

Original Research Article

Analysis of Iran's Color in the Works of Iranian Painters from 1991 to 2020 (1370s-1390s S.H.)

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Abstract

Introduction: In the field of visual artworks, being Iranian has always been the concern of some artists. It is sometimes depicted with symbolic Iranian elements or elements attributed to Iran that have explicit or implicit implications. In addition to visual elements, color has also played a role as an independent element in representing the concept of being Iranian. However, the problem of this research is: «From an Iranian artist's point of view, what color is a sign of being Iranian, or is it mostly used for this purpose, or do the painters agree on it as an Iranian color?» This issue has been the focus of discussion in other disciplines; however, this research was conducted aiming at identifying the most frequent colors in paintings whose subject was Iran and presenting the answer to the questions «What are the colors used for the concept of Iran in the works of some Iranian painters from 1991 to 2020 (1370s-1390s S.H.)» and «How these colors are used?»

Research Method: This research data was collected using library sources, databases, and articles from reliable scientific journals. The data analysis was done using visual content analysis by collecting the works of Iranian painters from 1991 to 2020 (1370s-1390s S.H.). Accordingly, with the help of color separation software, these works were analyzed, and the most frequently used colors related to Iran were determined and then interpreted.

Findings: In the works they created in the name of Iran or for this concept, according to their technique and method of work, Iranian painters used color in addition to shape to represent the concept of Iran. Considering the three colors used the most in this field, first, the Yellow (Pale Goldenrod-Khaki) range; second, the dark and light Blue range; and third, the Lacquer Red (Crimson-Maroon) range were applied. Also, among the works of 10 examined painters, seven painters, along with color, have used visual elements related to Iran, mainly with a clear implication, which is often a representation of Iran's architectural works.

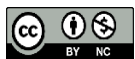
Conclusion: Green, Red, and White are the three colors of the Iranian flag, and they have a symbolic expression to represent the concept of Iran. As the color of Iran, they have been used less by painters and designers. Therefore, in addition to the colors of the Iranian flag, there are other colors in the color palette of Iranian painters, which are referred to as the colors of Iran. Hence, in addition to symbolic elements, the painters implicitly used the color associated with Iran for their visual expression. Also, a type of color correlation has been seen in the works of painters whose visual and symbolic elements of architectural landscapes were the basis of their work.

Keywords

Iranian Color, Painting, Color Frequency, Contemporary Iranian Painters

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Introduction and Problem Definition

In the field of visual arts, the two visual elements of design and color determine the identity of objects, things, and other items, and the artists of this field communicate with their audience through these two elements and according to the context of each subject. One of the subjects that is the basis of the work of artists in the field of image, especially painting, is national and patriotic concepts and themes that are the basis of painters' work in various formats. These themes and concepts include cultural and national values or collective memories, represented by the two mentioned elements. Forms and designs, referred to here as design elements, are usually a combination of iconic, indexical, and symbolic triple signs, while color also has its own function. This element in the introduction of countries usually appears in the form of the color of the flag. However, apart from the color of the flag, other colors are known as national, regional, and native colors due to their frequent repetition. These colors are used informally, with a usually implicit implication as the color of a country. In the field of visual arts, the discussion of color in Iranian works has been examined in other studies; however, based on the research conducted in painting, no sign of it has been found. Accordingly, this research intends to investigate the color associated with the name Iran in the works of some Iranian painters from 1991 to 2020, whose subject was Iran, introduce the color palette associated with Iran of these painters, and then draw conclusions. The main problem of the current research is «According to the Iranian painter, what color is the symbol of being Iranian or for this purpose, it was used more, and the painters agreed on it as an Iranian color». The final result is the answer to the question of what colors are used for the concept of Iran in the works of some Iranian painters from 1991 to 2020 and how they are used.

Research Method

The current research is descriptive-analytical and fundamental. Some research data have been collected using library sources and databases, and others through visual evidence. Due to the fact that many colors are used to create a painting and, in some cases, it is not possible to separate them directly with the eyes, in the selected works, analysis and separation of colors has been done and classified by the authors using «CorelDraw, Adobe Illustrator», and «Color Analyzer» mobile software. It has been tried to select works for discussion that can be distinguished without special tools. The criterion of color measurement was the selection of three dominant colors in the order of the highest level of coverage in the work. In this process, using color measurement software, the three dominant colors that cover the most surface of the artwork are extracted and shown at the bottom of the same work. Some artists have had several works about Iran; from others, only one work has been analyzed. The statistical community of this research is composed of some works of Iranian contemporary painters, which were created from 1991 to 2020 with the theme of Iran. Considering the variety of colors in the paintings, the selection of the desired works is based on the artists who paid attention to Iran in their works and attributed the subject of their work to Iran; therefore, the selection of these works for analysis was based on the name of the desired designer. Most of these painters are well-known people in their field of work or selected from Iranian painting biennials. The method of determining these artists is purposeful sampling, and the samples include «35 works from 10 painters». The result obtained from this research is valid according to the same statistical community, and by examining the 3 colors that had the largest range in the artworks in a pseudo-statistical form,

this result is open-ended. A different result might be obtained by reviewing other works or works similar to these artworks.

Research Background

The most relevant research in this field is the research of «Kolahkaj» (2022), who, in an article entitled «Analysis of the frequency of Iranian colors in graphic posters with the theme of Iran», discussed the nature of high-frequency Iranian colors in Iranian graphic posters, and showed that the most frequent colors associated with Iran were the ranges of «Lacquered Red, bright Yellow, Brick Red, and Turquoise Blue». Some other studies in the middle field of this research are as follows. In an article entitled «Light and color in Iranian painting and Islamic architecture», «Khoshnazar and Rajabi» (2009) examined the opinions of Islamic sages concerning light and color and their influence on painting and architecture and also discussed the role of light and color in Iranian painting. In an article entitled «Semiology of Green color in Iranian culture and art», «Danesh and Khazaei» (2020) discussed the symbolic expression of Green color in Iranian culture and art and analyzed the symbols of this color and its concepts in the culture and art of Islamic Iran. In an article entitled «The status of color in Islamic culture and art of Iran», «Shekari Nayeri» (2003) mentioned the most prominent color and its selection for flags. In an article titled «Colors, intrinsic elements and their functions in Iranian stories», in addition to the concept and apparent meanings of colors, «Irani and Yousefi» (2017) introduced them as expressions of human feelings, emotions, thoughts, and showed that colors have different functions in the narrative texture of stories and divided these functions into categories. In an article entitled «An investigation into the importance, abundance, and distribution of red color in stained glass windows of historical houses in Iran (Case study: 22 examples of stained glass windows circle heads (crowns) in houses built during Qajar dynasty in Tabriz», in the investigation and the place and importance of red color, «Vahdattalab and Nikmaram» (2016) showed that this color has the highest frequency of presence (86.2%) in the center of stained glass windows circle heads (crowns). In an article entitled «Interpretation of semiology of the color based on philosophical foundation Islamic Persian painting», according to Peirce's opinions and the concepts of symbolic signs from his point of view, «Moradkhani and Atighehchi» (2017) examined the colors of Iranian-Islamic painting in terms of their philosophical and spiritual meaning. The mentioned studies have investigated the status and importance of color in Iranian cultural and artistic works. The present research seeks to identify the most frequent colors to represent the concept of Iran in some paintings from 1991 to 2020, which seems to have not been researched in this regard.

Iranian Color

Color has a special status in human life, and its symbolic meanings have always been discussed. Based on these symbolic concepts, the color of the flag of some countries has been formed. The most prominent manifestation of color is its use in the flags of different nations, and each country has chosen a color appropriate to its culture according to its beliefs and values. Like other nations, in Iranian culture, color has also been of interest for a long time, and in some cases, it has played a role as an essential element in the representation of Iranian visual culture. Moreover, the concepts and meanings arising from color have always had their unique role and status in Iranian culture; for example, in Iranian culture, the Green color is known as a symbol of life, happiness, and prosperity, and it is used in various ceremonies and events as a symbol of a bright future and fortune. Also, since the distant

past, this color has been considered a sign of sanctity in Iranian visual culture, and Red and Black colors have been a reminder of the event of Ashura in Iranian Shiite culture. Except for the color of the Iranian flag, other Iranian symbolic colors are divided into occasional colors and general Iranian colors. Occasional colors are often related to Iran's cultural and calendar events, and other colors are related to places, productions, or Iranian products; each of these colors has its own status and is rooted in the visual culture of the pre-Islamic or Islamic periods of Iran. The history of traditional dyeing in Iran shows that Iranians have a particular skill in using color and designs. Before and after Islam, they left valuable works, and with their alchemy, they strengthened the traditional dyeing industry in close connection with other sciences. An example is the prominence of some colors in Iranian architecture, cultural and artistic productions, Iranian calligraphy, and book design, which has made the world recognize Iran with these colors. In some cultures and societies, colors are a reminder of a close connection with the spirit of the people of that society, and part of this bond is produced through common cultural elements. The color communication of societies and the identification of color are realized through arts, industries, and the like. In this context, Iranian painting is one of the manifestations of Iranian culture through which the elements of Iranian culture can be reviewed. According to «Khazaei», «one of the important topics in identifying the culture of human societies is to examine the meaning and status of color in the artistic and literary works of those societies» (Danesh and Khazaei, 2020).

Investigating the Color of Iran in the Works of Iranian Painters from 1991 to 2020

1. Habibullah Sadeghi¹: «Habibullah Sadeghi» is one of the contemporary Iranian painters to whom Figs 1-3, which are about Iran, belong. In this study, two works of his entitled «Iranian Spring» and one of his works entitled «Iranian Garden» have been selected. In his religious paintings, he often used Yellow and Blue colors. These two colors and their mixture, i.e., Green, are essential in mysticism. In the three works of this painter, it seems that the color carries the implicit meaning of the work, and the design without specifying a particular symbol or element was of secondary importance or at least had an implicit function. The colors in this artist's works are highly borderless and mixed. Due to the nature of painting, colors often have no borders or boundaries. Since the mixture of several colors is used in painting to create the work. It is impossible to identify the dominant color in the work and separate it like most graphic works. Using the color detection software, three colors were extracted from each work in the order of the largest color range. They are marked at the bottom of each image. In the works of «Sadeghi», whose theme is Iranian spring and garden, the color is naturally in line with the concept of the works, which is spring and garden. Based on the combination of colors in Sadeghi's works, three colors with the highest level of use in his works are shown in Fig 4.



Fig 1. Habibullah Sadeghi, entitled «Iranian Spring».
Source:<https://sadeghi.gallery/images/works/paintings/0019.jpg>



Fig 2. Habibullah Sadeghi, entitled «Iranian Garden».
Source:<https://sadeghi.gallery/images/works/paintings/0023.jpg>



Fig 3. Habibullah Sadeghi, entitled «Iranian Spring».
Source:<https://sadeghi.gallery/images/works/paintings/0010.jpg>



Fig 4. Habibullah Sadeghi, the range of dominant colors extracted from the works of Habibullah Sadeghi. Source: Authors.

2. Jalal Shabahangi²: Jalal Shabahangi is a creative and stylish landscape painter of plains and deserts. He is one of the leading masters of contemporary painting and graphic art in Iran. Shabahangi's paintings are the visualization of pristine nature from the motherland. The theme of desert landscape and space is one of the specific and distinguishing elements of Shabahangi's works. The mountains and deserts of Iran can be seen in his works, which present a new experience of the desert to the audience, and the viewer can easily understand these works. Even though Shabahangi is fond of nature, the color and flat surfaces of his works distinguish him from nature painters, and by connecting to the graphic space, he draws the canvas of painting to the world of modern illustration. He created these works with a modern mentality but without complexity. The desert is beautiful and transparent in Shabahangi's works. For this reason, it is felt that it has a connection with Iranian painting. Light and color are essential features of conveying feelings to the audience of his paintings. Figures 5-9 are examples of dominant colors in the works of this artist. The two Figs 5 and 6 of this artist seem to be night or morning pictures of the desert, in which the predominant

color is Blue and the related color ranges. In Fig 10, the color palette used by this artist is depicted in the order of the highest level of color in these works. In his works, he has used colors of the same range that are close to each other, which has resulted in a pleasant combination of colors and their effectiveness. The colors used by Shabahangi are ranges of transparent Blue, Orange, and Crimson colors. Color separation in these works is easily possible without the need for special tools.



Fig 5. Jalal Shabahangi, «Without Name». Source: <https://galleryinfo.ir/Artist/fa/1219>



Fig 6. Jalal Shabahangi, «Without Name». Source: <https://galleryinfo.ir/Artist/fa/1219>



Fig 7. Jalal Shabahangi, entitled «Mystic Hills». Source: <https://galleryinfo.ir/Artist/fa/1219>

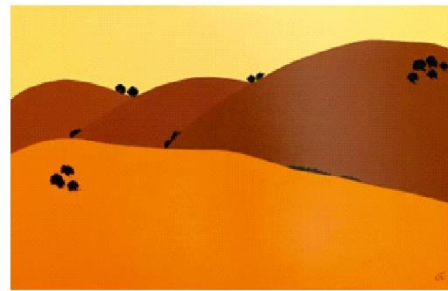


Fig 8. Jalal Shabahangi, «Without Name». Source: <https://galleryinfo.ir/Artist/fa/1219>



Fig 9. Jalal Shabahangi, «Without Name». Source: <https://galleryinfo.ir/Artist/fa/1219>



Fig 10. Dominant colors, used in Jalal Shabahangi's works. Source: Authors.

3. Parviz Kalantari³: Parviz Kalantari has shown his interest in colors since childhood and initiated a new period in his artistic life by starting cob (kāhgel) paintings in 1974, which he has continued until today. His paintings are a symbolic expression of the life of desert people. His infatuation with desert architecture is prominently visible in his works. In most of his works, he depicts rural and native spaces and symbols. In Kalantari's works, the appearance and landscape of the village can be found everywhere, and the same vivid and rich colors of rural and nomadic life can be seen in them. Soils, deserts, cultural signs, and Iranian identity are reflected in these works (Qarabaghi, Mirshkaraei, Sabahi, & Mojaba, 2009, 9). Figure 11 of Kalantari, which belongs to the collection of «Nights» and was created in the last years of his life, is a nighttime picture of architectural space with a blue color, which covers the entire space and is reflected in the cob surfaces of the houses. Although the Blue is sometimes a reminder of sorrow and sadness, Kalantari has created the most significant contrast in work by using the play of light and shadow and its reflection in blue tones and spots of Orange colors as a complementary color. Also, by reducing the intensity of the cold colors, he has shone the light of hope, life, vitality, and dynamism through the doors and windows of this imaginary city. In the «Saqakhaneh» work, the complementary colors of Green and Red have created a kind of contrast, which completed each other by placing them together and creating movement (Fig 12). Kalantari has used Red, Orange, Green, Blue, etc. colors in these works, but his palette consists mainly of Khaki and Pale Goldenrod colors. In general, he uses mainly Pale Goldenrod and Cream, which is implicitly known as the «Iranian» color (Figs 13-17). The dominant color palette of Parviz Kalantari's examined works can be seen in Fig 18.



Fig 11. Parviz Kalantari, «From the Night Collection».
Source:<http://tajasomionline.ir/Artist/Parviz-Kalantari>

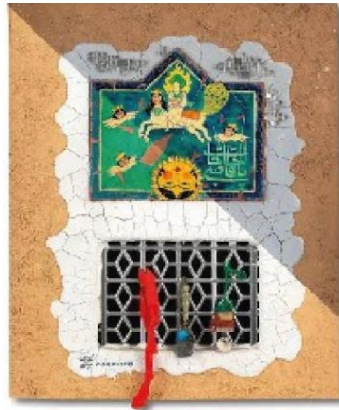


Fig 12. Parviz Kalantari, entitled «Saqakhaneh».
Source:<http://tajasomionline.ir/Artist/Parviz-Kalantari>



Fig 13. Parviz Kalantari, entitled «Desert».
Source: <http://tajasomionline.ir/Artist/Parviz-Kalantari>

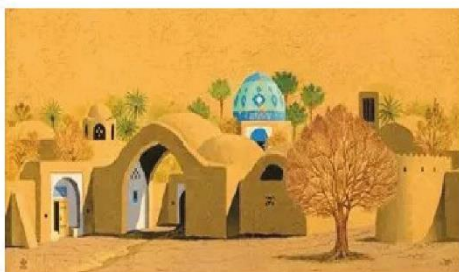


Fig 14. Parviz Kalantari, «without name».
Source: <http://tajasomionline.ir/Artist/Parviz-Kalantari>



Fig 15. Parviz Kalantari, «without name».
Source:<http://tajasomionline.ir/Artist/Parviz-Kalantari>



Fig 15. Parviz Kalantari, «without name». Source: <http://tajasomionline.ir/Artist/Parviz-Kalantari>



Fig 16. Parviz Kalantari, entitled «Ancient». Source: <http://tajasomionline.ir/Artist/Parviz-Kalantari>

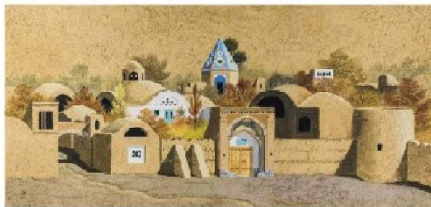


Fig 17. Parviz Kalantari, entitled «Abadi». Source: <http://tajasomionline.ir/Artist/Parviz-Kalantari>



Fig 18. Color summary of Parviz Kalantari's works. Source: Authors.

4. Jamal Tabasinejad⁴: Jamal Tabasinejad is one of the well-known Iranian painters and artists who has been the creator of three thousand years of architectural art of this land, and his works remind the memories of Iranian art and architecture. Tabasinejad, with his studies on the works and masterpieces of Iran's past, including architecture and other areas, has been trying to make the precious Iranian heritage alive and lasting with an artistic approach for our country's present and future people. He has painted many historical places in Iran, including regions such as (Azerbaijan, Kerman, Isfahan, Kashan, Yazd, etc.). He has established the symbolic elements that are the basis of Iranian architectural structures, pre-Islamic and post-Islamic periods, with Iranian colors, and confirmed their belonging to Iran. Also, he has shown a clear sign of being Iranian in these works. Figure 24 is the color palette of this painter, which shows a combination of Orange, Pale Goldenrod, and Blue color ranges.



Fig 19. Jamal Tabasinejad, «without name». Source: Tabasinejad, 2003, 78-117.

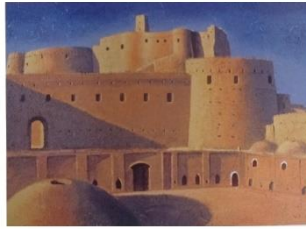


Fig 20. Jamal Tabasinejad, «without name». Source: Tabasinejad, 2003, 78-117.

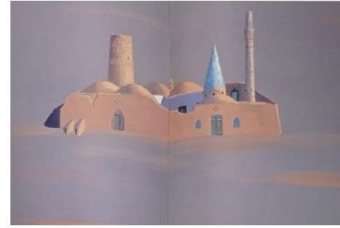


Fig 21. Jamal Tabasinejad, «without name». Source: Tabasinejad, 2003, 78-117.

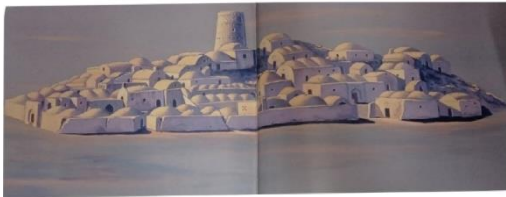


Fig 22. Jamal Tabasinejad, «without name». Source: Tabasinejad, 2003, 78-117.



Fig 23. Jamal Tabasinejad, «without name». Source: Tabasinejad, 2003, 78-117.

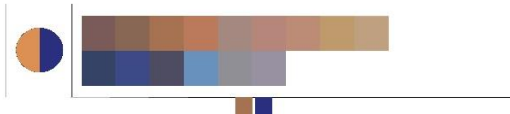


Fig 24. The range of colors obtained from the works of Jamal Tabasinejad. Source: Authors.

5. Zahra Nazari⁵: Zahra Nazari is also one of the painters who has painted works with the theme of Iran (Fig 25-30). In these paintings, design elements such as architectural forms are designed with abstract and fluid lines. Nazari was inspired by the spectacular buildings and monuments of the Safavid dynasty in Isfahan, such as the Shah Mosque, Aali Qapu, and its music hall. In her works, designs of arched passageways, niches, arches, latticework, and shamsa with broken shapes are combined. Her paintings are mainly from her imagination; however, detailed architectural elements are also used in her works. In addition to visual elements and architectural forms, in Fig 31, the most used colors for the subject of Iran in her works are shown. The ranges of Blue and Pale Goldenrod (Khaki) and Lacquered Red (Crimson-Maroon) are the dominant colors of this painter's color palette.



Fig 25. Zahra Nazari, entitled «Study of 17th Century Iranian Architecture». Source: <https://galleryinfo.ir/Artist/fa/22552>



Fig 26. Zahra Nazari, entitled «Iranian Market». Source: <https://galleryinfo.ir/Artist/fa/22552>



Fig 27. Zahra Nazari, entitled «Iranian Garden». Source: <https://galleryinfo.ir/Artist/fa/22552>



Fig 28. Zahra Nazari, entitled «Shabaneh view of Iranian houses». Source: <https://galleryinfo.ir/Artist/fa/22552>



Fig 29. Zahra Nazari, entitled «Blue Interior Space». Source: <https://galleryinfo.ir/Artist/fa/22552>

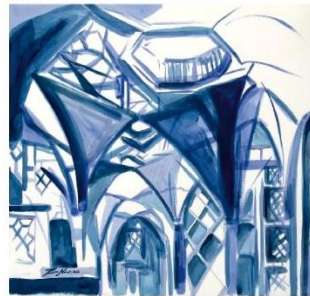


Fig 30. Zahra Nazari, entitled «Study of 17th Century Iranian Architecture». Source: <https://galleryinfo.ir/Artist/fa/22552>

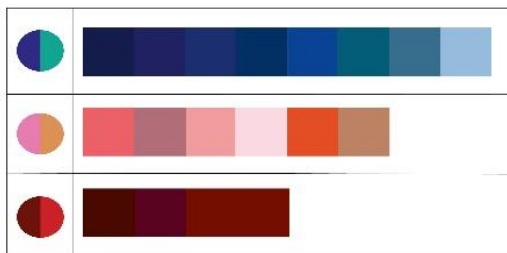


Fig 31. Blue, pink, crimson, and orange color ranges are the dominant colors of Zahra Nazari's works. Source: Authors.

6. Seyed Jamaluddin Khoraminejad⁶: Another Iranian painter interested in the subject of Iran is Seyed Jamaluddin Khoraminejad; a painter who started watercolor in a realistic style from childhood. In his works, he has depicted buildings, landscapes, people, clothes, and customs of different regions of Iran. He created all his works with watercolors. The subjects of his paintings are often architectural works and natural landscapes of Iran. The colors of the works are vivid and bright colors based on the watercolor technique (Fig 32-36). Due to this artist's loyalty to actual landscapes, the blue color of the sky and the Blue of religious buildings are the dominant colors of his works, and ranges of Pale Goldenrod (Khaki) colors are widely used based on what can be seen in Fig 37. He has shown his art with watercolor in all his works, which are mostly related to the pilgrimage tourism sites of Iran. Here are 5 of his works selected for color separation. It is also possible to analyze the color of his works visually. In these works, Blue is always visible more than other colors.

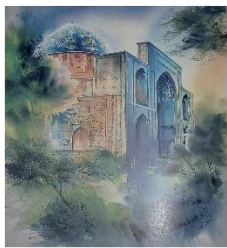


Fig 32. «No Name». Source: Hosseini, 2008, 20.

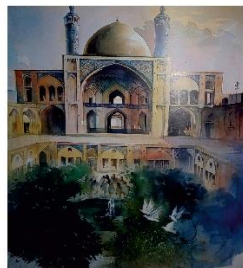


Fig 33. «No Name». Source: Hosseini, 2008, 20.

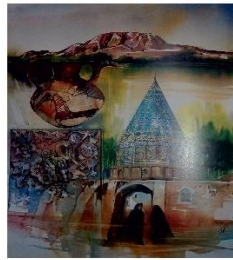


Fig 34. «No Name». Source: Hosseini, 2008, 20.

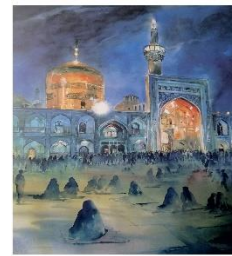


Fig 35. «No Name». Source: Hosseini, 2008, 20.



Fig 36. «No Name». Source: Hosseini, 2008, 20.

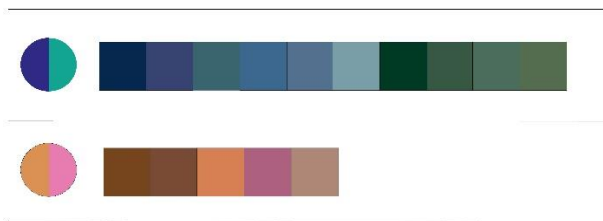


Fig 37. The color range of Khormenejad's works in four colors of blue, turquoise, orange, and pink. Source: Authors.

7. Other Works of Iranian Artists with the Theme of Iran: Some other Iranian artists have had work about Iran, some of which have been analyzed below. Figures 38-41 are selected works of 4 Iranian painters named «Mahmoud Samandarian⁷», «Hasan Soltani⁸», «Iran Dorudi⁹», and «Abbas Rostamian¹⁰». The dominant color of the work of Samandarian is blue (Fig 38). The dominant color of Soltani's works is light Pale Goldenrod, and the dominant visual element of his work is movement, which connects the components of this work with a diverse rhythm of symbolic aspects of Iranian architecture (Fig 39). The two

dominant colors of Iran Dorudi's work are Pink and Blue (Fig 40). The two dominant colors in Rostamian's work, which depicts the traditional Iranian space with a sense of rural life, are Pale Goldenrod (Khaki) and then Gray (Fig 42).



Fig 38. Mahmoud Samandarian, entitled «Iranian Painting». Source: Visual Arts Development Center, 1992, 64.



Fig 39. Seyed Hasan Soltani, entitled «Iranian Links». Source: Visual Arts Development Center, 1992, 64.



Fig 40. Iran Dorudi, entitled «Iranian turquoise», source: Visual Arts Development Center, 1992, 64.

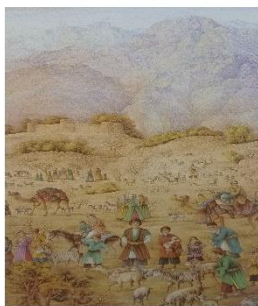


Fig 41. Abbas Rostamian, entitled «Traditional Iranian Life». Visual arts development center, 1992, 56.



Fig 42. The dominant color of the palette, 4 examined painters. Source: Authors.

Discussion and Analysis of Findings

By sampling the three dominant colors of each artist's collection of works or each artist's work separately and comparing them with each other, and by collectively categorizing the range of colors close to each other, three colors have been indexed according to the frequency of use of each artist in Diagram 1. This diagram shows the frequency of use of each color with numbers from 0 to 100. In the selected works of Habibullah Sadeghi, the three dominant colors of his works are light Blue, Green, and then a light range of Pale Goldenrod (Khaki). The reason for using green in Habibullah Sadeghi's works is the theme of garden and spring and the image of flowers and plants. In these works of Habibullah Sadeghi, there is no clear and well-known symbol of Iran, implicitly or explicitly. In several works related to Iran, Jalal Shabahangi, who has a graphic approach to painting, uses the dominant color Blue, which seems to be the reason for the night's color and the skyscapes of some of his works. After that, the dominant color of Shabahangi's works is the Orange

(Iranian desert) and Pale Goldenrod (Khaki) range. In addition to color, Jalal Shabahangi has strengthened his work with the symbolic and graphic concept of the Iranian desert. In the works of Parviz Kalantari, the dominant color ranged from light Brown to Yellow, Pale Goldenrod (Khaki), and then Blue. Parviz Kalantari, known as a painter of soils and deserts, has made his works consistent with the symbolic elements of the rural deserts of Iran. The dominant colors of the works of Jamal Tabasinejad, who has expressed himself from Iran by drawing places from ancient Iran and architectural elements, have been ranges of Pale Goldenrod-Khaki and then Indigo Blue. In the works of these three painters, whose works are representations of the desert of Iran, a kind of form and color solidarity can be seen. The dominant colors of Zahra Nazari's works, which use symbolic elements and Iranian architectural forms, are dark Blue, Pink, and then a range of Lacquer Red (Crimson-Maroon). The Iranian color palette of Jamaluddin Khorminejad's works, which is also a representation of Iranian places in a different way, is somewhat similar to the palette of Jamal Tabasinejad. It seems that the Blue color of the sky has been influential in the similarity of the color palette of these two painters.

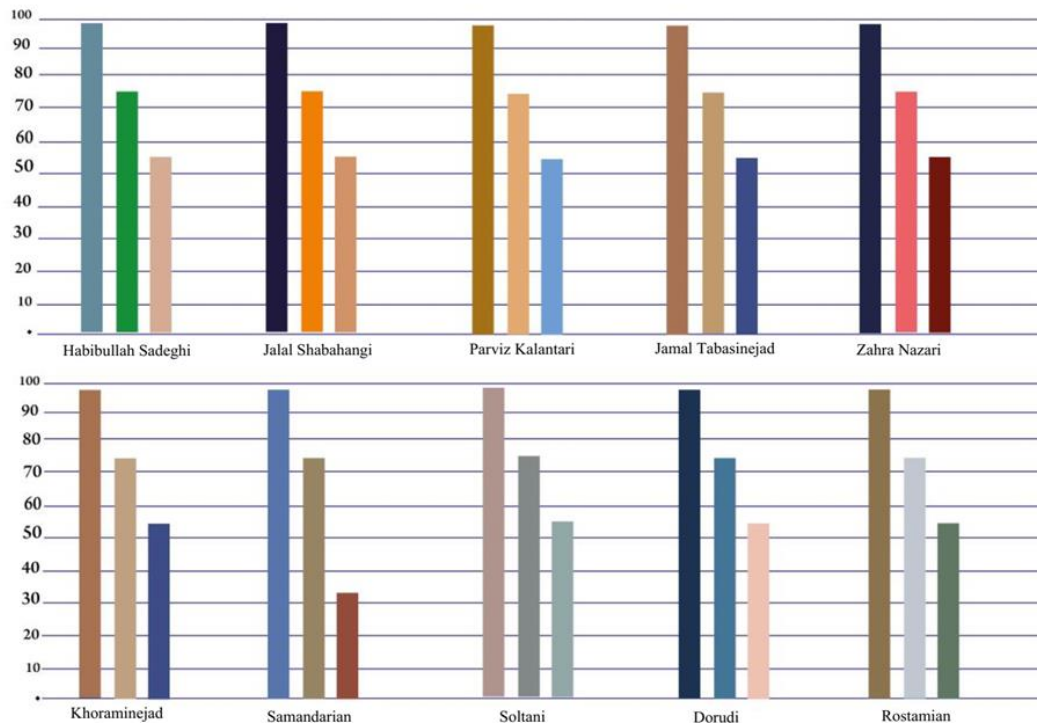


Diagram 1. Comparison chart of three dominant colors used in the examined works. Source: Authors.

In the single work of Mahmud Samandarian, which does not have a tangible symbol of Iran, the dominant color is light Blue, a range of Khaki, and then Crimson. Seyed Hasan Soltani's work links the dominant element to the architectural symbol. The dominant colors of this painter's Iran-themed work are a range of light Khaki colors towards Purple, Gray, and light Violet. In Iran Dorudi's work, two light and dark Blue ranges and a range of light Pink are three dominant colors. In Abbas Rostamian's work, a range of dark Khaki colors, Blue to

Gray, and a range of Green colors dominated the work. In addition to the Iranian elements that were seen among the works of 7 out of 10 artists, the dominant color used by these artists for the concept of Iran is first the range of Pale Goldenrod (Khaki), Blue, and then a range of Lacquered Red (Crimson- Maroon). Also, to examine the accuracy of the data, another measurement was done collectively from the three dominant colors of 35 works, and "Color Analyzer" mobile software was used. Results similar to the findings above were obtained (Fig. 43). In total, by summing up the percentage of different colors, the percentage of using the Pale Goldenrod (Khaki) range in the works of Iranian painters is more than 30%, the Blue color range is more than 20%. The Lacquer Red range (Crimson-Maroon) is more than 12%. The rest (about another 35%) included other colors (Fig 44). These results agree with most of the descriptions of Diagram 1 of Iranian colors with a slight difference. The findings of this study are similar to Kolahkaj's research, which was conducted in the field of graphics; however, the weight of colors is different. In Kolahkaj's research, first, Lacquered Red color range (Crimson-Maroon), second, Pale Goldenrod, and then Turquoise were the most used colors in the context of the graphic work for the concept of Iran, and the dominant Yellow of that research was light Yellow towards Golden color; in contrast, in this study, the importance of Yellow, Pale Goldenrod (Khaki), to express the concept of Iran for painters was higher. Also, in this study, the Indigo Blue and light Blue, which was used in the second degree, is different from the Turquoise color of Kolahkaj's research, which seems to be caused by the use of sky Blue color and also the use of night color in painters' works.

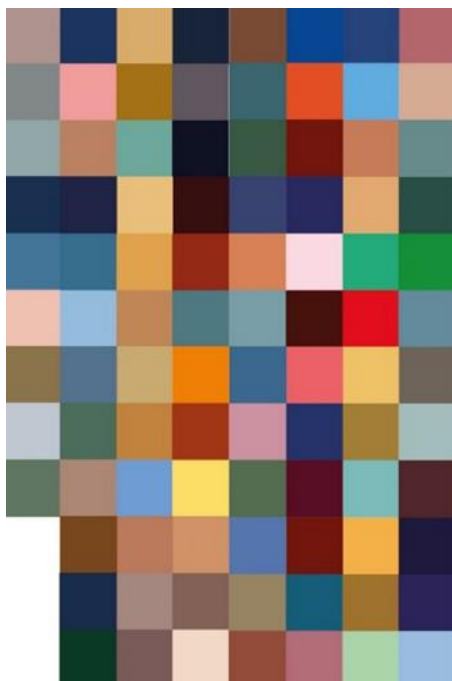


Fig 43. The three dominant colors obtained in 35 reviewed works and their aggregation.
Source: Authors.

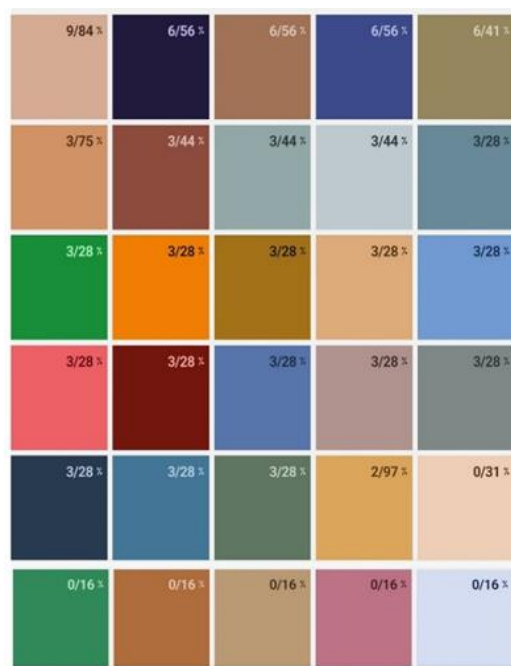


Fig 44. Analyzing the colors of Fig 43 based on the percentage of colors with «color analyzer» software and summing up their numbers and color percentage.
Source: Authors.

Conclusion

The following results were obtained after examining and measuring the colors related to Iran in the works of painting with the theme of Iran. The three colors used the most in the subject area are the Pale Goldenrod (Khaki) range, the dark to light Blue range, and the Lacquered Red range (Crimson-Maroon). In addition, the weight of applying Lacquered Red has no significant difference with the next color, which is from the group of colors of the Green range. According to what has been said, Iranian painters have used colors related to Iran in the field of painting according to its nature; however, it seems that the importance of faithful representation of natural elements has prevented painters from paying attention to flat colors with clear boundaries. Also, among the works of 10 examined painters, seven painters have used visual elements related to Iran along with color, which is often the representation of architectural works. Therefore, in addition to symbolic elements, the painters implicitly used the color associated with Iran for their visual expression. Moreover, among the painters whose visual and symbolic elements of Iran's architectural landscapes were the basis of their work, a kind of color correlation has been seen in their works. Accordingly, it can be said that the three colors are Pale Goldenrod (Khaki), Blue ranges, especially Iranian Turquoise, and light and dark-Blue ranges, such as those seen in the tiling of Iranian buildings, and also Lacquered Red, which Iranian graphic designers and painters have used an unwritten agreement as the concept of Iran in their works, can be considered as the symbolic color of Iran. The way of using these colors, according to the technique and style of the painter, was along with the symbolic elements such as the architecture and nature of Iran, which were often related to them. The result of this study is significant because the colors Green, Red, and White, which are the three colors of the Iranian flag with a symbolic expression to represent the concept of Iran, as the color of Iran, have been used less by painters and designers. Therefore, in addition to the colors of the Iranian flag, there are other colors in the color palette of Iranian painters, which are referred to as the colors of Iran.

Author Contributions

The first author proposed this research, and the second author collected primary documents and descriptions. Also, the first author has reviewed and approved the analysis of the results and the final draft and manuscripts.

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Conflict of Interest

The author (s) declare that there are no potential conflicts of interest related to this research, in writing, and publication of this article

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Appendix

1. Habibullah Sadeghi, painter, born in 1957, died in 2023.
2. Jalal Shabahangi, a graphic artist, born in 1935 and died in 2023.
3. Parviz Kalantari, painter, born in 1931, died in 2016.
4. Jamaluddin Tabasinejad, a painter born in 1954.
5. Zahra Nazari, painter and sculptor, born in 1979.
6. Jamaluddin Khoraminejad, painter, born in 1955, died in 2012.
7. Mahmoud Samandarian, painter, born in 1963.
8. Seyed Hasan Soltanizadeh, painter, born in 1964.
9. Iran Dorudi, painter, born in 1936, died in 2021.
10. Abbas Rostamian, painter, born in 1959.

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