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TÍTULO: Expresión y paisaje en obras de pintores y fotógrafos iraníes con enfoque abstracto.

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RESUMEN: Al evaluar el paisaje en la fotografía y pintura contemporánea de Irán, se han tenido en cuenta diferentes enfoques. El presente estudio enfatiza en la sincronización del escenario con el modernismo en Irán, que ha pasado por etapas continuas de afición, repetición hasta llegar a la duda, y luego la crítica. Los resultados del presente estudio a través de métodos descriptivo, histórico y analítico mostraron que los pintores y fotógrafos iraníes después de las décadas de 1920 y 1930 han tenido la capacidad de analizar la naturaleza y pasarla por la repetición (desde el oeste) filtrar y alterar la vista y la escena en los años 1970 y 1980.

PALABRAS CLAVES: paisajes, pintores, fotógrafos, abstractos.

TITLE: Expression and lanscape in Iranian painters and photographers' artworks with the abstract approach.

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ABSTRACT: In assessing the landscape in contemporary photography and painting in Iran, different approaches have been taken into account. The present study emphasizes the synchronization of the scenario with modernism in Iran, which has gone through continuous stages of hobby, repetition, until reaching doubt, and then, criticism. The results of the present study through descriptive, historical and analytical methods showed that Iranian painters and photographers after the 1920s and 1930s have had the ability to analyze nature and pass it through repetition (from the west) filter and alter the view and the scene in the 1970s and 1980s.

KEY WORDS: scenery, painters, photographers, abstract.

INTRODUCTION.

Statement of the problem.

Scenery in Iran has been founded initially in the Safavi era as the foreignization method and was spread after objectifying and describing the aesthetics in the Qajar era, and then, with infiltration of modernism and introduction of artists with modern western movements, the scenery has become a field for structural and formal experiences.

With invention of photography, the artistic experiences of artists have entered a new phase and after its evolutions, the Iranian artists were influenced as well. Painting has entrusted the effort for accurate copying of exact nature to photography and itself looked into finding modern expression ways and facilitations for describing an excelled truth.

After the initiation of photography, no artists with some exceptions could not be still successful in his/her work without having a portion of knowledge about this modern media; no photographer also could accomplish his/ her work without acknowledging other visual arts. So, it seems that the effectiveness of nature in works of photographers and painters was aroused by a common view but with two different expression and portrayal.

The concept of nature is based mostly on beliefs and views of the artists. Therefore, from this point of view, the nature is not necessarily a representation of natural landscapes, but also a general term which is created in the mind of the artist.

Scenery in Iranian art has been accompanied with some changes and has had special principles which has been different according to each period, and in a general view, we could mention four time eras for the scenery art in Iran which are as follows: 1- Scenery in the late Qajar Era, 2- Scenery in the Pahlavi era with a modernist view 3- Scenery after the Islamic revolution (the revolution era and the imposed war) and, 4- Scenery in the digital era (the beginning of the 1970's until the midst of 1980's).

In the present study, the necessity of artists' effort in the cycle of scenery evolution and the rate of effort to the vocabulary of observation and its reflection in increasing the knowledge and change of this viewpoint is important. Hence, the relation between artist's view and the landscape concept and the modern thought to it and the matter that how much the artists have had a role in alteration of the view would also be evaluated. And of course, expression of some concepts such as the concept and metaphor of the text in the image is also emphasized in both areas and the unknown and dim aspects according to the variables (which includes a significant number of Iranian artists) would be revealed.

Suggestion of a main question and a secondary question and responding to both could be the solution to the present study. Based on the foretold matter, the main goal of the present study is set to acknowledge the relation between evolution of artists' thoughts to the scenery in the contemporary era in Iran and its secondary goal is that with evaluating their artworks in the scenery area in the recent decades, point out new structural experiences from the foretold areas' artists.

DEVELOPMENT.

Research questions.

- 1- How have the Iranian contemporary artists viewed the scenery and altered it?
- 2- How have the Iranian artists and by what scenery have symbolized the nature in their works?

Literature review.

According to the consistency of the author via websites and visiting certified university centers abroad, in terms of the views to scenery in Iran's painting and photography majors, there has not been a foreign research so far.

- Bahram Ahmadi (2013) in an article titled as a review on Qajar era's photography and its effect on painting asserts that in the midst of the Qajar era with support from the court, photography was the superior artistic language; in such conditions, painting was influenced by the photography by a major rate. The painters used photography and photographs for creating their own paintings and hence, a competition between the photographers and painters was started in capturing the smallest details. Following this, in the first painting schools, the realistic painting principles and rules was taught and the apprentices copied the works and images of the renaissance European artists with lithographical and photographic artworks; the approach in which kamalolmolk have had a key role. Since then it was believed that a good painting must be the same as a photograph. A belief which lasted for many years in Iran.
- Maryam khalilzade moghadam in an article titled as the scenically approach in kamalolmolk's artworks in the art month book, number 167, june 2012, has made the effort to present kamalolmolk's efforts facing the Iran's culture and art which has resulted in alteration of painting arts in different aspects briefly and as one of his work's formation characteristics to evaluate part of his art in the scenery area as a taboo breaking and passing a traditional view and custom in creation of artworks.

Materials and methodology.

The method used in the present study is descriptive analytic, data collection is of library method, and also for completion of the chapters' subjects the effort was made to analyze the scenery art's principles in the Iranian painting and photography in four different historical eras, and then, to evaluate its systematic structure and its alteration route from the viewpoint of the artists. According to our point, the type of the present study is goal-oriented and not artist-oriented, hence the mentioning of the names and artworks of numerous artists has been repressed, and in order to evaluate the artworks, only the significant artists' works has been used.

Theoretical principles.

Landscape and scenery have started existing when there was a distance made between the human and the nature which were used as the major subject of scenery. Meaning that, the confirmation of scenery and landscape idea belongs to the situation of after alienation with the nature; meaning the time that an exterior viewpoint and with a distant to the nature was formed. Each landscape which has had human interference or not, prior to being a subject of an artwork is a raw material which the artist should form it. Based on the foretold matter, when we see a thing, we form it in prior and we describe it. Perhaps, the landscape would never be represented in the photography or painting frame; though when we shape the earth as a scenery; then, we can say that an important occurrence has happened.

The taste of painting or photographing a part of the earth is aroused in our minds and we call the result as painting or photography. But the artistic recording of natural landscape does not mean that the earth has become a scenery. Even though we are an artist or not, we have done the alteration process in our minds for centuries. This habit is part of the human relations' history with his/ her surroundings and the visual representation of the scene has had a leading role from the first beginning in this relation. In this chapter of the present study the effort was made to define landscape

and scenery and also different viewpoints about the scenery area and also the nature's relation from the manner of different religion viewpoints and also the effective factors on the scenery process in Iran is evaluated.

Based on the moein dictionary for lanscape, there lies two meanings: a) view, sight b) place of viewing (moein, 2002: 4398).

Lanscape is described in the dehkhoda dictionary as follows: place of viewing, whether pleasant or not and anything which is viewed and it located in the looking location, is lanscape, location of view and viewpoint (dehkhoda, 1954: 1292).

The lanscape word, is used in the common vocabulary books with such similarities: view, viewpoint, sight point and sight spot and also in the Amid dictionary, the concept of lanscape is described as follows: a) location of viewing and sighting b) what is occurred before the eyes (Amid, 1964: 1126).

It should be noted that in the Persian language, the lanscape word is equivalent to landscape word which is not suitable for this concept and vocabulary such as view, viewing, landscape painting/ photography, etc. are all equivalents for this word. This meaning does not apply to any one of its cultural, natural and social characteristics of it and does not intimidate any one of them. The landscape word in the Persian language is a vague word for the experts and implies the surroundings and perspective (seyed kalal, 2012: 18).

The appearance of photography and spreading its different methods in Iran has happened with a 3-year difference with its appearance in France. The photography industry on sensitive paper was founded in 1839 and glass plaques was invented for photography in 1841 and according to the historical facts, this invention and its complete equipment has reached the king of Iran as a gift after 2 or 3 years of its invention (afshar, 2000:18). The photography industry has had a significant expansion with the creation of social media. In different court art forms in Iran, a type of continuity

in utilization of some concepts and principles including custom appliance is visible. This continuity has resulted to alteration of ranks and customs to the principal rules in the ranked Iranian visual custom. The hypotheses asserts that the evolutional process of photography in court atmosphere has caused the phenomenon in the arrangement of individuals, from the court protocol with organization of postures in Iranian sculptures and pursuing this matter in a similar representation in pictures from the Naseri era.

The difference aspect of landscape in Iranian contemporary painting and photography

Table 1: difference aspect of landscape in Iranian contemporary painting and photography

(resource: author)

Late Qajar era until 20's		20's to 50's		50's to 70's		70's to midst of 80's	
Photography	Painting	Photography	Painting	Photography	Painting	Photography	Painting
Landscaping with the goal of documenting and depiction of different areas in Iran, the geographical and climate status, different court ceremonies, hunt and king's trips. Landscaping as a secondary major in portraying images in anthropological and architectural fields	Landscaping with the European naturalist tendency in order to portray the nature's beauties. Landscaping with replication of nature's beauties under the influence of impressionist belief.	Prevalence of landscape imagery and beautiful perspective among amateurs with the entrance of simple, small and cheap cameras. Replication of raw nature and repetition for creation of images from the Iran's beautiful nature and prevalence of urbanized images. Prevalence of landscape and nature imagery for magazine covers.	Landscaping with the view with modern European schools and examining different methods from impressionism until cubism and imaginations of surrealism and abstract formations. Landscaping in painting with criticizing the west and turning to the Iranian identity subject and its reflection in Iran's contemporary painting.	Creating landscaping and nature artworks with the tribal and anthropological subjects. Prevalence of photography book publications from the Iran's nature perspectives. Reaching photography education to higher levels of education and placing natural photography as one of the photography major. Tending to modern photography	Creating symbolic artworks with emphasis on Islamic and theological aspect in landscaping. Artist's approach to concepts such as: identity, tradition and modernism in art. Antibes with modernist painting and western abstract in the landscaping art	Start of postmodernism in landscape and nature photography. Development and prevalence of digital photography and creation of different photography websites in the area of landscape images and landscapes from the nature. Prevalence of conceptual and creative photography by youngster, educated and modernist photographers. Lack of creational	Modernism's readout in landscape and nature painting. Development and prevalence of painting fairs and galleries in the area of landscape and nature. Rapid expansion of modernist painting especially abstract painting from the youngster painters

			Evading the replication of nature and repetition in creation of abstract artworks based on mind experiences.			criticism to the nature and landscape photography process. Daily prevalence of professional photography books in the area of landscape and nature	
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Late Qajar era until 20's	20's to 50's	50's to 70's	70's to midst of 80's
Portraying natural landscapes and perspectives as an order by the court. Landscaping with the realist and replicating approach. Adding brief detail and description of the portrayed locations	Accepting modernism in the modernist application and banning traditional and old foundations and following the western culture. Landscaping in order to portray the beautiful landscapes and perspectives. The start of criticizing wave about landscapers' works in press Holding fairs about landscape and nature	Appearance of political tendencies in the landscaping art. Appearing social and realistic arts and its combination in photography and painting. Placing the revolutionary and religious art instead of aesthetic arts in landscaping	Globalization process through familiarizing with technology and electronic communications. Development of visual spaces, cheering and supporting the formation of NGOs

Table 2: common aspect of landscaping in Iran's contemporary photography and painting (resource: author).

CONCLUSIONS.

Based on the foretold data:

1. Scenery was formed in Iran meaning the representation with a repetition thought and the modernism era was started with fondness of the west and repeating them. Confrontation of classic painters with modernist painters caused criticism and eventually the omission of the classic method and based on this, the modernist landscapers was set to find a new method.

2. The modernist landscapers' experiences were integrated with imagination and search for the lost identity. In other terms, in the copying from European modernism, first it was repeated and then it was edited.
3. The artist has prosecuted the three approaches of fondness, repetition and criticism and eventually the systematizing of landscape structure and the foretold approaches have caused the evolution of landscape.
4. With the protest of some artists such as jalal al ahmad, have caused an independent world from replication and concepts such as identity and return to customs. The reflection of this change of thought caused the creation of landscapes which did not intend to record replication.
5. The landscaper after the Islamic revolution did not intend to record replication or a bed for structural or fundamental experiences no more but found the landscape as a field for symbolism and the nature's elements as a symbolic conceptual expression.
6. In the fourth period, the artist's approach to the nature was not rare landscape but it changed to urban landscapes. The artist is facing the imbalance between the modern and traditional basis and the landscaper in this period is after expressing meaning and metaphor from the nature. The artist intends to express the modernism again and the concept of modernism has created an unbreakable bond with urbanization.
7. In the 60's and midst of 70's we face with tribal photography until the point that the landscape photography in that period is limited and innumerable. The audience is still facing a descriptive view from the photographers in showing the economic-social status of the society in different parts of Iran. In the manner that the landscape and the nature would enter the picture's frame. The photographer intends to transfer his thought and mind concerns to the audience through portraying landscape and nature. In these terms, he/she doesn't take photographs from every landscape or angle.

The important point, we could assert about photography and photographer's view is that until this decade, the self-returning concern did not exist in addition to deep cultural thoughts and determining the rate of identification and the rate of transition to landscape and analytic study in the nature is reflected poorly. Perhaps one of the main reasons is the lack of historical background of independent photography in Iran. But in the 80's with appearance of a few Iranian photographers, the path for evolution of Iranian landscape and nature with a deep viewpoint was smoothed and photographers same as Iranian painters with affectivity from the Iranian society's cultural elements and intelligent effect from the western art's alterations, some visual patterns are adapted and were viewed with a new method. Perhaps through the last decades, the alteration of view to landscape and nature is more sensed in painting rather than photography but the truth is that even though the professional photographers have a limited number but have found their path for evolution and a deep view.

8. In total, landscaping in Iran would resume a type of subject coordination with social and political content and this shows the tendency of artists to the unity of form and content.

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