

Persian translation of this paper entitled:  
تأثیر هنر مینیمال بر طراحی پوستر در ایران  
is also published in this issue of journal.

## The Impact of Minimalist Art on Poster Design in Iran\*

Seyedeh Sarveh Naderi<sup>\*\*\*1</sup>, Einnodin Sadeqzade<sup>2</sup>, Fariba Shapourian<sup>3</sup>

1. M.A student In Visual Art, Faculty of Architecture & Urban Planning, Shahid Rajaei University, Tehran, Iran.
2. Assistant Professor of Faculty of Architecture & Urban Planning, Shahid Rajaei University, Tehran, Iran.
3. Assistant Professor of Faculty of Architecture & Urban Planning, Shahid Rajaei University, Tehran, Iran.

Received; 2019/08/28

revise; 2019/10/27

accepted; 2019/12/03

available online; 2020/01/15

### Abstract

Minimalists who express their ideas and concepts using minimal elements have influenced artists of the world, among contemporary poster design, use of this feature is remarkable. The purpose of this study is to examine the impact assessment of Iranian poster designers is a feature of minimalist works. Minimalism, known as the end of modern art and the beginning of the new postmodern era, has had a major impact on works of contemporary designers; also graphic designers around the world are influenced by this trend especially in the field of poster design, the pursuit and creation of works are as easy as possible that will have the most impact on the audience. Iranian artists also have been affected by this trend in recent decades. The research method of this study is descriptive-analytical and the results show that in poster design of Iran, fifth generation graphic designers are influenced by minimalism and has been applied in some works. Whereas in the next generation posters of Iranian graphic designers, the tendency towards minimalism and cultural-artistic symbols is directly influenced by the characteristics of western minimalism and the features of Iranian art are less used.

**Keywords:** *Minimalism, Poster Design, Iranian Graphics, Minimal Poster.*

### Introduction

Minimalist artists due to the new technology and the process of industrial production and its use in art, have eliminated the concept of authenticity in art, instead of insisting on making artwork, it's reminiscent of Marcel

Duchamp's idea in the creation of his work. In the 1930s, Walter Benjamin had predicted the demise of the work of art through modern technology. Minimalism at the same time had many opponents (Naji, 2010, 84). In general, minimalist art, known as the end of modern art and the beginning of a new postmodern era, has had a major impact on the work of contemporary designers. The foundation of the effects of minimalism is based on order, simplicity of expression, simple and devoid of complexity. Minimalist artists based

\* This article is taken from the postgraduate thesis of Seyedeh Sarveh Naderi on the study of contemporary Iranian posters with a minimalist approach (case study of minimalist posters of Iran in the last two decades). Shahid Rajaei Teacher Training University in Tehran.

\*\* Corresponding author: 09357065070 gra\_phic@ymail.com

their work on mathematical logic and order, pivotal repetition, objectivity, the use of new technology and social communication products, and the need for consumerism (Kahoun, 2002, 151). These artists believe that by eliminating the captivating composition and use of simple geometric form and very simple, and most industries that are exposed, pure quality of color, form, space and matter can be achieved (Alavi, 2016, 10). Minimalism has been used to design many posters, including movie posters in America, that include brief references to an important part of the film, while retaining a special appeal to the viewer. Movie posters are designed in this way are very different from their predecessors, and in these works the actors' paintings and wallpapers are no longer seen in full color. Instead there is the use of simple yet meaningful photographs with limited but impressive detail. This way of designing the poster takes us deeper into the subject matter, and no longer merely a superficial, propaganda look into the subject matter. Cultural and promotional posters, especially in North America, have greatly influenced the style of minimalism, and these tendencies have been widespread in Europe and even Asia in recent years (Bouzari, 2012, 53).

Minimalism represented itself in various forms of art and design, especially in visual arts and music; poster design with a minimalist approach is one of these examples. After the emergence of minimalist art, posters design in the US was first greatly influenced by this artistic tendency, and effects of this trend in poster design have gradually become apparent throughout the world, including designers of different generations in Iranian contemporary art have approached poster design with this tendency. This article examines the impact of minimalist art on poster design in Iran. In recent centuries, Iran has been influenced by Western art and has witnessed developments in various fields of art, in addition to the modernist character, they showcase Iranian identity in their works. Therefore, the authors of this article aim to study the effect of minimalism on Iranian posters to find out which designers have addressed this issue.

## Research background

There has been little research done in the search results in the background of research on this topic in poster, especially in works with a minimalist approach:

- The Art of Minimalism and its Impact on Contemporary American graphics this article examines in general the role of minimalist art and its application in contemporary American art in the field of graphic art which encompasses many disciplines.

Investigating the development of Iranian identity in Iranian contemporary graphics using discourse analysis, this article examines how contemporary Iranian graphic identity was formed from the beginning and its main focus is on emphasizing the role of identity in graphics and utilizing the visual heritage of Iranian art history.

Identifying the modern and contemporary graphic components of Iran, this article deals with the influences derived from the modern Western attitudes in graphic design and aims to identify motifs and components whose visual origins coincide with a point in contemporary Iranian history, it is common.

The Effect of Minimalist Movement on Iranian Posters is a master's thesis in Visual Art at Al-Zahra University in 2008. This study examines minimalist styles on Iranian graphic posters and has used a minimalist approach to design typography posters.

The function of the minimal expression method in visual art is a master's thesis in Visual Art at Art University in 2010. This study examines the effects of minimalism style in various artistic areas (posters, logos, site design, etc.) in the field of graphics. It also examines areas of the minimalist movement, trends and social and cultural factors affecting its emergence, and then studies the traces of this movement in graphic works.

## Research Methodology

The research method of this article is descriptive-analytical and the method of data collection is based on the existing information of libraries and documents. In this research, after gathering basic information and analyzing the works in terms of visual elements, the

analysis of the works has been done and Iranian posters and western samples were compared.

### The field of minimalism

The word minimalism was first introduced in 1929 by David Burliuk in the preface to the John Graham's exhibition catalog at the Dudensing gallery in New York City. "((Minimalism is derived from its name, the phrase Minimum (at least). Minimalist painting is quite real)),," Burliuk said. Then it emerged as a movement in the 50's and continued until the 60's and 70's. The term minimalism was first coined by the English philosopher Richard Wellheim in an article at Art's Magazine (1965), but some early historians have called it American writer Barbara Rose. Wellheim's attention was especially drawn to paintings all over the black Reinhardt and linked them to a wider tendency in modern art, including those by Marcel Duchamp. According to Wellheim, minimalist art avoided the separation of forms and required minimal artistic interference (Alavi, 2016, 8). Simplification in minimalist art can be seen for the first time in the works of Russian artists after the Russian Revolution of October, they were formalist and structuralists and tended to summarize and geometric shapes, including Malevich with white on white artwork. The experiences of Russian artists in the 1960s and 1980s influenced European and American artists such as Robert Ruchenberg's in all White Paintings and Eve Klein's solo works, and Pierre Montzoni's Akrom Series and, in a different way, on the paintings of copper by Robert Riemann and the work of Agnes Martin. The subtle grooves on the background were monochromatic; this approach emerged in Western art after World War II, and was further expanded by American visual artists in the late 1980s and early 1990s, and quickly became a new art movement, largely by creating works of art. Three-dimensional (instead of two-dimensional) came along. Minimalism has an example of simplicity, as Robert Browning puts it: Less Is More, meaning less is wealthy (Kahoun, 2002, 151).

In many of the texts that have been written by scholars

on the evolution of art and today's world, authors have explored the post-World War II and 1960s transformations, since this period of history highlights the importance of its events in understanding art and the world. Today it makes sense. The world was in the process of repairing the destruction caused by the war, and architects were building large-scale buildings. In fact, Minimalist art is also the product of this era, reflection of a society that has experienced radical changes in the political, economic and social contexts. At the outset of World War II, many of the events of that time challenged popular thinking, according to Jean-François Lyotard, the postmodern theorist created a state of disbelief, mistrust and disbelief in superstitions. Transparencies were in fact the foundations of all the social, political, economic, and cultural issues of the modern era. Minimalist art effected by mass-product, exhibits the industrial prefabrications in the artworks, transforming the idea of factory power into abstract art, combining the logic of serial production with art of value and artwork, and questioned the work of art (Haririan, 2010, 86).

Minimalism as a style and a philosophically based movement reached its peak in the 1960s, but its effects continue to affect contemporary art until the 1980s. Abstract minimalist art avoided any relation of form-context to painting and any reference to human form that resembled sculptural figurines (Colpitt, 2006, 515); (Figs. 1 to 3).

Most of the minimal art developments took place between 1963 to 1968. The first fundamental exhibition of groups, named the Main Structures, was exhibited in New York in year 1968, followed by the systematic painting exhibition at the Guggenheim Museum in the following year. Minimalist art based on the work presented at the Minimalist art exhibition at the Khaminet museum in The Hague, and the publication of a work titled critique of Minimalist selection edited by Gregory Buttock, it expresses a particular system of ideas related to the work of the artist. However, minimalist art is usually regarded as a completely closed and limited phenomenon, a

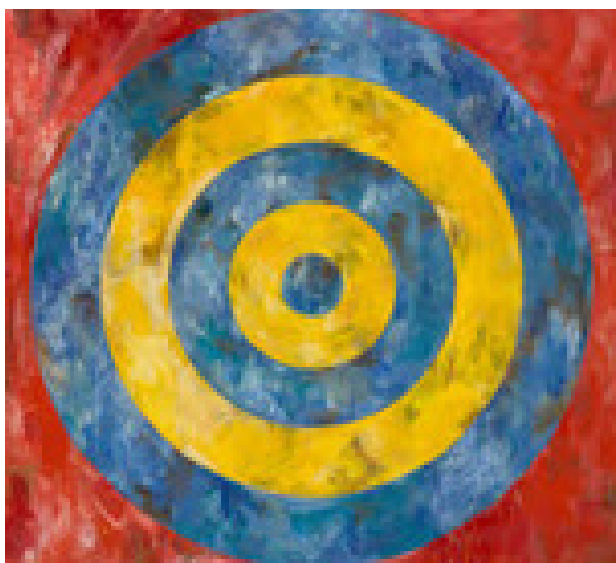


Fig. 1. Jasper Jones (Seibel Painting) . Source: Bachler, 2013 .

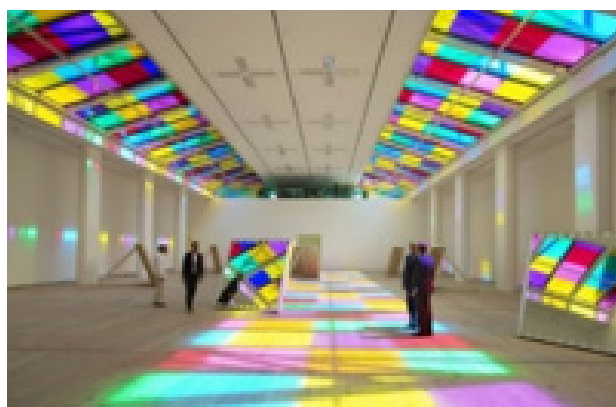


Fig. 2. Daniel Buren. Source: [www.tate.org.uk](http://www.tate.org.uk).

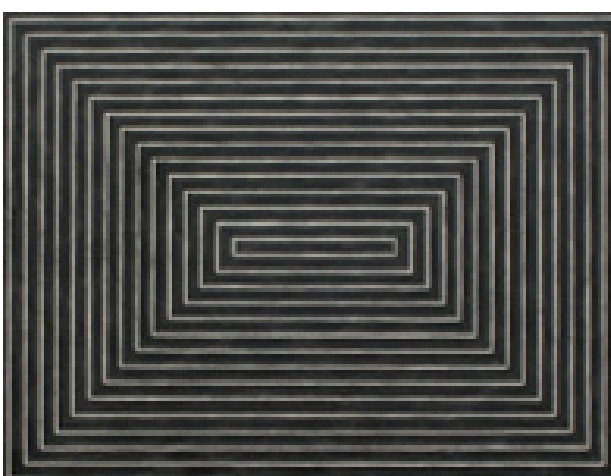


Fig. 3. Frank Stella (Black Painting). Source: [www.tate.org.uk](http://www.tate.org.uk).

term that represents a kind of style, usually refers to the abstract art which was common in the 1960s and even beyond. Since motor art is usually considered to be a completely closed and limited phenomenon, there is little discussion of its possible relevance to other abstract art-related developments in this period. In all cases, however, all these developments, in their essence, stem from the split of two interrelated streams into the names of minimal art and conceptual work.

Many experts believe that minimal art was an American phenomenon in New York City that was home to many artists and the venue for many exhibitions. In the 1960s, were a small community of New York known as artists. Minimalism, except for a few British artists like Anthony Caro and Richard Smith and later some Caro students at St Martin's School of Art in London, had no genuine admirers in Europe or Asia, however, their work was more widely exhibited in Europe than in the United States. Younger artists such as Robert Smithson, Iva Hess, Bruce Newman, and Richard Serra, all of whom were once associated with post-minimalist trends, sometimes fall into the broader category of minimalist art (Lucy Smith, 2010, 515).

Minimalism was a movement of cultural moderation against the thrill of modernist art. A classic reaction to the romantic passion and narcissism of abstract expressionist painters who were constantly on the path to fantasy idealism. Idea of Minimalist from the moment of its emerge in the early 1980s to its vast scope that later included industrial design, architecture and fashion, it has always been the thinking of a world free of dispersal, decentralized, and full of unity and integration. A world that initially centered based on the idea of a few specific artists, but its influence gradually became ubiquitous. What brought about the movement of minimalism was not an artistic style but an aesthetic perspective. So instead of describing the stylistic features of minimalist works, one can argue for their artistic and aesthetic reasoning. This makes it sometimes difficult to distinguish a minimalist work from other works, despite some similarities, do not belong to this conception of art. The interpretations

that sometimes equate minimalism with the strategy of minimalism and modernist reductionism actually point to a necessary but absolutely inadequate definition of this process. In fact, the minimalist quality emerges not in the appearance of the artistic object but in its esoteric sense. Therefore, in understanding and defining this art, one must first abandon common assumptions and superficial interpretations in order to attain its aesthetic truth beyond minimizing or summarizing visual elements (Sameazar, 2012, 141).

### Minimalist graphic

The origin of this art was America, and American designers have been influenced by this new way of expressing themes that have influenced other artists. Graphics and advertising are based on the audience being seen, and since in today's busy world, we are faced with a huge variety of bright and vibrant images, so they all come together until the creator of the work uses a rhetorical language in his work: a minimal expression. This issue of course, has been paid less attention to the documentary so far. Due to the fact that minimalism is an unadulterated and complex language that is widely used in the field of graphics and advertising, the graphic designer has always sought to create a visually beautiful and harmonious work based on the principles. It is powerful enough to convey the message of the work to the viewer in the simplest possible way. The important thing here is to keep the image and its message in mind of the audience, that graphic designer encourages the creator to explore his creativity in the most possible creative way.

Nowadays, the use of the minimal word for any naive work it is in common not only among the designer but also among many people. In these years almost any abstract and geometric work seemed more or less monochromatically simple and objective, it was generally known as minimalism. In fact, to understand the minimalist style, it can be said that a work is free from the usual complexity of order, based on the order and serial systems that have used the repetition of an object

in the whole work. The designer's exposure has always been straightforward, and all of these features have made a minimal effect. Many modern art works have minimalist effects, but none are definitely minimalist. That is why we are now faced with designs that most of them are traces of simplicity and minimalist geometric order.

The beginning of the creation of the minimalist poster During World War I (1914-1918), posters became an important communication medium (B. Magz, 2005, 301). One of the most important areas of graphic design in the world is poster. Posters usually provide a great deal of content and concepts; and very minimal and simple concepts can be applied in this way, to convey the meaning quickly to the audience. In the design of minimalist posters in America features such as use of monochrome, simplified forms and avoiding the use of margins and decorations, well seen (Bouzari, 2012, 53). In a minimalist artwork, there are at least some elements to consider. Minimal posters are not made from a combination of multiple images, but instead use the most important idea, the most conceptual, or (partial) memory of the overall subject. Minimalist art consists of the sum of its simplicity, purity, elementary forms and structure (Abbott, 2001, 53).

In 1956 an American critic and writer named H.W. Hepner commented on the power of the poster's message to convey: (A poster designer while designing, the poster should assume that the viewer is the person who can see it but cannot read it, So the poster design should be such that it delivers the message to viewer in a matter of seconds). Leonto Capiello, a French designer who had a prominent position from the beginning of the 20th century until about the 1920s, was one of the most prominent among his European colleagues, was one of the first designers to realize the value of this factor in the speed at which the message was transmitted in the poster and adhered to in his work. Critics have criticized some of his works, and they considered the minimalized, abridged versions of late 19th century. The most important influence and role that he and



other artists had in his style of poster design was that, he reduced the principle of complexity in poster, image perception was institutionalized in order to speed up its transmission to the audience in poster design techniques. This diminished the complexity of the image or the tendency for minimalism in poster design. It went some way, that the viewer understands the whole message of the poster at a glance (Barnett, 2013, 199); (Fig. 4).

When you think of creating work with minimal features, the first thing that comes to your mind is to use minimal elements. After this step of removing the work from all unnecessary things, it is a composition that can be called saving expression, called this view in the art of minimalism. The minimalist artist is the one who uses just what he needs on his canvas. Minimal posters are not made up of a combination of multiple images or images, instead employing the most important idea, the most conceptual, or (partial) memory of the overall subject. Minimalist art is made up of their simplicity, purity, elementary forms and structure. The major advantage of minimalism is that what is not stated on paper is left to the imagination. A minimalist arouses the imagination of its listeners in a minimal way. A minimalist artist wants to convey what is intended (no more) to the audience (Abbott, 2001, 53).

The pioneering designers of simplification in the '60s are posters including Paul Rand, Milton Glaser, Saul Bass, Shigeo Fukuda, and contemporary artists from the '80s onward: Uwe Luch, Alexander Gelman, Noma Bar, Jason Munn, Chang Kong and ... (Figs. 5 to 7).

### Features of a minimalist design

The image in poster design is the first step in the design. The importance of the image chosen in poster design is to have the first bridge between the message and the audience, and the message content is generated in relation to the selected image. Minimalism or minimal design as a style in graphic design to convey the concept is easy and in the least possible time. In addition to its appeal to simplicity, it is important to quickly understand what your poster is all about.

Color is a very strategic choice in minimal design. All colors used must be a combination of the minimum. Black, gray and white have the most powerful effect and will emphasize a single. All colors are acceptable if used correctly. However, more contrasting colors are usually used together. The option that helps to attract the audience is specific colors with a high degree of saturation, including pure colors (red, yellow, etc.). Many designers use vibrant and vibrant primary colors for minimalist design.

Negative space is used to empower the small piece of information that surrounds it. The larger the empty space, the greater the object inside it. Negative space is also used to form a group of elements and create balance. Using simple images in minimalist design is deliberate. Designers use graphics to influence and in simplistic design use when the effect is more than one message. The image should be used in a low and strategic way and should be relevant to the subject.

In simplistic design typography should be as strategic as all other elements. More than two or three font models are not allowed in all minimalist designs. In many designs a font is used as a title for a text or a font and possibly a font to draw attention or to a specific text. Typical use of more than three font models usually shows the clutter and makes it difficult to grasp.

Content. Many designers have chosen to use simple designs for everything like movie posters, bands, and commercials. The reason for this is to deliver a powerful message quickly and clearly. The posters that have been properly utilized for simplicity are designed to convey the elements within a message. The result is usually a poster that is not only practical but also beautiful (Figs. 8 to 10).

### Design of Minimal Poster in Iranian Contemporary Graphic

The twentieth century is the era of the rise of modernist movements and schools in Western art. During this period, artists were evading artistic traditions and trying to create works of art that fit modern philosophy and



Fig. 4. Lasterbille Series Poster for Rural Electricity Bureau 1973. Source: [www.treehugger.com](http://www.treehugger.com).



Fig. 5. Victory, Fukuda.  
Source: B.Magz, 2005.



Fig. 6. Anatomy Movie, Saul Bass.  
Source: B. Magz, 2005, 411.



Fig. 7. İstanbul Goodbye, Uwe Luch.  
Source: Charlotte Rivers, 2011.



Fig. 8. Minimal poster Noma Bar.  
Source: [dutchuncle.com](http://dutchuncle.com).

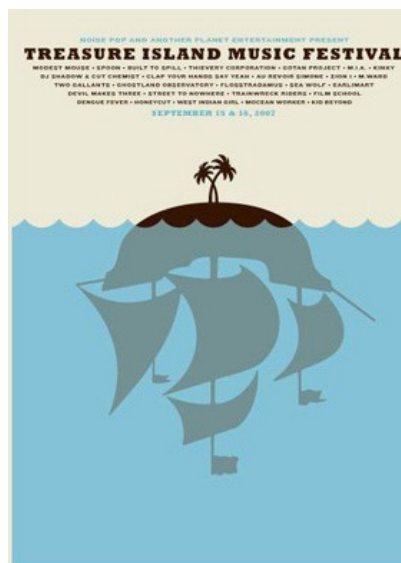


Fig. 9. Jason Munn poster, Reading Poem 1996, Treasure Island Music Festival 2007.  
Source: Stanik & Lipavsky, 2013.



Fig. 10. Alexander Gelman. Reading Poem 1996. Source: the new simplicity in graphic design.

thinking. In Iran and most of the eastern countries after the twentieth century, the influence of modernist art was accepted as the dominant spirit in most of the cultural movements of society and even strengthened by the support of its formal institutions. This gave rise to trends in the arts, and the artists selected them as a cultural element to test new experiences in their works. This method was found as a method of special place in most arts such as visual arts, cinema, music, etc., although the first attempt of these artists was to make more use of the template and their works were less valuable. Pure concepts and concepts of ancient culture were linked (Rakhshan, 2004, 126).

Iranian graphic art in the 1950s experienced the emergence of a variety of modern approaches and practices that were largely influenced by the artistic movements of that time in Europe and America. In the meantime, Iranian art was rapidly becoming an international art event, with a relatively close association with artistic exchanges and diverse trends in Western art. In this way, the influence of contemporary Western movements such as minimalism, conceptual art, performance and even signs of postmodernist art forms in Iranian art took place (Keshmirshakan, 2017, 189). The most important of these experiences can be valuable first steps in the development of Iranian posters, designing film titles and animations, and holding graphic exhibitions of the works of leading contemporary designers and participating in Iranian graphic design competitions. And the world's specialized and paid publications (Ibid, 10); (Figs 11 to 13). time the heyday of pop and minimalism coincides with the 40s and 50s in Iranian art. Sending artists abroad, setting up binaries, establishing advertising and graphic agencies, thriving film and cinema and Government support for artists in this period are all factors that contribute to the formation of Iranian graphic art.); (Hosseini, 2012). The first generation of graphic designers who are somehow the creator of graphic design in Iran were often painters, some of whom were not Iranians. The next generation that Morteza Momaiez could be described as a prominent figure took graphic art seriously and looked upon it as a

profession, so the field of painting and graphic art was completely separated. Thereafter, the third generation faces figures such as Ibrahim Haqiqi and Mustafa Asadollahi, whose flourishing period comes at a time of revolution, and the particular cultural conditions of those years influence their work. After this period between the fourth generation that entered the field with a 10 year gap and the second generation a gap emerges and the fifth generation started its work in the second half of the 70s. People like Reza Abedini, Saed Meshki, Alireza Mostafazadeh, Majid Abbasi and others tried to avoid the previous approach to graphics and to bring new events to the graphic. The current generation has made new developments compared to the fourth generation, which may be partly due to changes in world graphics and partly due to their perceptions of Iranian graphics (Tawaf, 2008); (Figs. 14 to 16).

Contemporary graphic design in Iran is divided into two groups: traditional and modern. On the other hand, poster design is closely related to graphics, any subject matter can be a context for poster design, and any activity may use the poster as a tool to convey and convey its message. Posters are one of the most effective advertising and communication tools that make the most of graphics. In other words, posters are graphic designs that are used for advertising and information. In the design of modern posters, the designer takes into account the concept that he is trying to convey to the audience, as well as the visual materials such as form, size, color, text, etc. and how they are placed in the poster, to the strongest and most effective. Establish the type of visual-visual communication with the viewer. One of the main pillars of modern posters is minimalism; in modern posters, the elements have become simpler, more attractive and inclusive, in general it can be said that the posters have been minimalist. Because in a few simple lines or abstract shapes, the main theme is presented and the audience is informed about the poster in the shortest possible time; in fact minimalism is the release of additional elements. The simplicity of the topics and their expression in a particular form such as geometric



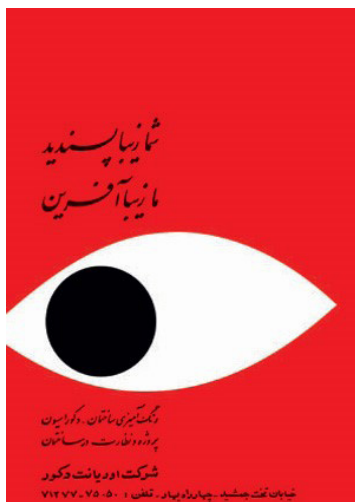


Fig. 11. Majid Baluch, Oriental Decor Poster 1965. Source: [www.imogd.com](http://www.imogd.com).



Fig. 12. Momaiez, 1977. Source: [www.imogd.com](http://www.imogd.com).



Fig. 13. Poster Wedding Dress, Kiarostami, 1965. Source: [www.imogd.com](http://www.imogd.com).



Fig. 14. Majid Abbasi. Source: [roozrang.com](http://roozrang.com).



Fig. 15. Toraj Saberiwand Poster Expression. Source: [roozrang.com](http://roozrang.com).



Fig. 16. Pedram Harbi. Source: Aminian, 2012.

shapes are characteristic of this style (Asghari, 1986, 56). The poster at the beginning of its creation is actually a minimalist expression of art because the poster designer first simplified and reduced the details so that he could convey the best meaning to the audience with minimal visual and image elements. The process of poster development throughout art history has been influenced by new schools and movements that have emerged and influenced many of the visual arts. As the industrial and machine community is growing at an accelerating pace, advertising in this field is becoming easier and more expressive. Born of a kind of industrial look and serial machinist logic, minimalist art is now more rooted

than ever before in various aspects of life including graphics, industrial design, architecture, literature and more. In today's world of high volumes of production and propaganda that the supply and demand market requires, the only important issue that is essential for the contemporary human being is the calm, silence, solitude and solitude that these features set in the works. They appear minimalist. These traits have a long history in Iranian literature and have always been associated with the culture and customs of this frontier. Its modern form exhibits metaphors and metaphors in the work of many of its designers, reflecting in some way the essence of Eastern introspective art.

## Traces of minimalism in the works of Iranian artists

After introducing Iranian artists to minimalism in various ways, the beginnings of influencing this style in artwork began. As has been said, several generations of contemporary graphic artists were influenced by the features of minimalism. Few of Iran's graphic designers, from earlier generations to today's younger ones, who tended to be minimalist, are introduced and reviewed.

Farzad Adibi's works, despite the Iranian spirit and nature using monochrome backgrounds, have at least visual elements, simplicity and rhetoric and a modern framework that has minimal effects (Fig. 17).

Ali Khorshidpour, 1994 Iranian graphic artist's biennial exhibition (Fig. 18) The minimalist features of Alireza Mustafazadeh's works have been demonstrated through

the use of repetition and order and the privacy of the cadre (Fig. 19).

Fourth artist Uonish Aminolahi is a fifth generation designer whose minimalist features are well seen in his advertising and cultural posters (Fig. 20).

Mazyar Zand is one of the new generation of designers who designs most of his work in a minimalist way, though some of his posters are not custom-made and portray his ideas and ideas in the form of images. These types of posters are known as self-promotion or self-promotion by the designer for a subject in mind

Parisa Tashakori is grateful to other new-generation designers who in some of her works have used simple and expressive language to convey the theme to the audience (Fig. 21). Mazyar Zand is one of the new generation of designers who designs most of his work

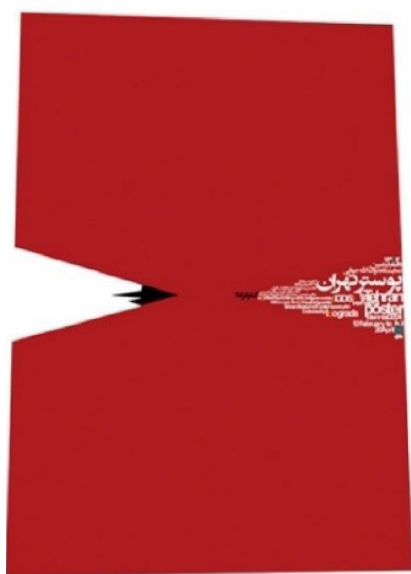


Fig. 17. Farzad Adibi, 2003 (Tehran universal poster biennial exhibition).

In the poster of the exhibition he created a pencil across the box that guides the eye from one side to the other, using the negative space and placing the black triangle at the bottom of the pencil. It has some creative imagery. Flat and red monochrome backgrounds help to accentuate and accentuate the element and draws the eye from left to right. Source: poster poster, poyanama publishing, 2011, Tehran.



Fig. 18. Ali Khorshidpour, 1994 (Iranian graphic artist's biennial exhibition). In the poster of the biennial exhibition of graphic designers of Iran, we see the boldness of design with the simplest yet most important visual concepts. The dot and line in the minimalist and seemingly well-titled poster is also a symbol of graphic design and design; its proximity to the yellow circle indicates design and yellow, which symbolizes the thinking and innovation of the graphic designers. The simplicity of the poster seems to be the key to its success. Source: Contemporary Iranian Graphic Designers, Yasavoli Publications, 2007, Tehran.



Fig. 19. Alireza Mustafazadeh, 1998 (poster for commemoration death). In the poster of the Prince of Intercession, using a Qajar hat and an outline of the title, zoomed in on the two letters B and B in the form of a mustache, he depicted the Qajar icon in a succinct manner. The poster, designed for the anniversary of the death of Houshang Golshiri (creator of the story and the author of the work), emblazoned with the name of the author and placed on a red stain on the cap, both emblematic of the Qajar prince and stamped the author's name on it. Has. The white space has also helped to make the elements more prominent. Source: neshanmagazine.com.



Fig. 20. Uonish Aminolahi, In the promotional posters of his entrepreneur's insurance campaign, he used a part of the umbrella design on top of the box to cover the space, which refers to the umbrella category in each poster. For example, luggage refers to overseas travel insurance, engineering helmet insurance, and so on. Summary and illustrative images in this series of posters communicate with a specific target audience, and the message is conveyed very quickly and smoothly. Source: roozrang.com.

in a minimalist way, though some of his posters are not custom-made and portray his ideas and ideas in the form of images. These types of posters are known as self-promotion or self-promotion by the designer for a subject in mind (Fig. 22). Parisa Tashakori is grateful to other new-generation designers who in some of her works have used simple and expressive language to convey the theme to the audience (Fig. 23). Meqdad Shirali is one of the new generation graphic designers. His work in minimalist style combines different images to give the audience a new meaning. Flat and uniform colors in the background, simple and unobtrusive elements, use of positive and negative space, etc. are all features are used to create a minimalist effect (Fig. 24). Behnam Raeesian is a young artist who has recorded various posters in a minimalist manner (Fig. 25).



Fig. 21. Tahmtan Aminian, who in his work has expressed minimalism, follows the simple logic of minimalism in his work. An example of this is seen in its cultural and promotional posters. In poster "our world it's still standing" using the typography and the image of the bottom of the cigar to illustrate the icon. The meaning of the letters and their upward movement as a cigarette smoke and black background illustrate the harmfulness of the cigarette and its effects in a rational and utterly minimalist way. Source: roozrang.com.

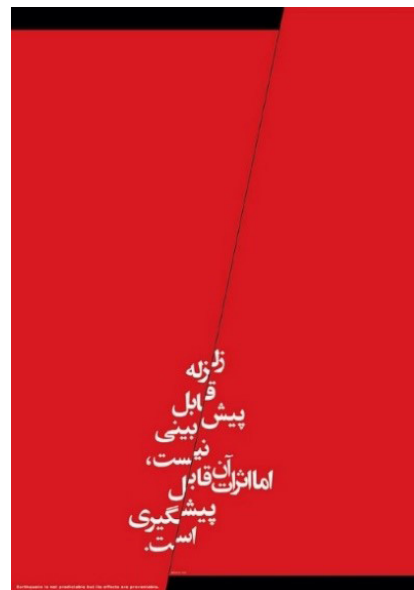


Fig. 22. The earthquake-themed poster is a creative and highly illustrated work that is split into two sections with a diagonal slit. Red also refers to the danger, and the cut in the text refers to the concept of earthquakes. The two black lines at the top and bottom of the box help balance, and the message in white on the red background strongly draws the eye. The poster (left) also cuts to the earthquake theme with minimal cuts in text and yellow background. Source: mzand.com.

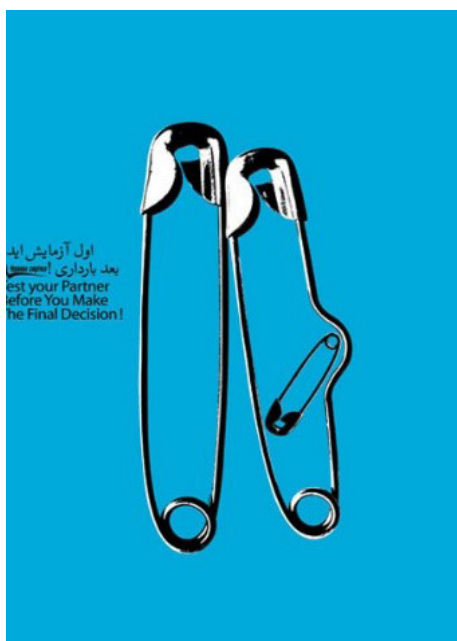


Fig. 23. In his poster on AIDS Prevention, she has created a new image of the family using a new idea, which warns of the epidemic and spread of the virus through the fetus. The use of blue in the workplace emphasizes the psychological aspect of color and brings about a safe and secure family bed, which can be dangerous if left unaware. The worksheet aligns with the image in one-third of the gold frame and side of the frame. The illustrative image, which is a feature of minimalist art, conveys the message well. Source: roozrang.com



Fig.24. The poster of Farm wars is a bohemian illustration of grenades among the corn leaves that deal with social warfare with the words farm war. The red color indicates the context and consequences of war. This type of game is influenced by the combination of elements and their combination with the style of Nomma Bar's creative artist illustrations in the field, whose work is very prominent. Source: roozrang.com



Fig. 25. Behnam Raeesian is a young artist who has recorded various posters in a minimalist manner. A two-frame poster with a theme designed in the first frame refers to the joys of post-graduate students when they throw their hats up. In the second frame, the hats return to the rocks in a stone-like manner, expressing the metaphorical sense of the subject in a humorous way. The ideal world that a student faces when he / she graduates from school and enters the community at once faces many difficulties and obstacles. The visualization of this design is so illustrative that it is conveyed to the viewer without even writing or source: roozrang.com.

## Conclusion

The study of Iranian art in the 1950s overcame modernism, and in some cases gradually, approaches to contemporary art, which were pluralistic. It also has evidenced a significant increase in the number and variety of art productions, the number of artists and art groups, rather than currents. The unit witnessed that it was largely influenced by contemporary art movements in Europe and America. In the meantime, Iranian art was rapidly becoming one of the most up-to-date events in the international art scene, with a relatively close association with artistic exchanges and diverse trends in European and American art. Thus, the influence of contemporary Western movements such as minimalism, and even signs of postmodernist art forms in Iranian art, was recognizable. Examination of the works reveals that minimal art has entered many areas of graphic design including posters. The minimalist approach to metaphor also conveys a very broad concept and meaning, and in this way in the field of posters in Iran, many artists have long portrayed works with this theme and framework. Among contemporary Iranian artists, this approach is more or less present in many works, although it is more widely used among modern-day artists. The minimalist artist has a hard time expressing his thoughts and ideas, as he has to

convey his concept and idea to the audience in the best possible way using minimal visual elements. Modern Iranian art has gained remarkable achievements, including the emergence of dozens of prominent figures with many valuable works. The minimal Iranian posters discussed in this article cover a wide range of areas such as advertising, cultural topics, typography, memorials, and more. The clever way of summarizing leaves a lasting impression on the audiences' mind. Visual expression with minimal elements is therefore one of the most ingenious ways of expressing graphic work that places emphasis and originality on the expression of the idea and the importance of its role in design. Therefore, it can be concluded that the simplicity of the form in the design makes it easy to understand the message and convey it. Relying on the powerful and important attribute of diminishing elements and creativity, minimalist art emphasizes the importance of thinking in design and therefore adopts new ways of designing. These features were also found in the review of minimal Iranian posters. Thus, in response to the research question, it can be said that the minimalist approach can be found in the works of contemporary Iranian artists in the field of poster design, especially the fifth generation of graphic designers.



## Reference list

- Abbott, E. (2001). Minimalism, (M. Torghe, trans.). *Golestaneh*, 7(53), 5-7.
- Archer, M. (2018). *Art after 1960*. (K. Yousefi, Trans.). Tehran: Herfe Honarmand Publishing.
- Asghari, S. (1986). Negahi be poster-ha-ye nou sonnatgera dar grafik-e Iran [A Look at Nonsense Posters in Contemporary Iranian Graphics], *Azma Journal* (56), 56-57.
- Aminian, T. (2012). *Poster Poster*. (P. Harbi, Trans.) Tehran: Dynamic Publishing.
- B.Magz, P. (2005). *Graphic Design History*, (N. Azam Ferasat & Gh. Fathollah Anouri, trans.) Tehran: Samt Publications.
- Bachler, D. (2013). *Minimalism*. (H. Afshar, trans.). Tehran: Center Publishing.
- Barnett, J. (2013). *Poster History*. (M. Nouri Moghaddam, trans.). Tehran: Marlik Publishing.
- Bouzari, S. M. M. (2012). Honar-e minimalism va tasir-e an bar grafik-e moaser-e amrica [The Art of Minimalism and its Impact on Contemporary American Graphics], *Art Month Book* (169), 52-57.
- Chavošt, S. & Heller, S. (2000). *Graphic Styles*, (L. Kasai, M. Farhangpour, Trans.). Tehran: Marlik Publishing.
- Colpitt, F.J. (2006). *Minimal art*. New york: umi reaserch press.
- Dalvand, A. R. (2007). Roh-e kaligrafik-e zehn-e modern [The Calligraphic Spirit of the Modern Mind], *Iranian Journal* (17), 34-37.
- Haririian, N. (2010). The central role of minimalism at the end of modern times, *Honar-ha-ye ziba honar-ha-ye tajassomi*, (41), 83-94.
- Heller, S. & Fink, A. (1999). *Less is more* (The new simplisity in graphic design). Singapore: Adams Media.
- Hollis, R. (2002). *A History of Graphic Design*, (S. Moshtaghi, trans.), Ministry of Culture and Islamic Guidance, Tehran: Printing and Publishing Organization.
- Hosseini, Sh. (2012). Grafik-e Iran ghabl az enghelab [Iranian Graphics before the Revolution]. *Art Month Book*, (169), 58-65.
- Kahoun, L. (2002). *From Modernism to Postmodernism*. (A. K. Rashidian, Trans.). Tehran: Ney.
- Kashmirshank, H. (2017). *A Study in Contemporary Iranian Art*. Tehran: Nazar Publishing.
- Kazemi, H. (2006). *The Pioneers of Modern Iranian Graphics*, compiled by Mehdi Sadeghi, Tehran: Rasam Publications.
- Khorshidpour, A. (1994). *Kankashi dar honar-e moaser-e Iran* [Contemporary Iranian Graphic Designers]. Tehran: Yasavoli Publications.
- Linton, N. (2005). *The story of modern art*. (A. Ramin, Trans.). Tehran: Ney publication.
- Lucy Smith, E. (2010). *Movements in art since 1945: issues and concepts*. (A. Samieazar, Trans.). Tehran: Nazar.
- Marzona, D. (2016). *Art and minimalism*. (P. Alavi, Trans.). Tehran: Pashootan publish.
- Mohebbi, H. (2002). Postersazi [Poster design], *graphic magazine* (71), 73.
- Marandi, L.; Mavnavi Rad, M. & Sasani, F. (2015). Barresi-ye takvin-e hoviya-t-e Iran dar grafik-e moase-re Iran ba roykard-e tahlil gofteman [A Study of the Development of Iranian Identity in Contemporary Iranian Graphics Using Discourse Analysis Approach], *Journal of risual & Applied Arts* (16), 19-26.
- Molayinia, R. (2008). Identification of Contemporary and Contemporary Graphic Components of Iran, *Negareh journal*, (7), 51-64 .
- Naji, H. (2001). Minimalism, *Golestaneh*, 3(30), 4-7.
- Rakhshan, M. (2004). Sheklgiri-ye poster dar Iran [Poster Formation in Iran], *Art Month Book*, (77), 126-129.
- Rivers, Ch. (2011). *Poster Art*, (M. Nouri-Moghadam, Trans.). Tehran: Marlik Publishing.
- Stanik, E. & Lipavsky, C. (2013). *Graphic Atlas*. (M. M. Bouzari, Trans.) Tehran: Mirdashti Cultural Center.
- Samieazar, A. (2012). *Conceptual revolution*. Tehran: Nazar Publishing.
- Smagoula, H. (2002). *Contemporary directions in the visual Arts*, (F. Goshash, trans.). Tehran: Publications Office of Cultural Studies.
- Tawaf, N. (2008). *The Impact of the Minimalist Movement on Iranian Posters*. University of Al-Zahra. Tehran, Iran.
- Zahedi, M. (2008). Samfoniy-e poster-ha-ye pashn-e boland-e germez [Symphony of Red Heel Posters], *herfeh-honarmand*, (46), 91.

## COPYRIGHTS

Copyright for this article is retained by the author (s), with publication rights granted to the journal of art & civilization of the orient. This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution License (<https://creativecommons.org/licenses/by/4.0/>).



## HOW TO CITE THIS ARTICLE

Naderi, S. S.; Sadeqzade, E. & Shapourian, F. (2020). *The Impact of Minimalist Art on Poster Design in Iran*. *Journal of Art & Civilization of the Orient*, 7 (26), 49-62.

DOI: 10.22034/jaco.2019.99678

URL: [http://www.jaco-sj.com/article\\_99678\\_en.html](http://www.jaco-sj.com/article_99678_en.html)

