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The Saqqa-khaneh School: Post-Colonialism or Orientalism Perspective?

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Abstract

● **The Issue:** Either Saqqa-khaneh school is a movement which was affected by the post-colonial view? Or does it intensify orientalism hegemony? Or should be found third approach?

● **Intention and research Method:** The purpose of this article is to dispute the two approaches of post-colonial and orientalism in the case of studying Saqqa-khaneh school. Descriptive-Analytic method was applied. The current study proposes is not to confine Saqqa-khaneh on the post-colonial and orientalism views; by considering Iran's special situation. This article first describes Saqqa-khaneh and related, art movements in Iran, Europe, and the United-States at that time.

● **Conclusion:** Said's orientalism, as the systematic emerging of post-colonial approach and also the translation of Fanon's book "The Wretched of the Earth" to Persian both actually were after the Saqqa-khaneh movement formation. In fact, post-colonial theories of Fanon and Said played an important role in the study of contemporary Iranian art; although these theories not only belongs to later Saqqa-khaneh but also these just can be practiced in the other societies which had not similar situation comparable to Iran of the 1960s. It seems the thought of considering Saqqa-khaneh as a post-colonial art movement, itself has been influenced by orientalism view.

Historical studies indicate that Saqqa-khaneh as a post-modern movement was formed at the same time which western's art movements were born. Yet it claimed to be an Iranian movement. In addition, Iranians, particularly in that period didn't consider themselves as a colonial society so they required to protest against their situation.

Furthermore, Saqqa-khaneh never aimed to illustrate an exotic object as orientalism concept. Moreover, its environment which affects its name oriented was tied firmly with the Iranian common culture. So ascribing and limiting Saqqa-khaneh to post-colonial discourse probably cause of Orientalism hegemony. As a conclusion, it seems that the analyzing of Saqqa-khaneh commonly was affected by later perspectives, which can be described as throwing critic of the current situation in the past. This movement before to be mature, marginalized. After the 1990s, When Iranian-Islamic viewpoint was common it revived. The authors' suggestion for the contemporary artist is to consider Saqqa-khaneh's spiritual background and avoiding to repeat it just in appearance.

Keywords

Saqqa-khaneh school, Post-colonial critic, Orientalism, Sociology.

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Introduction

Most experts postulate that Saqqa-khaneh movement begins at the early 1960s (Emami, 1977). In the same epoch with the formation of post-colonial view (Keshmirshakan, 2011) in the 1960s in Europe and America, in the Third World countries the interest in delving into their own culture was emerging and burgeoning. This school usually coincides with the publication of Fanon's "The Wretched of the Earth", Said's "Orientalism" and Ale Ahmad's "Westernization" in Iran.

From the perspective of Edward Said, orientalism approach is the knowledge which supports Eastern colonialism. The main function of this approach is to prevail the stereotypical beliefs regarding the East, and to introduce this area as trivial and very simple to western people. East was a paragon of an "other" for a Western, an image that has been synthesized and elaborated for Europe (Shahmiri, 2010:55). Post-colonial critique means challenging this concept of "other". From this perspective other cultures contain "native", "primitive" and "Eastern" cultures. Post-colonial critique, by posing the question of ethnicity, highlights demographic studies of art in the artworks, rejects attitudes of reductionism in artworks of "other" cultures in comparison to the dominant mainstream of Western art.

But we cannot confine Saqqa-khaneh school on post-colonial and orientalism paradox, without taking into consideration the historical and sociological circumstances of Iran in period of creation of this art. Indeed, it will be compromising, that we reconcile other societies sociological conclusions by this approach without scrutinizing Iran historical period. Saqqa-khaneh school in the 1960s, created a coalescence of some modern elements and combine them with traditional embellishing elements and, of course Iran's religious elements. A brief look at the situation of Iran in 1960s, tells us that society and peoples' attitudes and beliefs were heavily in transformation and this liminal state makes investigating it more perplexing. Although, theories of Frantz Fanon and Edward Said have

been founded based on the studies of other societies with incomparable circumstances to those in Iran, nevertheless it seems that post-colonial have an undeniable impact on the classification of the arts in Iran society. In the other words, in this adaptation, generalizations is neither appropriate nor functioning. With this introduction, the overarching goal of this article is questioning whether, is it possible to consider Saqqa-khaneh school, a movement which is founded based on post-colonial view? Does it intensify Orientalism hegemony? Or third prospective to the question must be conceived?

Background to the research and foundations

"Perception and comprehension of the orientalism and post-colonialism theories and critics is not only a mere perception of an updated and influential theory, but also the understanding of the critic, which are integrated with the life and culture of an Eastern civilization" (IAA, 2012). Post-colonial critic was started with Frantz Fanon's works and continued in Edward Said's investigations. And today, Gayati Chakravorty Spivak and Homi Bhabha are considered as the most significant critiques in this field. Said's "Orientalism", which has been written in 1978, is the basis for post-colonialism sentiments and orientalism critic.

Orientalism presented by Edward Said is a type of retroactive discordance and protest against the depict of east by westerns. In his book he criticized the picture of the East, especially representation of Islamic Middle-East in the western literature all along history. "Said's work outlines how East and its representations, which are conjured by the Western cultures, are representing the East as the locus for "otherness". The cultural knowledge about, and representations of, 'the Orient' as a place of 'otherness' (Klages, 2006: 155). For the clarity's sake, it is helpful to think about the stereotypes associated with the word 'Orient' and 'Oriental,' all of which labeled 'the Orient' as a place of mystery and exoticism. Such 'otherness' exists in relation to the familiarity of the Western Anglo-European

world; the basis of “Orientalism” like the basis of any form of racism or ethnocentrism, is the idea that ‘we’ are ‘selves’ who are ‘familiar,’ and that ‘others’ are necessarily ‘exotic’ (Ibid: 154).

Said was strongly influenced by Antonio Gramsci. Based on the concept of Cultural Hegemony of the Gramsci, Hegemony in the social relations is not a straight execution of a political power of one class over another; quite the contrary, Hegemony is a certain attitude about the world and our position inside of it which indicating the relation between the humans. This attitude has a political essence and is shown in various forms such as social institutions, social relations and the mentality of all sections of society. The significant issue is that subservient classes, understand the dominator as an ordinary and reality familiar with common knowledge and they are satisfied to grasp to this concept (Payandeh, 2003: 298). Thus, orientalism hegemony developed a feeling among Middle-Eastern that we are exotic and we are the others, we exist as the objects not subjects.

This critique asks about the western discourses in term of ethnocentric perceptions and world view in case of “other” culture and argues about their attitudes toward the power relationship and colonial influence on these cultures. The main question of Post-colonial criticism is about degradative structures of cultural classification. We can either analysis this critique from colonized cultures viewpoint as Western represented objects, or as artistic product operator with their own criteria (Harrington, 2004). It is clear that in analyzing the Saqqa-khaneh school as an art movement in Iran, the second point of view is useful for us. This analysis should consider Iranian artists and the production of artworks in that period, such as those involved in the production of indigenous arts and finally should ask whether these productions and their manufactures accept western criteria about the east, as the place of “otherness”, and do they renaissance them.

In another way, such as Said said, among the vast illustrations of European artists, East is a symbol of despotism in contrast to enlightenment, the decline

against civilization, passion and emotion against reason and logic (Said, 1978). It is noteworthy to be adduced, East obviously does not refer to a geographic East and we cannot order Iran as East just only because of its geographic location. East, based on what Said defined, is a concept that could include countries in Latin America and even Cuba. From this point of view, there is an inquiry which should be asked about whether Iran in the late 1960s may be regarded as a part of the East vs. the West or we should consider Iran like a piece of the West which is just located in the east of geographical map.

Post-colonial critics emphasize that colonized cultures must be understood from the perspective of their own artistic product operator. They study how indigenous art that formed before the emerging of colonialism is conquered by the colonialism and how people in colonial countries have reacted to this. From this perspective, they show how foreign objects which have looted by the adventurers and trespassed across the seas by businessmen, constitute an integral part of the culture of Western antiquary study (Harrington, 2004). Our review must be capable of pointing out whether the artworks that have been created by Saqqa-khaneh school and have been shown in Western markets, can be categorized as a mere another group of Western antiques or they can be considered a distinct art school. In fact, the Western perception of these artworks is not comparable with their attitudes toward products from other cultures, and consequently this difference in attitudes is matter of interest in our study. We should carefully distinguish the viewpoint of western into vast artworks belongs to before Saqqa-khaneh and their special consideration to this school.

Through this introduction, we aim for discussing about post-colonial critic in case of Saqqa-khaneh school, according to some past researches such as Keshmirshakan’s (2005; 2011), whether this school is a movement against the discourse which considers east as an unchanging and fruitless and infecund, Or as Pakbaz (2012: 591-597) and Afsharmohajer (2005) said this is a school which is made by some

intellectuals, artists and financiers who had an Orientalist viewpoint about the people and art of their own country? It is so probable that study of Saqqa-khaneh school in bipolar of post-colonial and orientalism worldview, would itself affected severely from dominant post-colonial view. Some critics as John Foran (1998) studied Iranian art out of this bipolar view. It is possible that Saqqa-khaneh school in the mainstream of Persian art of that time was something probable which was not a reaction again East or West or center and margin. Through this view even considering this school in post-colonial context is presentation and materialization of orientalism's influences; a school of thought which could not study an art school, according to its own situation and for distinguishing center and another has no way rather than depending on a discourse which emphasizes this distance.

Methodology

This research suggests phenomenological approach for Saqqa-khaneh school and tries to deconstruct seemingly present structures in this field. At first post-colonial critic will be defined, then the history of Saqqa-khaneh and its current movements reviewed through descriptive-analytical approach. Finally, we want to answer this question: Is it authentic to use orientalism / post-colonial view to study Saqqa-khaneh; or we should consider more concise sociological and historical information for better understanding of Saqqa-khaneh's backgrounds and find appropriate theory for criticizing it.

Saqqa-Khaneh and its grounds

Saqqa-Khaneh is the most important painting school in Iran because of its broadness and fame. Its painters, although use their current manner of the time; but apply the traditional subjects and motives. Each of these painters has their own distinctive manner which is completely different from others. Nevertheless, all of them commonly refer to the subjects and symbols of the traditional Iranian art and lifestyle (Ettinghausen & Yarshater, 2000:375). The Saqqa-

khaneh's artists have defined an art style which had specifically identified without repeating common and well-known subjects or using the traditional old painting; but it used the huge treasure of ornamental and vernacular arts and Persian calligraphy (Pakbaz, 2011: 214);(Fig. 1).

The name of the 'Saqqa-khaneh', came from the name of a place where is the symbol of a set of beliefs and practices which has a solid kinship with recent past of Iran. It reminisces the vision of a society which has not exchanged by the tremendous power. The ornaments of Saqqa-khaneh bring to mind the nostalgia of a lifestyle which suddenly confronted to the necessities of the new and astonishing world (Ettinghausen & Yarshater, 2000: 276-277). This name was firstly used by Karim Emami, for describing the works of artists who used the elements of local, religious art and also elements which is utilized in religious vows which belongs to votive and Shia Islam art. For declaring this name, he mentioned the friendly and religious atmosphere of "Tekieh" and "Hosseiniehs". He particularly means the artworks which were exhibited in the third biennial of Tehran in 1962. The atmosphere which inspiring familiarity and friendliness of Saqqa-khaneh's neighborhood in the corner of the alley (Neo- Iran Contemporary art museum, Dec 2014 and Jan 2015).

Karim Emami described the beginning of Saqqa-



Fig. 1. Jazeh Tabatabai, No Title, 1963, dimension 41 cm by 29 cm. Source: www.elahe.net

khaneh by referencing to Parviz Tanavoli: “one day around the 1861, Hossein Zenderoudi and I went to Abdul Al-Azim Shrine; some primed pictures which were for sale attracted our attention. In that period, both of us were searching for some special Iranian raw materials for using in our artworks; and those religious pictures seem so appropriate in our minds. We bought some of them and brought home. We liked their simple forms, repetitive motives and bright shining colors. Zenderoudi made the first works of Saqqa-khaneh by inspiration of those pictures” (Maleki, 2010: 65). Among the places where Saqqa-khaneh school was organized, Art University, studio Kabood and Art Hall of Iran are the most important (Fig. 2).

Saqqa-khaneh artists considered the forms and symbols of the prior paintings. The existence of past elements is considerable in their artworks. At first, these painters searched for vernacular motives (Goudarzi, 1999:104). After Jalil Ziapour who used, local and traditional subjects and motives in years before; Saqqa-khaneh is the first group concentration on organized reviving visual traditions of the past which could extract religious aspects of from tradition; what was never noticed in Ziapour’s artworks (Eskandari, 2001). Referring to Neo-Traditional exhibition in December and January of 2014, the aim of the artists of this school was combining visual

forms of popular culture and religious traditions-national art with modern methods to achieve a national expression. The Saqqa-khaneh artists in the way of defining an identity for contemporary art of Iran, searched in local and historical artistic and cultural treasure of Iran and through this way they used the artistic manners of past and current movements of their era (Fig. 3);(Table 1).

Look at the social and artistic developments in Iran a few centuries before the creation of this art movement helps us to understand the context of the Saqqa-khaneh inauguration. Reid says: “The evolution of Persian miniature painting shows some conflicting trends in the court as well. At the time of Shah Abbas and after him, in the seventeenth century CE, sometimes some odd things illustrated in the miniature which was so opposite to previous ones and there was not the obedience mood as past ones, which intensified individuality, exhausted guardians, lack of discipline and “unyielding dissatisfaction about authority” are the properties of these new miniatures (Reid, 1984: 147). According to Richard Ettinghausen, the art of the seventeenth century CE in Iran, became more realistic and pay more attention to the life of the ordinary people and show them when they are working or doing their daily routine hobby (1974: 135). Savory tells that Safavid poetry got more closed to the slang (Savory, 1974: 213). In the other hand, from three hundred years ago by separating painting and drawing from books and forming of Muraqqa (a page keep in the album and depict Islamic miniature paintings and specimens of Islamic calligraphy, normally from several different sources, and perhaps other matter), some pictures (Negareh) made which showed a human figure or a young couples which represented by some herbs and twisted clouds on a simple background (Pakbaz, 2011: 96). It seems that the attention of Iranian artists had drawn them to the individual and the human subject since several years ago, and this process completed over three hundred years.

From this perspective, Iranian artist long before the Pahlavi regime and its modernization policies,



Fig. 2. Mansour Ghandriz, Mother and child, 1975, oil on canvas, dimension 76.5 cm by 52.7 cm. Source: www.tavoosonline.com.

Table 1. Briefly shows the subjects and representing methods for showing vernacular Iranian culture in well-known Saqqa-khaneh artists' artworks.
Source: authors.

Artist	Iranian expression	Iranian subjects and elements
Charles Hossein Zenderoudi	Magical and nostalgic atmosphere, abstract and geographic expressions	Popular printed prayers; talismanic and magical seals, props used in mourning processions, vernacular art, Persian calligraphy tiny symbols and elements which used in old manuscripts
Parviz Tanavoli	Lyric and romantic literature, mystical concepts	Lovers, Farhad, "heech" (nothing), lover, poet, locks, nightingale, wall, hand, folk architecture of like Iran grilles window Zarih (burial chamber) and Saqqa-khaneh, and innovated script, Achaemenid epigraphy
Mansur Ghandriz	Repeating geometric patterns, limited space, spiritual qualities, blending reality and fantasy, semi-abstract, ethnic nostalgia	Semi-abstract human figures, birds, sun, sword and shield
Sadegh Tabrizi	Past stories, ways of expression in Persian literature, border lines	Traditional lifestyle, traditional motifs, lines and characters of Persian miniatures, good luck charms, old locks and key manuscripts, seals, glass, metal bowls with rims condemn, Shisha or hookah heads
Nasser Oveisi	Narrative, Persian blue	Traditional ceramics, old miniature spaces, horse
Jazeh Tabatabai	Sense of human, Qajar portraiture style, folk Art	Legendary creatures, Qajar women, decorative forms Syahmashq, and Iranian storytelling scenes
Faramarz Pilaram	Ornamental display, golden color	Stamp, inscriptions, religious signs, such as Alam, claws, hieroglyphics and Nastaliq, shekasteh nastaliq syahmashq,
Massoud Arabshahi	Using the strength of ancient carvings	Achaemenid and Sassanian motives

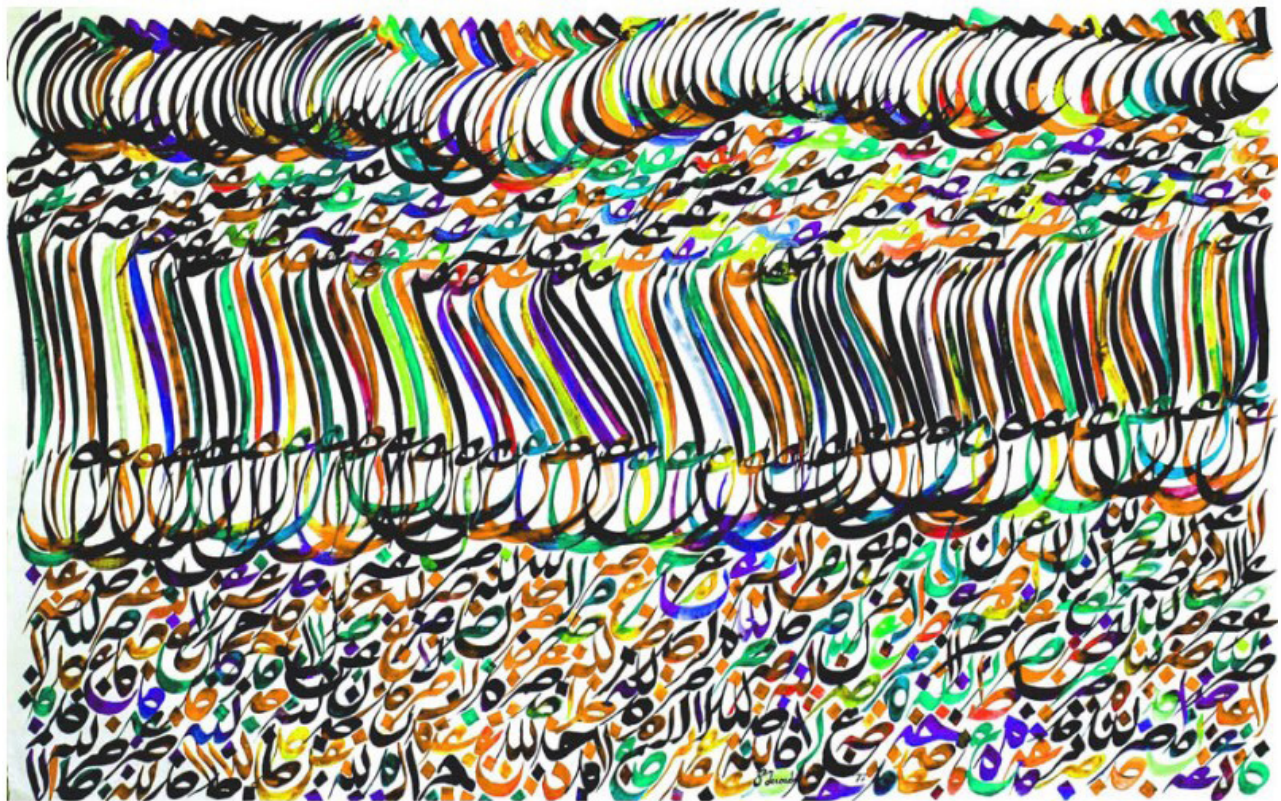


Fig. 3. Hossein Zenderoudi, No Title, 1977, Acrylic on canvas, dimension 194.95 cm by 129.85 cm, private gallery. Source: www.zenderoudi.com

was familiar with modern conceptual elements and even somehow used them. It is obvious that the thirties and forties in the midst of modernization while there where conflict between modernity and the traditionalists, while the common school in international arenas was pop art and it was passing and closed to its expiration, was a suitable time and atmosphere for Iranian innovative artists to found a new school. Although we must say that, this new doctrine emerged from the past experience and perhaps much earlier roots of artists such as Hoshang Pezeshknya and Jalil Ziapour that sought to Western modernist movements and repeated them. But this case never under question the authority of this school, and we cannot invalidate the whole atmosphere of that time by single sociological claim.

Pakbaz in the book of Iran painting has written: Approximately seventy years after inauguration of modern movement in west, it influenced Iran. This was when Iranian painters used traditional school and old fashion Iranian and western schools. Spreading the Second World War into Iran, leaving Reza Khan, and begging some basic social freedom made a situation for art innovation (Pakbaz, 2011: 202). It is not so far that most of the artworks in 1930s were copied of European original works. Artists enjoyed new findings, and surprised for new possibilities of the findings. They were like tourists who rush to a new continent, did not like staying in one place. Their evoked curious, promotes them to try diverse methods, from Impressionism to Cubism, from Surrealism imagination to abstract forms. Creativity and innovation were concealed under the attempt for absorbing new attitudes and learning and getting advance new methods (Yarshater narrated from Pakbaz, referring to Ibid).

This is the context that Saqqa-khaneh school promoted a commencement of a new vision in Iranian painting regarding to create a "National art school. Karim Emami in the brochure of Saqqa-khaneh artists which published in 1977 wrote, before Saqqa-khaneh's artists, existing a national school was just a so far dream. Saqqa-khaneh's artists showed that

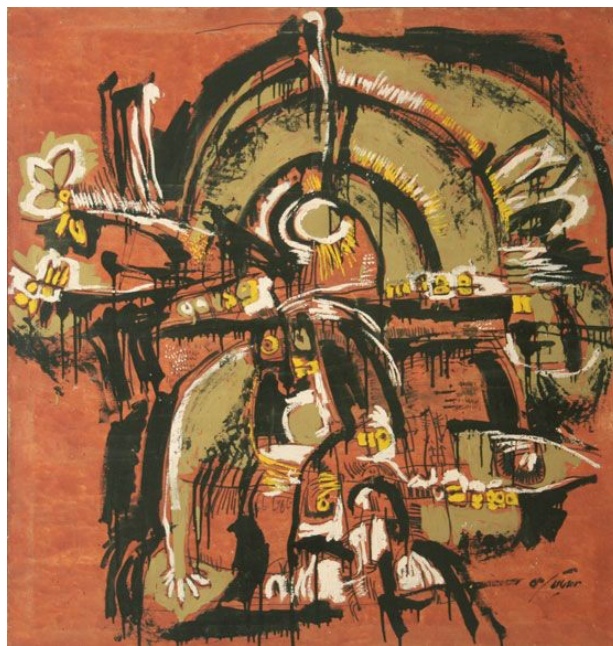


Fig 4. Masoud Arbshahi, No Title, n. d., material mixture on canvas, dimension 135 cm by 130 cm. Source: www.mahartgallery.com

it is possible and easy to create a national school by familiar and available raw material (Godarzi, 2001:108). There should be question for innovative artists: What are qualities and properties which can specify and highlight their artworks from the others which is belonging to the other places in the world? What was the Iranian character in their artworks? What was connecting their painting and sculpture to the past culture of their country? The cultural supporters of Iran also promoted these investigations because they wanted to see starting of a national art school in Iran. The school, would has a clear connection to the great eras of Iran: Achaemenid, Sassanid and safavid (Emami, referring to Pakbaz, 2011: 214);(Fig. 4).

In this context, referring to the situation of Iran in the Global system which went to be semi-marginalized according to John Foran, categorizing Iran and its artworks in world markets as "other" is not reasonable. Frank says: "No other country came anywhere near the kind of influence exercised by the United States on Iran. Among the European countries, Great Britain gradually fell behind West Germany as a leading trade partner, to the position of fourth overall" (Foran, 1993: 346).



Fig. 5. Jasper Johns, Map, 1961, oil on canvas, dimension 314.7 cm by 198.2 cm, Museum of Modern Art, New York City.
Source: www.moma.org.

Saqqa-khaneh isochronal movements

During the period when the Saqqa-khaneh school was formed and became mature, there were similar movements in the Western world such as Pop art, Lettrism and Op art. Since many of the artists of this school have been studying in Europe and the United States and then they left Iran to Western world for a while or forever, they were influenced by those movements. They intended to have an up to date expression of their native art regarding to their own homeland heritage.

Furthermore, since there were many artists of any kind in their artistic circle, the artistic spirit that existed in various forms of Iranian arts of that era can be studied and found the links, impacts and the interaction between them.

- Artistic isochronal movements in Iran

The relationship between the Saqqa-khaneh school and artistic sprit of that period can be explore in its literature, cinema and theater. According to Ettinghausen and Yarshater (2000; 383) Sadegh Hedayat's works have a wide conceptual connection with Iran's atmosphere in the era of before world war II, like Daash Akol, The Blind Owl (Boof-e koor) and Lady Alaviyeh (Alaviye Khānum). This genre continued by some of short story writers likes Sadeq Chubak, Jalal Al-e-Ahmad, Behazin (Mahmoud Etemadzadeh) and some younger ones such as Houshang Golshiri in Prince Ehtejab (Shazdeh ehtejab). In contemporary playwrighting, this

tendency can be seen in the works of Ali Nassirian and Bahram Beyzai's like Pahlavan Akbar Dies (Pahlavan Akbar Mimirad). This tendency did not exist in poetry, because Persian new poetry is less anecdotal and more committed to the image of the future than to the image of the past. However, in some rural poems of Nimā Yushij, some folklore poems of Ahmad Shamlou and Forough Farrokhzad we can find a little description which shows interest in the near past. In the other words, nostalgic and memoirism and also the attempt to make a Persian language and expression as well as modern is refundable in most of the artists' works of this era. In the other hand, Art supporters of that time played an important role in forming the art tendencies of the time. For example, the events like the process of constructing and selecting the works for Tehran contemporary art museum by Kamran Diba which took a time around ten years, and had a great impact on the art movements and tastes of that era; or Shiraz

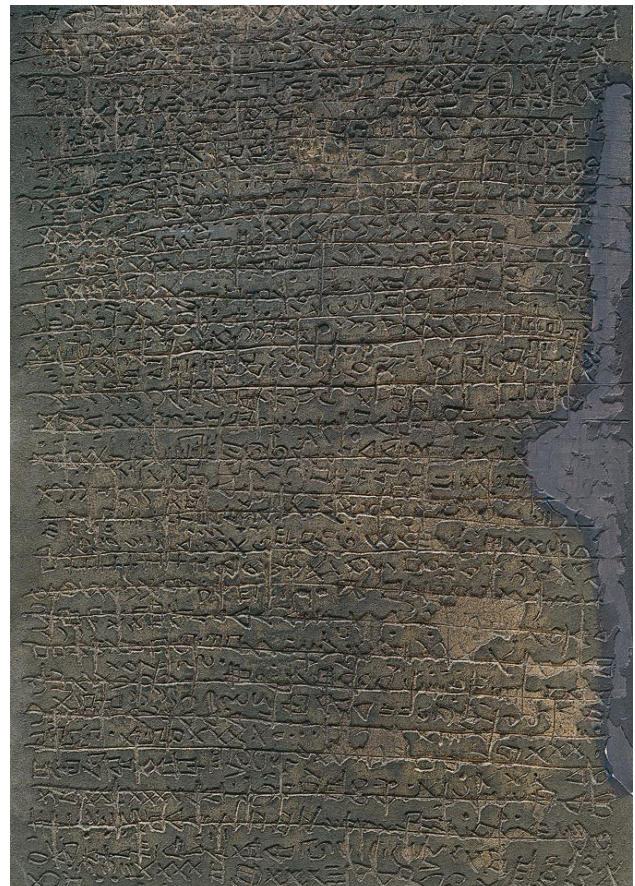


Fig. 6. Antony Tapies, Calligraphy, 1956, mix material on canvas, 194.5*129.5 cm, Tehran contemporary art museum.
Source: www.tmoa.com

Arts Festival where such as avant-garde artists of Europe could participate in it. by a glimpse of the events of this period, we can conclude that the art of Iran without passing any modernism was in the situation which absurd suddenly to the post-modern of that time. In the other words, Iran did not confront with the modernism which deny its historical aspects as Atatürk in Turkey, so it would not intend to recover its identity with post-colonial perspective.

• Artistic isochronal movements in Europe and United States

1960s in Europe and United States, Pop or popular art and post-modern movements were so common. Tanavoli tells: "Pop artists were a new group in any aspects, who with their paintings and attitudes hyped up every day. They used slangs and supplied them as the same way as existed in reality; they mixed up complex theories of the previous painters; had no specific new doctrine or claim but made an effective movement in the art world. Everything has before been the flaw, in their opinion was good. Copying was not flawed. They choose completely similar to original well-known adds of comic strips and did not believed to the previous cliché modifying [...] we felt a new era in art has been started. That simplicity and sweet



Fig. 7. Parviz Tanavoli, Heech, 1964, Plexiglas, wood, copper, plaster and oils, 82*80 cm, Manijeh collection.
Source: www.tmoa.com

comedy were substituted to complicating abstract art. We found them as we desired and preferred (Tanavoli, 2005: 40-41);(Fig. 6,7).

In addition to Pop art, we can experience the influence of Op art movement in Zendehtroudi's last artworks. Lettrism especially the artworks of Antony Tapiés had an unavoidable effect on Saqqa-khaneh too. We should not forget the effect of Marc Chagall, who was so famous in art society of Iran that time. As we mentioned before the post-modern character of Saqqa-khaneh like memoirism and sense of humor, indicates that post-modernism just after a short period of modernism like Kamal-ol-Molk Art School and Modern Art Avant-Garde, commence so early in Iran (Fig. 8).

Findings

Saqqa-khaneh school is the first school, which opened a way for Persian contemporary art to enter the universal art communities. Shayegan says: Our art is going to determine its position in the world; some particular thing is starting to take place. In the past, art means just western one. In 1950 when I moved to Europe around 60 years ago, Eastern art had just Orientalist and ancient civilization meaning. It was something which just exhibited in the museums; the only art which produced and sold as an art was Western one. But today, you can see, some people



Fig. 8. Marc Chagall, Le Cercle Rouge (The Red Circle), 1966, color lithograph on arches paper 76.2 by 54.6 cm, Gilden's art gallery, London. Source:www.masterworksofart.com

like Tanavoli who sells his works in London... Today, even young Iranian artists fond their real position. So the centerline of the West centrism has expired now. The margin entered. The conflict between center and margins has finished in art. These happening are so new (referring to Khojasteh and Hashemi, 2010).

Saqqa-khaneh school is a strong, firm and creative school in reality (Ettinghausen and Yarshater, 2000: 389). It seems which Saqqa-khaneh school is a post-colonial attitude in art; the movement which wants to protest with Edward Said: "The Orient is not an inert fact of nature. It is not just there, just as the occident itself is not just there either" (Said, 1978: 4). Hence Saqqa-khaneh school started with a critical view through west? The Persian contemporary artist from this period refund his self-confidence and courage and introduced Iranian contemporary art to the world.

Important book of Edward Said by the name of "Orientalism" can be considered as the official starting of the forming of post-colonialism movement. This book was published in 1978 which concurrent with 1357 in Solar calendar. Nevertheless, important book of Frantz Fanon published in 1961 in French, and entered to Iran by Ali Shariati's translation which returns to the past of Iran's revolution. Thus, it is impossible which would have influenced on Saqqa-khaneh. Even we consider that Fanon's book would be available for Saqqa-khaneh's artists that time, it is not a book which could be considered as the beginning of Saqqa-khaneh criticism. It is obvious which this book which discussed about race- which is not matter for Iranian artists, could not influence on this school.

In all of these studies, we should not forget that this school claimed itself as a national art movement, based on Iran's art background. The point of view that returned after several years in 1990s. At that time by new presidency (Seyyed Mohammad Khatami), the approach to national identity changed into a new way. In Khatami's discourse, national and historical identity of Iran raised in a new form which can be seen as accompanying history and religion.

In this discourse, not only Iranian nationalism is compatible with religious identity, but also both of them are integrated as much as it is impossible to distinguish and separate them. Through this way we can gain new capability for cultural presenting in the Globalism process (Zahiri, 2001: 122). In this period incorporation of Islamism and Iranian which revived again has not highlighted as ideological meaning most of the time; instead they concentrated on the traditions of the cultural history of Islam. In 2003 Iranian Cultural Heritage organization as an official organization separated from Ministry of Culture and Islamic Guidance, for reviving the traditional Islamic art. In that era artworks show, fusing Islamic ornaments with modern subjects. Saqqa-khaneh's artworks got notice again (Moridi, 2012: 157).

Discussion

Austin Harrington in the second chapter of his book, Art and social theory, heeded the issues about Aesthetic value & political value of fine Art. He says: although the power struggles are linked up to aesthetic subjects as well, nevertheless aesthetic values are not reducible to social power subjects (Harrington, 2004). It seems that attempting to find a direct interaction between sociological subjects and artistic ones is congruent with the nature of artistry. Probably, this can be a fruitless endeavor from the sociology which has a restrict viewpoint of art and further, define artwork as a direct result of a special social circumstances. Even if we look from a vantage of sociology to the circumstances Iranian society at this time period and further do not want to accommodate other patterns to this situation, Iran and Iranians never thought that they are colonized, especially at that time. Considering the appearance of Iran society, the society which is extremely incorporated in the process of social and economic progress, never see themselves as a peripheral and/or negligible (Foran, 1993). Therefore, there was no reason to protest this situation. Authors thinks that Iran at that time was imagined as a separated place from western, merely due to the fact that it is sited in

the geographical east, however this line of reasoning is not in accordance to psychological viewpoint of Iranian society at that era of time. Even though this point of view is apparent in general philosophical sentiments; the Iranian philosophers are going along with continental philosophy. General consideration of these situations indicates that, relating post-colonial approach to the Saqqa-khaneh school is not appropriate.

In the other hand, some researchers believe that: The endeavor of Saqqa-khaneh artist for relating modern art with traditional motifs was inadequate and superficial and had no deep influence on their viewers (Afsharmohajer; 2005: 199). These researchers think Saqqa-khaneh artists, in their investigation for an Iranian style, sometimes has a superficial or playful attitude toward ancient sources. So their desire for adapting traditional elements to new form, sometimes has no appropriate outcomes

(id). This approach, which wants to describe Saqqa-khaneh school as an Orientalist attitude, did not consider its special properties. According to Said "Orient" is an artificial concept. He mentioned in the foreword of his book "Orientalism", that from a European viewpoint, orient had been since antiquity a land of dreams, supernatural creatures, flamboyant memories and landscapes, unforgettable experience (Said, 1978:1). If we want to name Saqqa-khaneh school as an art movement which confirmed itself as an orient and "otherness"; the movement which presented Iranian symbols and items superficially for its occidental (European) spectators to sell them; we should consider the representing method of visual forms; whether they try to make local and folk elements as the museum objects for gaining European attentions by presenting them as the strange things. Saqqa-khaneh school as well has been affected by local items and its past art, is influenced by Western art styles too. We see simultaneously Robert Rauschenberg, Andy Warhol, Roy Lichtenstein and Jasper Johns. The Saqqa-Khaneh artworks comparing to its current Western art were not something strange. In reality some of researchers compare Saqqa-khaneh with current western art movement (Tanavoli, 2005: 41, Qarakhanni, 2014, Zehtabchi, 2015). The Saqqa-khaneh artworks in its era for European and American spectators were completely acceptable and had nothing bold which confirm orientalism perspective. It seems that it is possible, consider Saqqa-khaneh as a school like any other of its contemporary art styles in the world (Fig. 9). Orientalist stigma can be proposed to the Saqqa-khaneh whenever it has no connection to its past movements. Principally, it seems that believers of this idea neither investigate its past nor its connection to the past artists. If we just consider Ziapour's artworks which painted before Saqqa-Khaneh, we can better understand Saqqa-khaneh's history and development process. In the other hand, analytical studies indicate that Orientalist art, views its items as aliens and exotic. While from the locks and pigeons of Tanavoli to the horse riders of Oveisi and Panjtan



Fig. 9. Parviz Tanavoli, The Poet and the Beloved King (Lovers), 1966, Wood, copper, oil color, Plexiglas and light, dimension 190 cm by 120 cm by 70 cm, Manijheh collection, source: www.theguardian.com

(Five People) Hamsa, all of them represent the emotions which is related to its subject; even though presenting stage has changed but the created form shows the internal and local past atmosphere. Even giving name of Saqqa-khaneh by Karim Emami means the reviving Saqqa-khaneh atmosphere for Iranian spectators. It indicates its spiritual aspects and familiar atmosphere for the Iranian people who

knows their local cultural elements. As a result, we can say stigmatizing Saqqa-khaneh as orientalism caused by some recent events which happened in the Saqqa-khaneh movement but not relate to the roots of this movement. But obviously applying contemporary situation critics into the past era, is out of visual and chronological logic.

Conclusion

In this article, we inquired whether the Saqqa-khaneh School and the post-colonial critic have conformity and similarity with each other. We reciprocate they are not congruent with each other, and furthermore, there is not an exact relation between Saqqa-khaneh School and the perspective of orientalism. After the survey and assorted many of former critics which used for the Saqqa-khaneh, we concluded that although there are some shortcomings in Saqqa-khaneh School, the purpose of these critics was just propounding the subject and sometimes trying to adapt the subject without considering its backgrounds, concluded just some complain.

Since each critic intends to improve the future, should be considered the details of the subject under scrutiny: it can be said at the beginning the Saqqa-khaneh school by efficient interaction with the European and American art movements could be contemporaneous and along with its era and world, while did not separate from its cultural features and never aimed to represent traditional atmosphere of Iran as an Oriental exotic object to the world. Nevertheless, this school needed some more time to become a national school. If we consider the official start of this art movement, 1962, when the third biennial was held, we would see the last exhibition of this art movement in 1977. It means the whole period that Saqqa-khaneh had to flourish and thrive was fifteen years. In fact, the school with the purpose of being a national art school, which supported by the former government, was not considered till several years after the Islamic revolution. As a matter of fact, this political revolution, not only made the Saqqa-khaneh School without support, but also caused the fundamental changes in the relationship between Iran and the world, especially in the period of the Iran-Iraq War which lasted 8 years. All of these events lead to the migration the Saqqa-khaneh's artists. It seems that while lots of this art movement's abilities were in the formation, suddenly deteriorated because of economic and political revolution.

Anyway, in the author's view, this school established an honorable and valuable spiritual foundation for the artistic identity of Iran in the international context which provided success for the future artists. This successful way was created by practice, creativity, probe and awareness about the time. The situation offers a considerable support for Iranian contemporary artists while more than fifty years passed from its birth. Therefore, it seems that the duty of contemporary creative artists is to diversify and vitalize this fifty years' path instead of repeating superficially the success signs of Saqqa-khaneh in international art societies. Thus, the proposition of authors for the contemporary and future artists is to recognize the spiritual essence of the Saqqa-khaneh school, to continue the exploring on the domestic and folk art, to consider burgeoning trends in the field of art and to utilize the creativity and variety of methods and subjects.

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