

Feasibility Study of Persian Irony Functions in Iranian Conceptual Art

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Abstract



Persian language in Iranian art has had many Functions a long time ago. This function has been revealed sometimes in imagery form for literary fiction in Iranian painting, and sometimes in ultra-modern in form of representation of words, letters and sentences in the works of Iranian contemporary artists, including Ghahve-Kaneh and Sagha- Kane style painting. After the 70s, line drawing also paid attention to the values of words and letters too, among them some conceptual artists, with the pursuit of the practical background of language, make different representations from words and letters in their works. What is necessary is that the Persian language is a treasury that has many capabilities for the transmission of ideas and concepts. As for contemporary conceptual art, we can see that these capabilities have been neglected. This means that with the Compilation of conceptual art and analysis of them. The question is, how can Persian allusions be involved in the structure of the creation of conceptual art? The findings of this descriptive-analytical study show that by doing this, with change substance in language, it means, word to art essence, ready one, produce, which follow the construction of idea transmission of conceptual art, non-skilful being predetermination programming, non-subjectivity, also evidence and briefness.

Keywords: conceptual art, allusion, Iranian contemporary art

Introduction

Expositive and pictorial capabilities of the Persian language are not hidden to anyone. How many liberators and poets for imagery, by word essence in this language, create exquisite images from nature, human relation and society? So, Iranian poets proceed to imagery from poems and prose. Mani painting is an old one, which flourished in Iranian painting the rafters. The most important foundation of paint images, before independence in the Safavid era, was, aid for profundity and the semantic dimension of literary work and in reality, expression of

them from imaginary circuits on paper. Language and literature presence in Iranian painting was not limited to these matters, but in Iranian contemporary art 70s, another kind of expressions flourished and this was, focus on technical and visual Persian phrases, words and letters. It seems that, until now, contemporary art, but the Persian language as a base for representation of works from Persian letters, words and phrases. The question is, how can Persian allusions be involved in the structure of the creation of conceptual art?

	
Ghahve-Kaneh, Esmail zadeh Hassan	Jasper Johns

Research Method

This research has been done by a descriptive-analytical method using the library, archival and internet resources.




Background of Research

No article has been published yet on the functions of Persian allusions in Conceptual Art. But in the field of the function of Persian allusions in Iranian painting, we can refer to the article entitled: The Style of Literary Allusion and its forms of use in Iranian Painting, in Painting Graphic Research in 2020 by Rafiei Rad and others. Also, studies of the article entitled A Comparison of the Semantic Perspective of Colors in the Holy Quran and allusion literature, in 2020, written by the same author, show that sometimes in Persian literature, colours are used metaphorically (Rafiei Rad et al, 2020: 89). For example, a study entitled X shows that Hafez Shirazi has repeatedly used the ironic form of colours to illustrate in his poems. (Rafiei Rad,2021, 31) This study which accomplishes in a descriptive Analytic way, we use what. Sol LeWitt, explains in his article “paragraphs on conceptual art” explains conceptualism and its quality of it. And some branches imply philosophical nature. Also, we use the views of peter, about language separation and sign in conceptual art as an independent branch. About “Bayan” book written by Dr Shamisa and “Maani Bayan” written by Dr Jalil Tajlil, we used books and other articles to define the allusion.










Language in Visual Art

A desire, for “art for art” finally led to the special language of art in literary and art formalism. But art follows a way apart from the relation of art and language. Dadaism starts this way, they ignore language rules in art and use irony and flier to create a visual shock. The first modernist painting which enter language into visual art, was “The Treachery of Images” by René Magritte. He affirmed real language which shows the opposite image, it means, pip picture



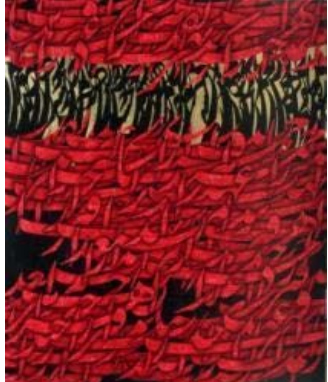
which paints realism shows a pipe, but is never a pipe itself, and a sentence "Ceci n'est pas une pipe" this is not a pipe express reality, not pipe painting. Thereafter, in the 60s art a language group on the use of language in art. Conceptual artists attempt to replace language with an image. So that art flies whit the wing of wisdom and mentality. In this time, language phrases replace by images and pictures completely. Barbara Kruger and Jenny Holzer, apply language phrases with an image. (Samie Azar,1393) before them, some pop artists, such as Jasper John's used letters in their works. Mr Aghdashlou account history use of calligraphic as a visual form, Kuffic glaze container or enamelware dish of Nishapur, suspended "Toghra", Lines "Tholth" scrolls, Asadollah Shirazi and watercolours and oil paints Ismail Jalayer, which hundred years earlier, "Reza Mafi", Six pieces all letters of "Nastaliq". (Aghdashloo, 1391:140) but in Iranian contemporary art, Ghahve-Kaneh and artist Sagha- Kane, use language in their artworks. Sagha- Kane painters also include letters, sentences and literary text in their works and could enter the Persian language into Iranian imagery construction and create a special aesthetics. from Sagha- Kane painter wich use the Persian language in their painting, was "Tabatabaei Jaze", "Oveisi Nasser", "Zende roudi Hossein", "Tanavoli Parviz" and "Pilaram Faramarz".

		
<p>Nasser Oveisi</p>	<p>Jaze Tabatabaei</p>	<p>Parviz Tanavoli</p>



While all of them were Sagha-Kane artists. (Kuchuee,1384,55) after Sagha- Kane, this trend continues, and also this background spreads more concerning Persian language presence with Iranian contemporary artists. We can see some background's indirect representation of phrases and Persian letters as an imagery substance. This representation is used sometimes as distinct letters in the work of "Lari Pegah" and sometimes in the other works as sentences that relate to painting content, or not. Persian sentences with mythical, epical and literary subjects are represented in the works of artists such as "Alkhas Hanibal" with artist's bio and the works of artists such as "Daneshvar Behnaz" with social content, and in the works of artists such as "Neshat Shirin" and "Tavakoli Niusha" and as background in the work of artists such as "Shafie Farshid", "Namdar Hamid" with the subject of fighter's will in the works of art "Keramati Simin" and in the works of "Mohebeali Mehrdad" and "Kohan Farzad" as a sentence which hasn't any relation with the context.

		
<p>Shirin Neshat</p>	<p>Farzad Kohan</p>	<p>Pegah Lari</p>
		
<p>Farshid Shafie</p>	<p>Simin Keramati</p>	<p>Hanibal Alkhas</p>
		
<p>Mehrdad Mohebeali</p>	<p>Niusha tavakolian</p>	<p>Hamid Namdar</p>

Another kind of Persian language in Iran contemporary artworks is Calligraphy Painting, which has a new style from painting and calligraphic values. In this kind of work, the pivot of the composition of work is letters or sentences or words. These phrases may be completely clear or may be ambiguous and show an imitation of moving letters. “Ahmadian Salar”, “Rashvand Babak” and “Shirazi Ali” are of these artists. Kind of painting also pays attention to the visual state of phrases and letters.

		
Babak Rashvand	Salar Ahmadian	Ali Shirazi

For example, we can recognize different representations of “D” (د) in Persian, letters in “Behrouzkar Hamed” works, also “Fathi Golnaz”. As we see before Iranian contemporary artists give innovative and artistic use of the Persian language.

	
Golnaz Fathi	Hamed Behrouzkar

But this isn't the entire capacity of the Persian language for expressing in contemporary art. Whatever is considered in this article, is a new kind of Persian language, which doesn't focus on the visual form of letters. But focus on the production of organisms from one kind of Image. (“Sovar Khial” in persian”)

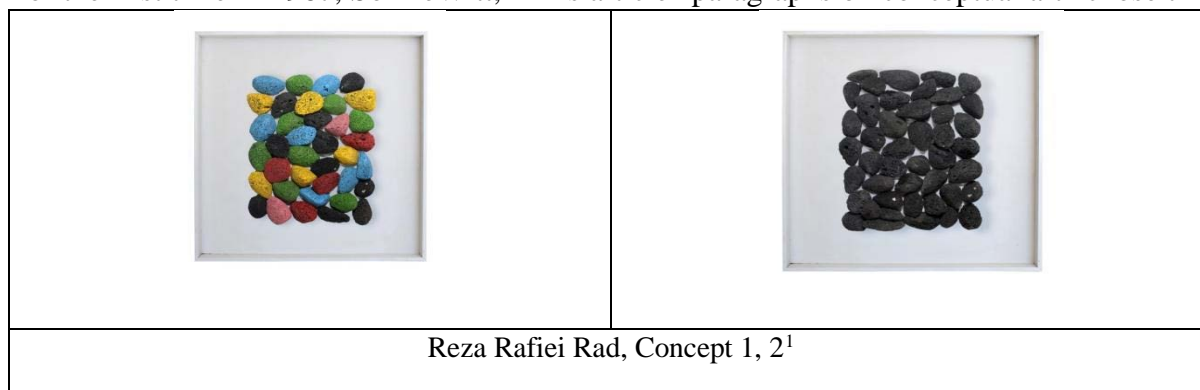
Imagery by language

Image, enter into Iran criticism observation as imagery by “Shafiei Kadkani”. He equated this word with fancy. Also, in encyclopedias, image means picture figure and portrait. In reality, imagery indicates a group of poem pictures, which are known as four components of allusion, assimilation, metaphor and allegory. Kakani believes in a group of figural and explanation possession (such as assimilation, metaphor, allusion, allegory, metonymy, symbol, hyperbole, exaggeration, figural documents, animation, synesthesia, contradiction,) (Shafiei Kadkani, 1366: 9-12). Murfin explains the difference between image in art and literature: image in art applies to visualization and art image of the visual word (such as the pictures of water lilies by Claude Monet) And intellectual fancy resulting from them. In literary terms, images are taken as a descriptive or visual language. Which uses fancy creation and intellectual effect on the reader’s mind? (Murfin,1998:166) he also divided the image into the concept of picture idea and imagination: the first section uses language for the transmission of the visual image (image

from an object) in the reader's mind. The second one, which is by Rhetorical figures, can transmit abstract and creative pictures on the addresser's mind. (same,167). What we consider in this article, is the manner of other functions of language in Iranian contemporary artworks. Which use accessories of image processing, namely allusion, for capabilities which have for quick transmission of meaning and concept by image. Allusion as a kind of imagery is a way for the direct entrance of Persian language in contemporary art, without the fact that such as any current stereotype and imitated work of the 60s, limited language presence just to the representation of letters, sentences and words.

Conceptual art and function of allusion on it

For the first time in 1967, Sol LeWitt, in his article "paragraphs on conceptual art" chose this



name for a vast spectrum of artworks that constitute non-significant physical aspects of artwork, Instead, the concept they constitute the most important aspect, was used. He declares in this article that the idea in itself, is an artwork, even if it isn't Presentable in visual form. (LeWitt,1395:36)




Paakbaz believes conceptual art has a form and opinion in occident art which exposed minimal art, late of the 1960s, this was the beginning of postmodernism and he employ this term, for the description of his work and the other work which ask participation of viewer's mind more than his/her eye or affection.

(paakbaz,1387) We can name the famous work of Joseph Kosuth, as "one and three chairs" '. This work

consists of a wooden chair, a picture from this chair and a layout. In reality, but this section is in front of the viewer's eye, which one recites the real identity of the chair? The chair itself, its image or encyclopedia text about it, in other words, the object itself and showing it or language description? Which one? Conceptual art follows three pivots, the first one, was the negation of art objects, which is negation, the expectation of the addresser for seeing a physical work, such as old artwork. For conceptual artists, value is a medium that enters artwork into a gallery and has no difference with the work itself, but this is an idea that has value, and this is an idea that makes art, not an art object. In the third pivot, they pay attention to language and many of them show language presence in their work. Before this, representation was reliant on letters, sentences or compositions of them with images. We can see such works in the effort of the

¹ Tehran Museum of Contemporary Art - 2017

extension, Michael Baldwin, Jenny Holzer and Barbara Krouger. Conceptual art focuses on the shape attachment and critical art definition which relates to language, focusing on three properties. Training, implementation and documentation of process, systems and series of language and singing. (Osborne, 1383: 35)

			
Ramin Shirdel	Farnaz Rabiee Jaah	Behdad Lahouti	Alireza Astaaneh

In Iran, conceptual art engenders a larger delay than occident. The first and second exhibitions were erected in Tehran in the Contemporary Museum from 1380-1381. In Iran conceptual art, we can see some works which share language in production. For example, Moshiri Farhad, Shirdel Ramin, Lahouti Behdad, Rabiee Jaah Farnaz. This participation isn't beyond the previous finding. And limited to the representation of letters, sentences and words significantly, non-significantly, readable or unreadable. On continuance with an explanation about allusion, feasibility study of Persian language presence, sustentative, not from a figural representation of letters, words and sentences, but with the favours of available allusion formed in the Persian language. About the quality of allusions, Shamisa says that allusion is the expression of a subject and inception of another subject, meaning, the composition of words or sentences instead of seeming meaning purpose is one of the meaning accessories. For example, the purpose of allusion in "the door of someone is open, to imply munificence of that person. Because requisite of person munificent is an openness of his/her door on the people. (Shamisa, 1393: 65-66) Tajlil believes that allusion is secret or hidden speaking, so that say a literal but the purpose is non-real meaning, so we can use literal meaning too. (tajlil, 1390:80). What we consider in this article is. Transmutation capabilities of allusion meaning, formed by word essence in the language. In the definition, Allusion has special capabilities for transmission of concepts to address so that power of speech and its effect is even more important than the reality itself. We must consider that conceptual work is relying on ideas. And the concept is differing from idea, concept show general way while, the idea is a component of Idea, implement the concept. (LeWitt, 1395: 27)

So allusion is treasured from materials of conceptual art for Iranian artists. For example, the work of (concept 1), this work has preconditions conceptual art as idea transmission. To question artist skill, because, the general text of work essence, is language and literature no art also, artist disinterested on the factor. Physical objectivity of a program possessing work predefined before. And formed before, thus the subject does not govern the work and negates subjectivity. Also obvious, brevity and simplicity are specific features of conceptual art. Which observe the work too?

Pumice² is the Iranian dictionary is known, and its nominative meaning is clear to people. Pumice is described in the Dehkhoda dictionary: “a conciliate stone which cleans dirt” but its nominative meaning implies. Bawdiness and Obscenity It seems because these stones eaten hardly, not eaten and not hung dogging are related to each other in Iranian culture. In the book of “Salt and Sugar” use of allusion on “his face is the same as pumice. This is said for Obscenity and not shame” (Shahri, 1381: 341) in this work, nothing is going on representation of words and letters, not ambiguous structure of it. In this work (similar works), the Persian language exists in the strongest way possible. We can see that, in (concept 2) by using visual elements such as colour, the direction of this allusion can run more than literature. The basic idea of the work which implies not hang doing by using pumice, this time by using colour, can be a factor for a complex kind of an idea. that implies modern bawdiness, Obscenity and colourfulness.

Conclusion

Maybe we could know, the important presence of the Persian language in Iran painting with the help of conception of the story through an image. But with the entrance of modernism and paint waned in the old style, in contemporary art, we can point to Ghahve-Kaneh painting. Which hero's name, write on the canvas. In the 70s Sagha- Kane fountain painting entered the visual power of letters and sentences, opening a new way for the presence of language in art, so that, in more recent years, varied branches in this context. Some artists follow Sagha- Kane fountain way, use representations, sometimes in discrete form and sometimes in the forms of sentences that are related to painting. Persian sentences are represented with an epical, literal and mythical subject and artist bio or fighter’s will or sentences related to text or not. In this direction, we can name lined drawing a new style from calligraphic values and painting. Which, these phrases may be, completely readable or unreadable. And this trend continues in Iran's conceptual art. And artists proceed to the representation of letters in the form of three dimensional or two dimensional or composition of them. In this article, the focus is on conceptual power, which is one of imagery namely allusion. And offer works in this case. In these works, idea transmission is formed not only by language essence but also form art essence. This kind of idea was used by people many years ago. And this change of literature can use broadly. So that, use of another kind of visual elements, such as colour, can enrich its quality and graduate its idea. These works came from language and are visible physically, but they have basic indexes of conceptual art, such as idea importance, and transmission of it by an object, non-skilful of an artist, predefined programming, non-subjectivity, obvious. Briefness and simplicity.

² “Sange Paa” in persian.

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