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Original Research Article

Image Changes in the Works of the First and Second Generations of Painters of the Revolution in the Decades 1991 and 2001

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Abstract

This research examines the works of the first and second-generation painters of the revolution in the 1991s and 2001s to compare the process of change of these works from the second decade of the revolution (after the end of the Iraq-Iran war) to today; in this regard, after a brief introduction of four first-generation painters (Naser Palangi, Kazem Chalipa, Hossein Khosrojerdi, Habibollah Sadeghi) and three second-generation painters of the Revolution (Iraj Eskandari, Abdolhamid Ghadirian, Mostafa Goodarzi), we match their paintings in the mentioned periods. The data collection method is library and field with interview tools and their analysis has been done qualitatively. Also, the purpose of the research is to study the trend of modernism in the works of the first and second generation of painters of the revolution and the tendency to western art and also to study the change of approach and visual expression in the works of the second and third decades after the revolution.

Keywords: *Revolution Painting, Revolution Painters, Ideology, Change.*

Introduction and statement of the problem

So far, many issues have been raised in connection with the art of the revolution and the revolutionary artist, some of which we will briefly state here. The revolution in 1978 and the previous contexts of this revolution caused a change in Iranian painting styles. The painters of the revolution were activists in this field. The

holy defense period was the culmination of the art of these painters and the continuation of their artistic styles until 1994. However, with the change in the post-war atmosphere, there were changes in the thoughts and ideas of the artists. In this research, we examine the works of the first two generations of painters of the revolution and investigate the changes in their works after the end of the war. In this regard, we examine the works of 7 painters from the first and second generation and then compare these works in

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the second and third decades of the revolution. This research tries to find the answer to this question: what ideological changes have taken place in the works of the first and second generations in the third decade of the revolution compared to the second decade of the revolution?

Literature Review

Roshanas (2003), in an article entitled “looking at the works of holy defense painters during the war and after the war,” presented an overview of the works of prominent painters after the revolution such as Eskandari, NaserPalangi, Chalipa, Khosrojerdi, HabibollahSadeghi, Ghadirian, Goodarzi, Asadi, Moslimiyan, etc.

Ansari Jafari (2007) has dedicated his master’s thesis to “Study of the artist painter’s approach to social issues” and has studied and analyzed the works of the revolution from content and thematic point of view.

Asadi & Nadalian (2012) in research entitled “A Study on the Influences of Ideology and Political Thinking on Pictorial Elements of Revolutionary Painting”, explained the role of political and ideological thoughts in the works of painters of the revolution and then, they examine it.

Also, Javadi (1989), in the analysis of visual arts (painting) as a theoretical part of his undergraduate thesis, for the first time examined and analyzed the works of first-generation painters of the revolution entitled “committed and Muslim painters” and compared these works with the socialist realist art of the countries (e.g., South Korea, Mexico, and the Soviet) in which the revolution took place. Union. Mina Honardost’s dissertation (2014) entitled “comparative study and comparison of the paintings of Chalipa, NaserPalangi, Khosrojerdi in the first and third decades of the Islamic revolution” can be considered the most similar research to this article. In her study, Honardost compared the paintings of these artists in the years 1978 to 2008 from the aesthetic, sociological and ideological dimensions. Based on a

new style, this research studies and adapts the works of first and second-generation painters for two time periods.

Research method

The data were collected first in the form of a library and then interviewed with painters, and finally, the works of seven artists in the 1991s and 2001s were qualitatively analyzed and compared with an ideological approach.

Theoretical foundation

The art of revolution from the classical dimension can be defined as anti-capitalist art in Europe and anti-theory of “art for art” with social and revolutionary issues based on a purely political perspective (Asadi & Nadalian, 2012, 67). Most of the painters portraying the revolution were young people who were directly involved in or close to the events of the revolution and the eight-year war. The realization of revolutionary art requires the artistic activity of people who are associated with Islamic teachings and values and people who believe in God and the values of the Islamic revolution.

Revolution painting and revolution painters

Providing a definition of revolutionary painting with different views has similarities and also specific contradictions in relation to the revolution and its definitions. In fact, the two currents of revolutionary painting had a common goal of fighting US imperialism and the Pahlavi regime, but their expressions were different. If we believe that revolution means making fundamental changes in the economic, political, and cultural infrastructure of a society, then we must also accept the emergence of these changes in its art (ibid., 69).

Revolution painting appeared ten years before the Islamic revolution as a protest. Before the revolution, some painters worked on Marxist ideas (in the college of fine arts such as Habibollah Sadeghi, Moslemiyan,

Emdadian, Safarzadeh, Bahram Dabiri), but over time, boundaries emerged (Asadi, 2020).

With the intensification of the people's protests in 1978, Khosrojerdi, Naser Palangi, Habibollah Sadeghi, Katozian, Chalipa, Heidari, Sadri, Rajabi, Aly, Zargham, and some religious students held the famous exhibition "Hoseineye Ershad" (Asadi, 2006, 56). Tabasi & Ansari (2006, 88) recorded the exact date of this exhibition on the 9th of April 1979, and this was the "beginning of the painting of the revolution".

In fact, Hoseineye Ershad was the first official and important exhibition of religious groups. In this exhibition, there were tendencies such as realism, expressionism, and a kind of social realism. The purpose of this exhibition was to inform people who did not have a high level of political awareness. This group included the painters of the first generation of the revolution. All of them except Katozian were painting students at the University of Tehran and a student of professor Alkhas (interview with Asadi, 2020). Then other people joined them, such as Goodarzi&Eskandari (Goodarzi, 1998, 64).

Goodarzi believes that the art of the revolution and before that is not in materials; it is in the subject. According to him, the art of the revolution sought to interact with people from a sociological perspective. Those who believe that these revolutionary paintings are a copy of the revolutionary art of Russia and Mexico are wrong. There were three groups of people who worked in this field at the beginning of the revolution: 1- The religious group 2- The non-religious group (Marxists) 3- The group that was neither religious nor Marxist. The first group who were religious received their first education at the university but their first works had a religious and indigenous orientation. The second group, non-religious, tended to leftist revolutions because of their Marxist leanings. The third group, which was neither religious nor Marxist, sometimes published revolutionary works (Goodarzi, 2019). Goodarzi

probably did not mean that those people were wrong; he did not deny that the painters of that time used the paintings of other revolutionary countries, but given that the painting of the revolution was an emerging phenomenon, this impactability was an inevitable issue. There were no revolutionary scenes and demonstrations of the people and the like, so painters who wanted to change the course of art and create a new art were somewhat forced to use global experience.

In fact, in the paintings about the revolution, we see many adaptations of the revolutionary art of the western and eastern countries. Of course, these adaptations have existed in all eras. Many of the beliefs of the Iranian people are consistent with the revolution and the principles of the Shahnameh. We have principles that are different from those of the West. In fact, the goal of our revolution is immortality. We are also looking for art that is not imitation and does not deny our past (Sadri, 2019). Given that our beliefs are based on the principles of the revolution, war, self-sacrifice, patriotism, and religiosity based on the Shahnameh and Islamic texts, we must take advantage of our glorious past (Javadi, 2019).

Kafshchian also believes that revolutionary painting for globalization must be able to be creative. Now the questions arising are as follows: why should we go back to the old traditions? Why are these traditions valuable? What criteria do we have for this issue? Why should we go back to the miniature? Artists of every era have shown their abilities, each of which could have been original at that time. Now we have to ask why we have to keep that era alive? In fact, these are dangerous assumptions those want to keep us in context. This thinking starts when we consider everything as art and no one benefits from this art. In the field of art, we are confronted with the works of Miklan, Aghamirk, and Behzad, Rafael, Mir Seyed Ali, Leonard, etc. which all belong to the people (interview with KafshchianMoghadam, 2019).

We must make sure that this kind of freedom of

thought does not create anonymity but adds to our cultural resources, not reduces them. Chalipa believes that the painter of the revolution can use any kind of artistic language to express his subject because “expression of the subject” is important here. He says: “we can use the expressionist or surrealist approach Because what matters is the “expression of the subject.” “We can use the technique of the Expressionists or Surrealists, he says. Because the principle is “content.” The important thing is to work on the content of the Islamic Revolution” (Chalipa, 1999, 87).

Goodarzi believes that revolutionary painters have benefited from the rich traditions of the past, such as the Chalipa that experienced coffee house painting and Delacroix. Also, the works of Khosrojerdi, Habibollah Sadeghi, Ghadirian, Asadi have been created on this basis. Goodarzi states: “if we want to consider these four decades in general, in the first decade we faced a kind of ambiguity between western and eastern languages, in the second decade the use of eastern and Iranian languages increases to some extent, in the third-decade the revolution explores new frontiers and in the fourth decade, the artist finds his language. Thus in this period, personal language is a method that has existed in the past, and the artist has preserved it or changed its language and created such different works. For example, Habibollah Sadeghi creates his works based on the Iranian-Islamic language, and Ghadirian makes some changes in it, and Naser Palangi is one of the painters who completely changes its direction” (Goodarzi, 2019). Therefore to achieve the purpose of this research, we must accept that the study of painting in the second and third decades of the revolution, without referring to the art of the first decade and even shortly before, will be incomplete because some of the foundations of subsequent developments are created in the first decade. Also, many influential people in the following decades started their activities from the beginning of the revolution and before that.

Painting of the first decade of the revolution

Although many thinkers and researchers, due to the importance of the revolution in 1978 and the end of the war in 1988, consider this decade as the first decade, if we ignore the excitement of the first years of the revolution that the main concern of the people and The politicians of the country, was the stabilization of the revolution and the system based on the ideals of the revolution and less attention was paid to art and especially painting, the first decade of the revolution should be considered the years 1981 to 1991.

Alkhas (an Assyrian painter) held a prominent artistic position at the time of the revolution, and young students were attracted to his method. Alkhas introduced artists such as Qaderinejad, Dabiri, Emdadian, Moslemiyan, Sad al-din, Khosrojerdi, Chalipa, Aminnazar, Asadi, Naser Palangi, Habibollah Sadeghi, Zargham, and Zia al-dini to the society and was able to play a special role in revolutionary art (Eskandari, 2006, 50). Alkhas was one of the pioneers of revolutionary painting, and no one worked as hard as he did. It should be noted that revolution is a classic concept and whatever word is added to it becomes its own from then on. Now we face this question: what is the position of a Marxist painter who worked against the Shah’s rule in the discussion of revolutionary painting? Should he be considered a revolutionary painter? (Asadi, 2020).

During the revolution, the unity and solidarity of different sections of the people with different votes led to victory; Committed militant artists with religious and non-religious leanings also contributed to the creation of revolutionary and war art, and Master Alkhashad the largest share in this process.

I remember Master Alkhas saying from the pre-revolutionary years: “I hope that a time will come when all the streets of the country will be decorated with murals. In fact, two groups of religious and non-religious artists participated in the artistic approach of the revolution and the war” (Javadi, 2019). In the

last years of the first decade of the revolution, there was still a revolutionary and warlike atmosphere in the fields of art and painting. But the artistic context was also prepared for the second decade and the development period.

Painting of the second decade of the revolution

The second decade is the love of Islam and revolution, but the fevers have subsided, and the passions became esoteric. On the other hand, there was an opportunity to critique and look at the past because in the past, the artist

faced many important events and was influenced by them and created their works based on them, but now such conditions no longer exist, and the events are internalized and created within people. It also takes time to understand these new conditions and generalize them to their works and critique (Rahnavard, 2000, 68). The second decade can be called the decade of artistic development. During these years, according to the needs of society and the policy of post-war reconstruction, large biennial art exhibitions were held by government institutions, the most important of which was the Iranian Biennial Painting Exhibition which was held five times until 2000 (Eskandari, 2006, 52).

In the middle of the second decade of the revolution, with the change of the executive management of the country and the promotion of democracy, democratic institutions such as artistic associations were established. Also, at the end of this decade (2000), the first international biennial of painting in the world was held with the participation of painters from 27 Islamic countries. Another important event in this decade was the establishment of a culture club and various galleries by the private sector and municipalities.

Painting of the third decade of the revolution

In the first half of the third decade (2001-2006), due to the development of artistic relations and exchanges with foreign countries, the beginning of this decade

was accompanied by many ups and downs. During these years, painters participated in world competitions to identify and study contemporary western art, and their frequent travels to western countries provided a platform for young artists to be influenced by Western modernity, including conceptual, performing, and video arts, and to imitate works (ibid., 53).

Also, sometime after the events of the beginning of the revolution and the war, the artists of the revolutionary generation used individual, modern, and sometimes abstract methods in their works in relation to content expression and chose such abstract approaches as the best format to express their ideas. During this period and after the art of revolution, due to its form (not content) by copying of international art could not achieve the goals of identity. Hence, the return to identity and tradition in the vast realm of art was proposed to be present globally, which creates an authentic and reliable identity card (Goodarzi, 1998, 63)

Eskandari says about the paintings of the second and third decades: "in general, based on the study of Iranian revolutionary art in the last two decades, we can say that despite the efforts of young and revolutionary Iranian artists, we have not yet been able to achieve a suitable and comprehensive model. The reason for this is not only related to incorrect adherence and imitation but also related to the shortcomings caused by the lack of coordination between artistic creativity and contemporary intellectual and revolutionary developments.

Therefore, continuous political changes, government policies, foreign views and tendencies of performers on post-revolutionary art trends, have been influential" (Eskandari, 2006, 53).

Painters of the first generation of the revolution

Accordingly, the artists who held the Hoseineye Ershad exhibition after the victory of the revolution, and whose presence together formed the artistic field, were able to nurture the first generation

of revolutionary painters in this way. After a brief introduction of each of them, we will compare and analyze their works in the second and third decades.

• Naser Palangi

Palangi is one of the painters who participated in an exhibition held by some of the revolution painters in Hoseineye Ershadin March 1978 and the beginning of the victory of the revolution. Palangi believed that “western artistic styles which are derived from their worldview and non-spiritual views, cannot be suitable for us who have a spiritual worldview” (Palangi, 1991,40). In the works of Palangi, we see adaptations of the works of El Greco (Spanish religious painter) as well as adaptations of Byzantine aesthetics (Javadi, 2019).

In the works of Palangi in the second decade of the revolution, we can still see Islamic and revolutionary concepts as in the past. In the works of this artist, the ambiguity and expressionist spaces related to the first decade of the revolution have gradually decreased, and the tendency to express abstract and assemble images has increased. The themes of these works are mainly related to Islam and the revolution, especially the martyrs’ memorial and the memories of the eight-year war. In these works, we can see religious figures, especially Ashura characters, often appear in the form of a collage in the middle of a background with brush strokes and water compound (Fig. 1). In the third decade of the revolution, this painter says about the deformation of some abstract works: “Form changes in a period of my artistic activity had a completely present aspect and were done spontaneously. Of course, at that time, I was also influenced by El Greco, but not in all works. During this period, due to the existence of a special space, I was able to achieve a kind of simplification in the image, that is, a kind of simplification of shapes that were different from deformation. In fact, the use of a kind of sterilization of forms is based on the approach of spiritualism and Iranian and Islamic identity” (Palangi, 1991).

In the third decade of the revolution, in the works

of Palangi, we can see the extensive use of Iranian symbols and elements such as old doors, earthenware, arabesque tiles, and designs and the extensive use of the photomontage method. During this period, less attention was paid to Islamic concepts and themes, and on the other hand, more attention was paid to national issues. The use of Islamic and Shiite themes has always been prominent in the works of Palangi, and this artist has created a collection of valuable works on topics related to Ashura and Imam Ali in this decade. In some works of this decade, we can see the absence of humans or the presence of humans in a small frame. In most of these artist’s works, women have a special presence as in previous decades (Fig. 2).

• Kazem Chalipa

Chalipa is one of the first painters of the revolution whose name is recorded in the memory of Iranian art history. Like other painters of the revolution, he studied and gained experience at the College of Fine arts in Tehran (painting) under the tutelage of masters such as Alkhas. He was also trained by his father (who was an artist) and HasanEsmailzadeh (one of the masters of coffee shop doctrine painting) (Hasanzadeh, Baqerzade Atashchi & Foroughirad, 2018, 58).

An example of his works in the second decade is the painting “Repentance of Harr” (Fig. 3).

On the way back from the Arbaeen march, the artist said about this work: “The name of the painting is repentance Hor, which in religious works or coffee house fantasies; the subject of repentance Hor has a special place”.

This work is also related to the moments after Imam Hussein’s conversation with Hor, and as a result of this conversation, an inner revolution occurs in Hor, and then he goes to Imam Hussein to repent. In this work, it seems that the audience is standing next to Imam Hussein and looking at Hor, and this is how he witnesses these events.

In the third decade, Chalipa also turned to abstract and expressionist painting, but still, most of his works in



Fig. 1. My brothers, 1995. Source: www.tajasomi.ir.



Fig. 2. Untitled, 2009. Source: www.tajasomi.ir.

this decade have been manifested with Islamic-Shiite and Ashura themes, and some with human, national and mystical concepts.

In the paintings of the third decade of the painter's revolution, we can see the absence of a man in many works, especially since, unlike the first decade of the revolution, we do not see large crowds in these works (Fig. 4).

• Hossein Khosrojerdi

Khosrojerdi was one of the first artists that reacted to the social conditions after the revolution and the

existing conflicts and contradictions with the ideal-Islamic society, without conservatism, ambiguity and irony. He has not left his works empty of his perception of the events and currents around him.

An example of his works of the second decade is the work "Distance" (Fig. 5). In the painting, the artist's attitude has become global and transcends national, ethnic, even gender constraints, and it conveys a humanitarian message beyond these constraints to the audience.

In the third decade and in the continuation of the change and transformation of the second decade, the artist became more inclined to abstract painting and, like other artists, tended to abstract expressionism (Fig. 6).

Of course, in the third decade, Khosrojerdi used more surrealist expression and paid more attention to human themes, and national and Islamic concepts had a small share in them. The remarkable point in these works is the image of a human being that has no trace of being a man or a woman, and even their cover is unclear so that the painter's attitude is human and independent of any gender.

• Habibollah Sadeghi

This painter has a critical approach to figurative works related to scenes from the revolution, the battle of good and evil, religious and social themes (Fig. 7). In this painting, you see a person who is indifferent to the people who sacrificed their lives to preserve the dignity of Iran and the Iranian people. This person is indifferent to the youth who have left school and university to take part in the war, and he is indifferent to the women and mothers who have sent men to war to defend the country's borders and religious and revolutionary values. And they lived at the height of their livelihood problems. Also in this painting, we see the return of the bodies of martyrs, and the artist shows a group of rich people in the community who are living in the security created by the warriors and martyrs. In this painting, we see symbols of the contrast between the two approaches. There is a

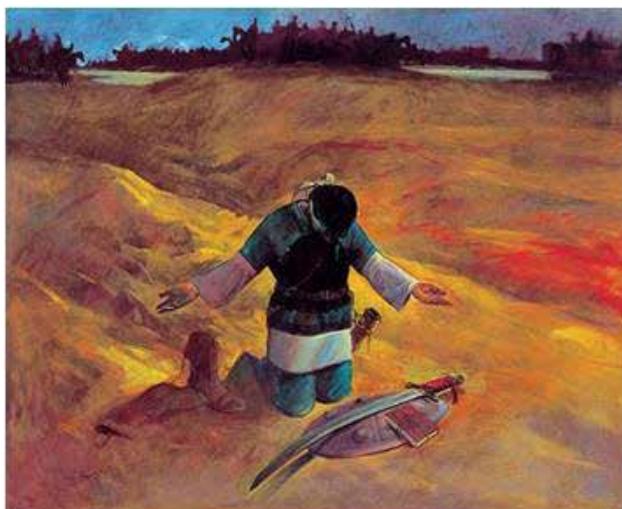


Fig.3. RepentanceHor, 1996. Source: www.tajasomi.ir.



Fig. 4. Burned garden, 2008. Source: www.tajasomi.ir.

French painting in the rich man's room, and around that person's table, we see gold, dollar, strongbox, etc. But through the image window, we can see people going to war based on their religious duty, and their families have been welcomed and created a mystical and spiritual atmosphere.

An example of a third decade painting is Figure 8. What attracts the audience's attention in this painting more than other components is the calmness in Imam Khomeini's face, and it seems that the painter has

used his art to show this calm face. It seems that the painter has devoted all his art to making this matter manifest with the famous phrase in the will of Imam Khomeini: "With a calm and a confident heart ...". In this painting, like other works of Habibollah Sadeghi, we see the battle of good and evil. On one side of the painting are the warriors and the revolutionary people who are behind their leader.

Painters of the second generation of the revolution
Iraj Eskandari

Eskandari is one of the artists who had a tendency towards the style of revolutionary painting, and in a way based on nature and with a romantic expression; he created a sad atmosphere and sometimes a hopeful atmosphere in his works (Roshanas, 2003, 5). An example of the works of the second decade is the painting "Freedom" (Fig. 9).

In the painting of freedom, we can clearly see the evolution of the painter's art. In this painting, we see a simple and geometric composition with the use of colored and rhythmic textures. An example of a third decade painting is Figure 10. In this work, which consists of two parts with two different materials and techniques, Eskandari depicts the ascent from earth to the sky in the form of a tree. The artist's message in this painting is symbolic and the red color of the tree branches evokes the high concept of martyrdom as the peak of God-seeking human excellence. Eskandari is one of those artists who has gone from figurative-realist painting to abstract symbolism during three decades, and in his works from the second decade onwards, this transformation is very evident.

• **Abdolhamid Ghadirian**

Ghadirian is a second-generation artist of revolutionary painters who entered the University of Tehran in 1981 and started his professional activity as a painter in 1981.

An example of the works of the second decade is the painting of the "Islamic Revolution" (Fig. 11). In the painting of the Islamic revolution, Ashura symbols are seen along with revolutionary concepts, and we



Fig. 5. Distance, 1993. Source: www.tajasomi.ir.



Fig. 6. Matador, 2004. Source: www.tajasomi.ir.

can see mystical themes and concepts in it. In this painting, The severed branches and truncated trunks of the tree are cut off by the hand, and the book is a symbol of the word of God and the radiance of holy light, with a calm but determined revolutionary face in a halo of greenery on the wounded trees and Cut off, and looking forward to the character, is a sign of the survival of hope in the revolutionary ideals that the painter has well portrayed.

From the example of his third decade painting, we can pay attention to the work of “Kind Mother” (Fig. 12). “We made a revolution, and then the war started, so we defended the country,” the painter said in the invitation to the painting, after the phrase

“In the name of God.” After the war, a cultural war began against us. We did not get tired of this unequal war, but over time, our hearts broke, but we did not continue to despair until God blessed us through the Virgin Mary. I let go of my despair until I was able to reach a more generous person, Imam Hussein, but that dream came to an end, and our despair overwhelmed us again. Finally, a window of mercy was opened on the land of Solomon, and another window of mercy was opened on the land of Imam Mosa Kazem. I have enjoyed this luxury to such an extent that I cannot express them or describe them.”

• Mostafa Goodarzi

Goodarzi is one of the painters of the second generation of the revolution which has created different works using traditional Iranian painting and modern European painting style. This method was an adaptation of the experiences of the student period based on the approach of combining Iranian and European painting, which created a special style. An example of the works of the second decade is the work “In the Sky” (Fig. 13). The main colors in the “in the sky” (green and blue) spiritually represent the sky. In this painting, terrestrial elements and a large tree are drawn. The tree is a combination of several smaller trees, and the blood of the martyrs served as water for the tree and made it grow. Green and red ribbons are also reminiscent of the Iranian flag. These ribbons are located on the highest branch of the tree and represent the high position of the martyrs of revolution and war. These elements have created a spiritual atmosphere in the painting. In this painting, Goodarzi distances himself from the figurative realism and concepts of his previous works related to the first decade of the revolution and tend to adopt the style of abstract symbolism and uses simple symbols and color-based concepts to convey the message well. You can see these features in other works of this artist, such as “Kosar” and “Sitting in the spring” at that time (1997).

An example of a third decade is the “Khorramshahr”



Fig. 7. Stranger, 1997. Source: www.tajasomi.ir.

painting (Fig. 14). In Khorramshahr painting, except for a small use of red color which is a symbol of martyrdom, no other colors are used, and it seems that the artist wanted to depict a dream of a great commander (according to the military equipment that this person carries) who looks at the mosque of Khorramshahr (symbol of resistance and freedom) and the eternal poem they want: “Muhammad, you were not there to see.” In this painting, the artist shows that “Muhammad” was present and observed the events, and perhaps the main message of the painting is that people like martyr Jahanara still exist and see the events.

Conclusion

Revolution painting which is an important part of the art of the revolution, was introduced as a powerful and dominant artistic approach in the first decade and during the war, based on Islamic and revolutionary concepts, but since the second decade of the revolution, there has been great variety in content and

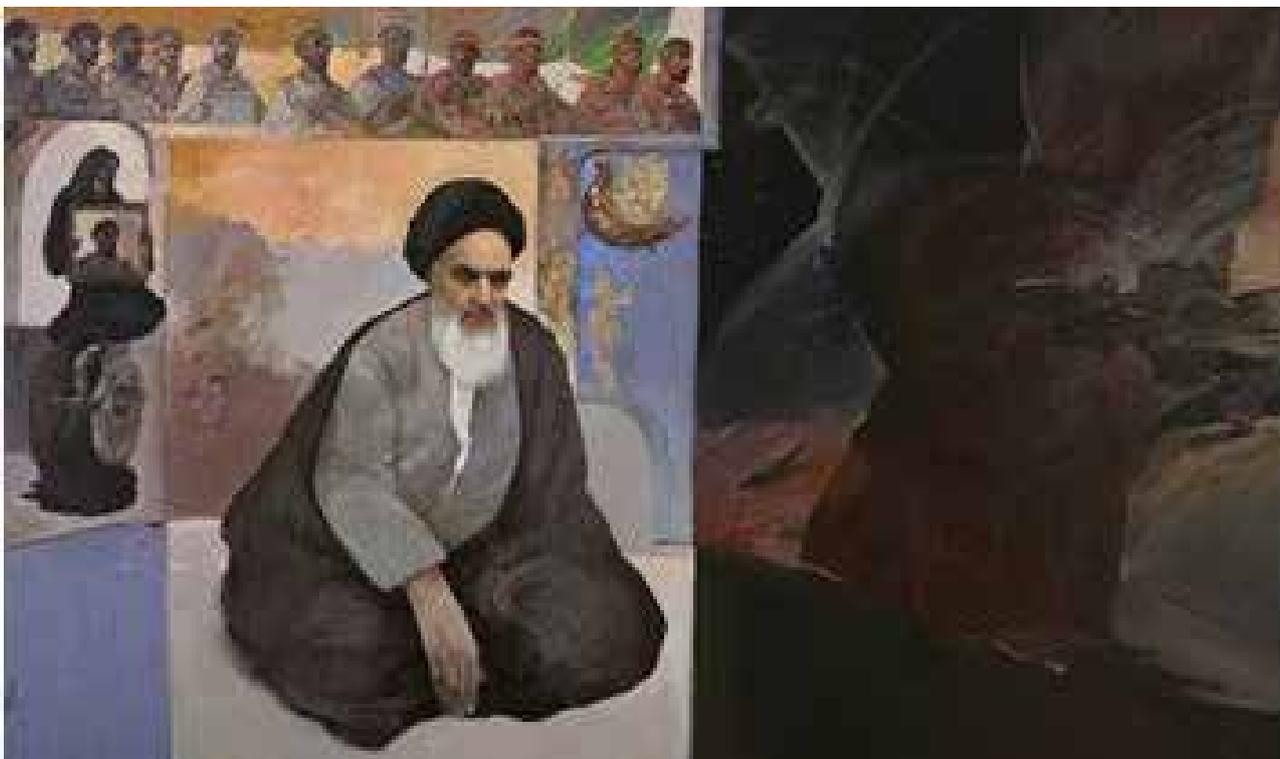


Fig. 8. Imam Khomeini, 2007. Source: www.tajasomi.ir.

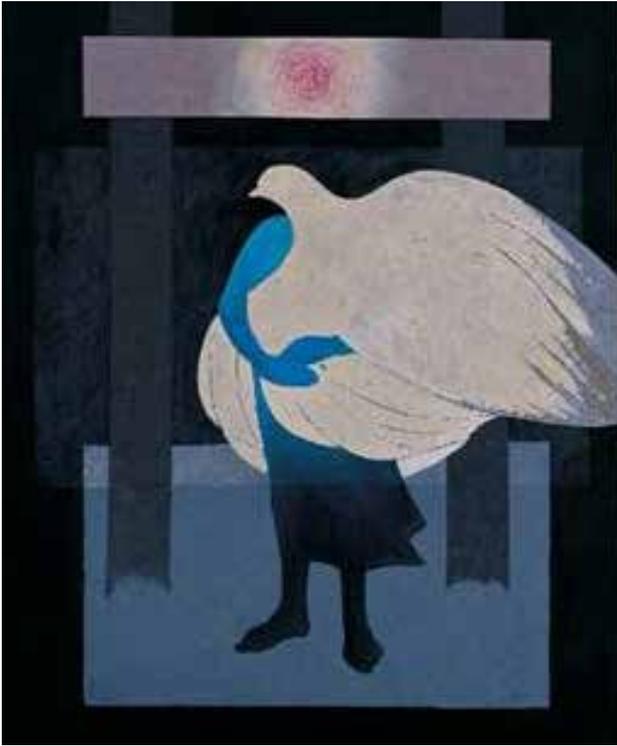


Fig. 9. Freedom, 2000, Source: www.tajasomi.ir.



Fig. 10. Untitled, 2009. Source: www.tajasomi.ir.

implementation method. The works of artists were created. In the first decade, due to the atmosphere and conditions of Iran, the narrator painting style was created with a realistic approach with familiar elements that people could understand, but gradually abstraction and symbolism, and a kind of allegorical art emerged during the holy defense era. Based on the coffee shop painting style and using Iranian



Fig. 11. Islamic revolution, 1998 .Source: www.tajasomi.ir.

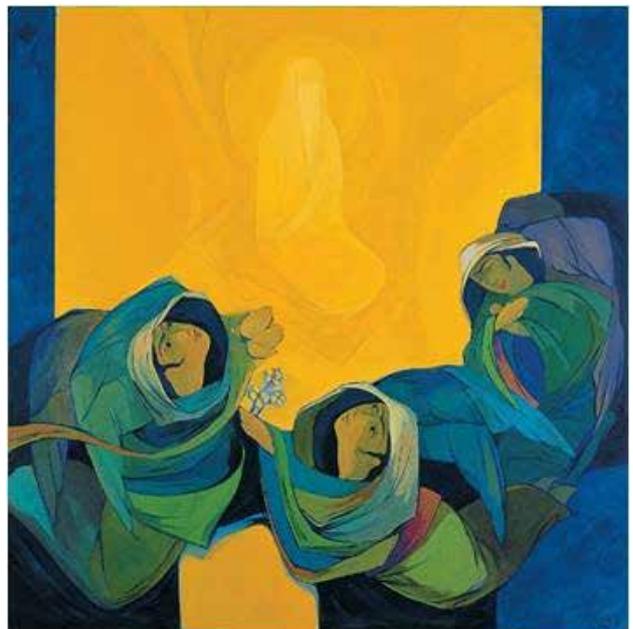


Fig. 12. Kind mother, 2010. Source: www.Hamidghadirian.ir.



Fig. 13. in the sky, 2007. Source: www.tajasomi.ir.

miniatures and sometimes adaptations of socialist realism, Chalipa was able to create the most works during the revolution and the war. Contemporary works, especially the works of the holy defense period of this artist, had an allegorical and symbolic style, and there was a tendency to abstraction in them. Also, in the first three decades of the revolution, Palangi followed a specific process that in the second and third decades, like other painters, had an allegorical style and sometimes an abstract style. One of the features of this artist's works is the adaptation of El Greco and its twist in form and color, as well as the adaptation of Byzantine religious art. Khosrojerdi's works at the beginning of the revolution were based on explicit and familiar revolutionary symbols. But three decades later, the artist emphasized human concepts in his work and followed a simple visual structure. There was also a combination of reality and fantasy in Alexandria's early paintings. Sometimes

the artist tended to miniature and later from the style of figurative realism to the style of abstraction and symbolism. In most of Habibollah Sadeghi's works, we can see a kind of contradiction between fear of tradition and modernism. The early works of this realist artist were a combination of familiar symbols, but in the contemporary works of this artist, sometimes adaptations of the Iranian and western approaches can be seen. In these works, we can see the destructive effects of formalism based on formalism and the intense attention paid to visual elements such as color, form, and texture. The artist has also paid attention to mystical concepts in some of his paintings.

Goodarzi and Ghadirian remained more committed to revolutionary approaches than other artists. By changing his technique and distancing himself from the figurative and symbolic atmosphere of the early revolution, Goodarzi turned to abstract conceptualist painting and used various artistic methods. Ghadirian



Fig. 14. Khorramshahr, 2008. Source: www.tajasomi.ir.

also generally tended to Iranian miniatures. It should be noted that the painting of the revolution did not have a specific pattern and certain principles to find a suitable way to express its concepts. Of course, this does not mean denying the efforts and creativity of painters active in this field. In fact, we can firmly claim that the achievement of visual arts after the revolution and during the holy defense, although it did not have a certain style and school and despite the tendency to impactability and sometimes imitative

approach but was able to create art with an Iranian and revolutionary atmosphere in which Islamic values are also prominent.

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