uk>.

Aspects of representation of Kamal-ol-Molk in Wolflin's stylistic system

Kamal-ol-Molk's works can be divided into four categories based on the subjects painted:

1. Nature painting: Painting with the theme of nature includes most of his early works. The painter's work in these works is more similar to a photographic camera that gives a simple, fixed, and hollow image. Instead of paying attention to the generality and atmosphere of the landscape and space, these images' details and obsessive treatment of natural elements is the predominant style. On the other hand, the photographic naturalism of these works shows more detailed documentation of the stages of Shah Naseri's journey, which the painter writes at the bottom of the image, showing the authenticity of the place.

"The three-dimensionalization of these landscapes and spaces is more inclined towards a kind of triangulation of imagination than scientific belief and perspective rules" (Dadbeh, 2016, p. 51).

2. Buildings and architecture: In the represented places, the details and motifs of the elements have a decisive and determining presence, more than the integrated whole of the space. Every part of a mosaic or motif of a carpet and the glints of mirrors, the texture of trees, etc., organize a plural system based on the same quality of elements in Iranian painting. In most of these works and their famous samples, such as Mirror Hall and Sahebqaraniyeh Pool, formal features can be seen: the plural system of space in rendering details and the lack of unity and continuity of space and elements (precise rendering of brick and mosaic works), the rule of linear quality over the painterly method, closed compositions, and a focus on centrism that lead to more symmetry. Light serves the clarity of shapes and motifs and shows its presence through the definition of shapes. The absence or faintness of the figure's role (in small size) concerning the architecture is the organization of the building's viewing angle and the vanishing point in line with the picture plane.

4. Social issues: The best samples of this genre are paintings of Ramal (Geomancer) and Falgir Baghdadi (Baghdadi Fortune teller), which show the peak of his stylistic maturity after his trip to Europe. Although the grouping of figures in the interior has achieved coherence from the composition perspective, the unity between the space and the figures does not have painterly continuity. In fact, color has a secondary role in comparison with line and shade, and lines completely limit the edges of the shapes and prevent the connection of the figures to the background (on the left side of the painting of Geomancer (Ramal), the surface of the ground does not have a logical relationship with the space). Although the painter has used a one-point perspective to create depth, the space of the works is designed so that there is not much depth in the works, and the background does not have depth or retreat compared to the surface of the image. The organization of figures and main elements are primarily in the direction of extending the surface of the image. Based on the division of the linear/painterly system in the history of European painting and the intellectual construction of these two aspects and their relationship with the origins of both (the royal system), the aspects of representation in the tradition of Kamal-ol-Molk can be more clearly defined according to Wölfflin's bipolar categories. If we pay attention to these two contrasts that define the general characteristics of the Renaissance and Baroque periods, Kamal-ol-Molk's pictorial style can be considered relatively closer to the visual aspects of the Renaissance period, and the overall visual appearance of this European tradition in his works can be defined with these concepts: Linear quality/attention to surface / closed form/plural system (multiplicity) / absolute clarity. Due to the influences of European painting, this tradition was able to make the most logical and inevitable choice according to the spirit of its time, the origin of the court, and the ordering authority and supporter of this movement. On the other hand, because of the long-lasting presence and sedimentation of the tradition of exemplary painting in the artist's unconscious life, these elements undoubtedly have not been unaffected by the crystallization of linear quality, conservative method, and obsessive attention to detail. Accordingly, photo-based painting and the similarity of painting to photos is evident even in the words of Kamal-ol-Molk. This fascination with mere similitude interacted simultaneously with the painter's method and patron's taste (at the court of Naser al-Din Shah). The arrival of photography and its growth in the Naseri era had a significant impact on the formation of the objectivist and industrial style, and many painters painted from photographs. "Imitation of nature in parallel with the











photographic camera was an idea that ruled almost all the followers of Kamal-ol-Molk" (Goudarzi, 2016, p. 95). Considering the genre classification of Kamal-ol-Molk's works with various subjects, the works of contemporary painters in the last two decades can also be categorized with the same approach so that the image system of these works can be examined in terms of form with more overlap with a comparative method. The placement of the adapted works in the relevant tables is considered not only in terms of subject similarity but also based on the components of Wölflin's stylistic system.

Genres of representation in the paintings of the 80s and 90s of Iran

1. Iranian buildings and urban landscape: Considering the breadth of this concept and the variety of subjects for representation in urban landscape painting, we should consider more specific limits of the city as a criterion for urban landscape painting. We will place the city in the most objective possible state to define these limits as an infrastructure. What is considered here about landscape painting is the concept of the city in its most objective and physical form. "Since the Kamal-ol-Molk's era, drawing buildings, places, and famous public gardens in Tehran have been common. In this painting, architecture and urban space are usually emphasized not as a background, but to display these magnificent and luxurious works" (Amir Ebrahimi, 2002, p. 177). In addition to this part, it is also related to the old architecture of Iranian cities, which will be examined under the same topic. This thematic approach has continued until today in the works of contemporary painters. Painters such as Samila Amir Ebrahimi, Iman Afsarian, Shohreh Mehran, Javad Modaresi, Taher Pourheidari, and Bijan Ghanchepour are among the main painters who have experimented in this genre in the last two decades. Each of the case examples selected in this section can be identified as the stylistic characteristics of the works of these painters. In a comparative study in [Table 1](#), the prominent features of Kamal-ol-Molk's important works are presented, such as the Sahebqaraniyeh Palace springhouse, the Golestan Palace springhouse, the Sultanabad Palace springhouse, the Salam Hall building, the support of government and its early natural landscapes in the works of these painters. Moreover, how to deal with the subject in question can be discovered. According to the classification of Wölflin's system (linear tendency and four other aspects) and its overlap with the stylistic characteristics expressed in the works of Kamal-ol-Molk, the exact repetition of these principles can be traced in the works of these painters. The complete absence of the human element, the use of the symmetrical tenets in the representation of the facade of buildings, and the expression of a type of centripetal composition (closed form) show the alignment of the level of the building's viewing angle with the image level, the expression of a kind of static quality and stable stillness (surface system), and a sense of lack and nostalgia in the works of Afsarian, Taher Pourhaidari, and Bahram Ghanchepour, which somehow tries not to forget the recent past. Paying attention to the details in the urban context, such as the drawing of each brickwork in the desired buildings (plural system), serves as a historical reference to the material and the concept of brick in the traditional Iranian architectural system. This rendering of textural details in Javad Modaresi's buildings leads to a display of exhaustion and destruction in the modern city. The lack of connection between architectural elements and the surrounding space in a coherent spatial system and the creation of a painterly atmosphere (linear system), and not using the rule of light as a factor in the organization of space and architecture (absolute clarity), clearly shows the dominance of an approach of space in urban landscape painting that is entirely based on the tradition of paying attention to architectural details in Iranian painting, and after that, Kamal-ol-Molk's style in buildings

painting. It seems that what has changed in these new works is only a later view of the contemporary city, which is painted in the same style and form as before. The alternative of Kamal-ol-Molk's landscape paintings in natural landscapes in combination with architecture can also be seen in the works of Samila Amirbrahimi. Although Amir Ebrahimi paid more attention to the concept of integrated space in urban paintings than others, the reason for choosing this subject at night is for the same reason, the linear way of dealing with urban elements and the clarity of the edges of the forms in the architecture and the precise separation of the levels will still place her in the linear focus.


Table 1. A comparison of Kamal al-Molk's architectural and urban landscape works with contemporary painters. Source: Author.






				
Kamal-ol-Molk, Houzkhaneh-palace Sultan Abad, 1308s. Source: https://fa.wikipedia.org/wiki .	Kamal-ol-Molk, Golestan Building golestanl, 1307s. Source: https://fa.wikipedia.org/wiki .	Kamal-ol-Molk, Tekey Dawlat, 1271s. Source: https://fa.wikipedia.org/wiki .	Kamal-ol-Molk, Houzkhaneh- palace Saheb-Qaraniéh, 1301s. Source: https://fa.wikipedia.org/wiki .	Kamal-ol-Molk, perspective of Shahristanak building, 1304s. Source: https://fa.wikipedia.org/wiki .
				
Javad-Madrasi, back view, 1398s. Source: https://assarartgallery.com .	Taher pourHydari, untitled, 1398s. Source: https://galleryinfo.ir .	iman Afsariyan, untitled, 1394s. Source: https://assartgallery.com .	Bahram Ghanchehur, untitled, 1394s. Source: https://iranshahrvision.com .	Samila Amir Ebrahimi, Damavand Bridge, 1384s. Source: https://vistaart.gallery .

2. Social issues (figure and space relationship): The painting of daily subjects, which usually includes a combination of human figures and internal and external spaces, is one of the most important subjects that has a prominent appearance in the visual expression of the Qajar period. In the works of Kamal-ol-Molk, this pictorial genre (works after Europe) has a significant maturity compared to his other works. "The examination of this group of his works, which is related to the works of the Le Nain brothers, realist painters of the 17th century, and Courbet's paintings of the 19th century, shows the evolution of his work in terms of realism in terms of subject matter, composition, spatialization, lighting, and coloring" (Amir Ebrahimi, 2016, p. 90). Works such as "Amousadeq Shirazi va Kohnedorshan", "Zargar Baghdadi", "Ramal", and "Falgir Yehudi" are examples of this. The main body of the recent representational painting in Iran is based on such paintings, which consist of the cohabitation of figures and internal or external spaces. Painters such as Ahmad Morshedlou, Mehrdad Mohebal, Amin Noorani, Vahid Khakdan, Shohreh Mehran, Masoud Keshmiri, and many younger painters have displayed their works with such an approach. In a comparative observation of Kamal-ol-Molk's works (in this genre) with the

later works of Iranian painters, we will see that most of these works can be placed in the same linear and non-painterly system. Morshedlou's collage-like synthesis of photographed images without moving and transferring them on a two-dimensional and flat surface and without the slightest connection with the background not only reflects the same photographic gaze but rather by presenting gestures that stare at the audience and do not have a logical relationship in terms of the unity of time, place, and subject, they show the lowest limit of pictorial representation methods in the implementation method. In these works, the form of clothing, objects, and facial features are painted with such detailed and disjointed renderings that even single figures do not have a coherent whole by themselves. In the works of Mehrdad Mohebali, the same attitude is expressed with more variety in coloring. Although Mohebali tries to create a visual unity in the composition with more complex combinations and overlapping figures in dense groups, the same treatment of each component in the painting in all near and far plans is a kind of return to the style of Kamal-ol-Molk's early representations in paintings such as "Amele Tarab". This absolute clarity in rendering details places the multiple levels of the image in a vertical hierarchy. This visual approach is not dissimilar to the plural system of Iranian painting in terms of a pattern. It seems that the lack of depth in the background, the accumulation of figures in the foreground, the lack of continuity, and the creation of a precise relationship between the figure and the surrounding space are the main features of the paintings of the last few decades. As a unifying factor in painting in Wolfflin's definition, light does not play a role in unifying the elements in these works. Amin Noorani is one of the few painters whose pictures can be better identified with this genre than the works of Kamal-ol-Molk. The challenges that arise from placing several figures in a closed space (without reference to symbolic concepts) to create visual relationships in his works show the struggle to overcome this painterly language. In some of his works, one can see depth, decentered perspective, and the combination of figures in communication with light and shade to induce the atmosphere. Shaping the space and atmosphere as a painting method in the history of painting (Baroque period) is a rare ability in Iranian visual arts. Noorani's effort in these cases is indebted to Kamal-ol-Molk's paintings of "Falgir Baghdadi" and "Ramal", which are somewhat close to the continuity of figure and space. Perhaps it can be said that these two works are sources of the first serious efforts in the history of representation in Iran in a European way, where the effort and relative maturity of the painter for communication and coordination between the action of the subjects and the surrounding environment is evident (See Table 2). According to Ariasb Dadbeh, the change of the spirit of Iranian art to the western spirit could happen when the texture of the work changed from decoration to harmony system and from actualism to realism. Otherwise, all these adaptations happen only in the appearance and the initial layer of the work (Dadbeh, 2016. p. 52).

Table 2. Adaptation of social issues and contemporary painters (figure and space relationship). Source: Author.











				
Kamal-ol-Molk, Baghdadi goldsmith ,1319s. Source: https://fa.wikipedia.org	Kamal-ol-Mulk, Ramal, 1309s. Source: https://fa.wikipedia.org	Kamal-ol-Mulk, Jewish fortune teller, 1316s. Source: https://fa.wikipedia.org	Kamal-ol-Mulk, Tarab staff. Source: https://fa.wikipedia.org	Kamal-ol-Molk, fabric dealer, Dore Gard, 1308s Source: https://fa.wikipedia.org

				
Amin Noorani, Insecure Territory No. 1, 1390s. Source: https://darz.ar .	Amin-Noorani, "Unsafe Territory", 2, 1389s. Source: https://darz.art .	Wahed Khakdan, Black mystery, 2019s. Source: https://tajasomionline.ir .	Mehrdad Mohabali, We Are Singing 8, 1398s. Source: https://darz.art .	Ahmad Morshedlo ,untitled, 1387s. Source: https://artchart.net .

3. Portraiture and still life: Portrait and still life genres were among the first in which Iranian painters tried to test their experiences in these two approaches. Kamal-ol-Molk and his students also had a special interest in the genre of portraits, and the simulations, which were of course influenced by photography, in this genre somehow expressed the level of skill and technical ability. Kamal-ol-Molk has recorded different portraits of political and constitutional figures. In this way, his students also turned to painting shops or making faces of street and market types. What distinguishes Kamal-ol-Molk's portraiture is his photo-oriented approach. The visual source of many of his portraits has been the exact simulation of the photo in such a way that, at times, he considered his skill comparable to photography. This way of creating portraits and not dealing with the live model in long-term sessions has undoubtedly given rise to a quality of detailed rendering and a mastery of the linear method in painting in these works. A few drawings of his to study the face, its moods, and emotions are left from him, which shows his dependence on photography. However, after traveling to Europe and copying the works of Rembrandt and Titian, he gained a particular mastery in shading and Chiaroscuro methods, in the portraits he created, he could not approach the inner layers of the model from the initial level and present a psychological quality of his human subjects. These portraits look at the audience sadly and formally. Sometimes it goes beyond this, and the seriousness turns into a degree of insensitive and photo-like features. Basically, before him, Qajar painters tended to portraits as if they were stunned by the painter and stared at the audience puzzledly. For example, the portraits of Sani al-Molk do not have a temporal and momentary character, and they are not depicted in a specific moment of action, and various human states cannot be found in these faces. It is clear that such an expression is more influenced by the medium of photography and the poses in front of it, which were particularly popular in this period. Color mass, Alla prima behavior, creating different effects of color dilution and concentration, and impasto coloring (like Rembrandt and Titian) are some of the components that never appeared in Kamal-ol-Molk's works, and as a result, the portrait genre was unable to discover the interiority of the human subject. The paintings of Kamran Yousafzadeh, Shohreh Miran, Masoud Keshmiri, and other painters with static views, staring at the audience or lost in self-reflection, with completely flat backgrounds and unrelated to portraits, are painted in a way that is based on the photo and rendering in the face. The parts of the face in these portraits are separated, with coloring influenced by the photo with ochre, orange, and brown colors and at the lowest level of volume processing and representation of physicality. The common and prominent feature of contemporary portraits and self-portraits is the timeless character and frozen and direct look at the audience, which has been remarkably popular in many painters of the last two decades. In this portrait genre, Wolfflin's stylistic system can be seen in the definition of calligraphy works and its connection with the tradition of Kamal-ol-Molk.

In the few works of still life, solitary subjects are shown in a central and static composition with relatively dark and stagnant backgrounds in line with the image surface from the front. This point of view with other arrangements can be seen repeatedly in the works of Kamal-ol-Molk's students with other Iranian subjects. These works are based on the same composition and perspective common in 17th-century European paintings. Meanwhile, the still-life works of Vahed Khakdan and Fereydoun Ghaffari, and many other painters were produced in a similar system. Here, the characteristics of these works are the static views and central framing, the arrangement of the subject around the central point of the frame in a closed form, and the shallow and inclined backgrounds. Most of all, creating the texture of space through photography is important in Khakdan's works. Contrary to the painting method, in Khakdan's works, the details of rusty walls, cracks, stains, and patches of old walls are not from the path of actual texture and mass of color in the painting, which is associated with the precise construction of photographs and the accurate (See Table 3).

Table 3. An adaptation of Kamal al-Mulk's portraits and still lifes and contemporary painters. Source: Author.

				
Kamal-ol-Molk, portrait of Naser al-Din Shah Qajar, 1268s. Source: https://fa.wikipedia.org .	Kamal-ol-Molk, The painter's youth, 1315 s. Source: https://fa.wikipedia.org .	Kamal-ol-Molk, portrait of Anis al-Dawlah, second half of the 19th century. Source: https://fa.wikipedia.org .	Kamal-ol-Molk, the hunted bird, 1312s. Source: https://fa.wikipedia.org .	Kamal-ol-Molk, the cat and the canary cage, 1308 s. Source: https://fa.wikipedia.org .
				
Massoud Kashmiri, untitled, 1395s. Source: https://galleryinfo.ir .	Kamran Yousefzadeh, gardener, 1386s. Source: https://vistaart.gallery .	Shohreh Mehran, untitled, 1388s. Source: https://galleryinfo.ir .	Faridan Ghaffari, Beshqab, 1384s. Source: https://darz.art .	Vahed Khakdan, Mihrab, 1398s. Source: https://tehranaction.com .

Conclusion

In the background of the works of the representation movement in the last two decades, the photograph's presence reveals itself before the painting. Looking at different genres of contemporary representation, from the representation of Tehran's urban spaces (Javad Modaresi, Taher Pourheidari, Bahram Ghonchepour, Iman Afsarian, & Samila Amirbrahimi) to relatively empty interior spaces, from individual portraits (Kamran Yousefzadeh, Masoud Keshmiri, & Shohreh Mehran) to subjects with group portraiture (Amin Noorani, Mehrad Mohebali, & Ahmad Morshedlou) and still life (Vahed Khakdan & Fereydoun Ghaffari), we can compare the dominant view in understanding the concept of space in these works concerning the painterly method (painting order) in European

painting. In the genre of urban landscape painting, the use of distinct and specific edges on the sidelines of the building form, special attention to the fine details of architectural elements (bricks, stones, windows), the maximum use of front views in architecture, composition with closed forms, and not creating depth are the dominant and common features in the works of Kamal-ol-Molk and contemporary representational painting. In the genre of portraiture and social issues, the lack of connection between the figures or the face with the space and the background, the strong presence of the photo and staring at the audience in the portraits instead of referring to reality and delving into psychological qualities, static views, and not using color mass and painterly treatment against observing the reality, present an image of the method of representation in the whole of contemporary Iranian painting, which has no relationship with the creation of the concept of space with painterly quality in the history of European representational art. Although this point in some works and ideas of contemporary painters is somehow associated with the modernist expression of form and its connection with flat surfaces in painting (Javad Modaresi & Bahram Ghonchepour) to become another synthesis, it still rests based on multiple faces and linear approach in Qajar representational painting. The logical intervals of objects, elements, and figures could not show a convincing quality of space in the representational painting of Iran. It seems that the preference for linear over painterly quality (in a way, surface versus depth) in much of the new representation is not simply due to a conscious choice and its preference over other methods but due to the lack of experience of reality and the practice of recording its complexities and the lack of historical experience imposed on the artist. After nearly a century, the foundation burden of representation painting of Iran is still on the painting tradition, which is necessary to understand the current situation and our historical relationship with it.

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