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Original Research Article

The Policy of the Press in Their Encounter with Modern Art in the 1330s (SH)/ 1940s and 1350s (SH)/ 1960s*

Keyvan Khalilnezhad¹, Mohammad Reza Sharifzadeh^{2**}, Parnaz Goodarzarparvari³

1. Department of Arts and Architecture, Faculty of Arts and Architecture, Central Tehran Branch, Islamic Azad University, Tehran, Iran.
2. Department of Arts and Architecture, Faculty of Arts and Architecture, Central Tehran Branch, Islamic Azad University, Tehran, Iran.
3. Department of Visual Communication, Faculty of Art, Central Tehran Branch, Islamic Azad University, Tehran, Iran.

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Abstract

Problem statement: exploring the press is a big step toward documentation and portraying the mental interpretation of textual data. Qualitative analysis of the content of these texts displays the cultural approaches and policies and provides an opportunity for formulating the situation. During the 1330s/ 1950s and 1340s/ 1960s, when modern art in Iran was engaged in establishing and redefining itself, those press specialized in art and culture started to teach the ways of observing works of art. Simultaneous with these changes they were investigating the meaning of art. In exploring the atmosphere of that period, two models of nationalist and modernist were presupposed and were studied as two paradigms concerning tradition-modernity duality. This paper aims to explain these two paradigms through probing into the press archive in 20 years and elaborate the most vivid instance of each of them and finally put forward a new formulation of circumstances of that era.

Research objective: The main aim of this paper is to categorize and finally represent press policy. In the pursuit of this purpose, the intentions and policies were not posited as premises for understanding content and results and effects, but through analysis of content, it was intended to study policies and finally present a portrait of objective results of their execution.

Research method: Documentary research methods and library-based methods of research were applied for collecting of materials and analysis of content. The research methodology of this investigation is to study the recorded communication of human beings.

Conclusion: Iranian Press in the 1330s/ 1950s and 1340s/ 1960s formulated important issues such as the idea of liberation of art, the relation of Iranian art with modernism, the task of art and artist, etc. under the guidelines of three paradigms of progressivist, teaching-oriented and national art.

Keywords: *Magazines, National Art, Modern Art, Modernism.*

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** Corresponding author: +98921985918, moh.sharifzade@iauctb.ac.ir

Introduction and problem statement

The main body of this article is constituted of art and culture journals' content on modern art and the dominant art institution circumstances in Iran in more than two decades, along with a broad analysis on specialized magazines, to illuminate the controlling factors of art scene and paradigms differentiation, eight journals which had taken more vivid approach compared to other journals has been selected. To maintain historical consistency, the 1320s/ 1940s articles by which the start of 1330s/ 1950s and 1340s/ 1960s changes are shown, have been analyzed too. The monthly magazine "Name-ye Honar" that eight volumes of it had been published from April to November 1937 is the first magazine that has been analyzed. "Name-ye Honar" as a monthly magazine with the main scope of technical and industrial issues related to the Ministry of Labor and Art in its first volume considers the distinction between fine arts and other industries and vocations. "Sokhan", a monthly magazine specialized in literature, art and science, had been published in 26 volumes from 1332/ 1943 to 1357/ 1978 and was the most persistent magazine in these fields. It has committed itself to publishing world's latest theories, opinions and scientific research and its approach to introduce the main concepts of art and modern art movements was more informative than critical.

"Andishe va Honar" is another periodic with an intellectual approach that had been published in five periods from the 1330s/ 1950s to the 1350s/ 1970s. In the fifth period, art and literature department supervision was assigned to "Aydin Aghdashlou". From this period in the 1340s/ 1960s, artists' modernist experiences were criticized. "Naghsh-o-Negar", also, with the scope of art studies and with a governmental budget of Iran's Fine Art main administration had been published in eight volumes from the spring of 1334/ 1955 until 1340/ 1961. Tehran art association published six volumes of "Jam-e Jam" periodical from April to

May 1328/ 1943. The idealist and patriotic writers of this magazine holding had a strong tendency to Iranian modern art. Ghandriz art gallery or "Talar-e Ghandriz" after publishing 12 periodical with a general title of "Barresi" from September 1347/ 1970 to January 1348/ 1971 replaced "Fasli dar Honar" with the previous series from fall 1349/ 1972 to summer 1350/ 1973. The realistic vision of this periodical leads us to consider this periodical which had been published in four volumes a representative of a critical vision toward Iran's art circumstances in the late 1340s/ 1960s. The press which has a relationship with the "Khorous Jangi" association that was championing complete conformity with western modern art, is another collection that will be analyzed in this article.

Finding existing art discourses in specialized magazines and the elucidation of their criticism and explanation method on their era governing circumstances is one of the most significant goals of this analysis. Moreover, exploring their position toward modernism and their anticipation about the future of this movement is another goal of this article.

Research background

Esmailzade and Shad Ghazvini (2017) in an article entitled "Discourses of "nationality" and their role on development of Iran modern art trends in Pahlavi era With an emphasis on art patronage institutions as mediators with the marxist approach and according to "Lukacs"'s theory of aesthetics effects introduces nationality as a kernel signifier amidst Pahlavi dynasty I and II discourses. This article, however, analyzes this era regardless of any assumption and considers nationalism as one of the influential pioneer discourses. Keshavarz Afshar and rouzbahani (2019) in an article named as "The impact of social structure on tendency towards new styles (Iranian painting during 1961-1971), with an emphasis on Robert Wuthnow's viewpoint" with this assumption that social, economic, political and

cultural grounds gave rise to new changes in art, is responding to these questions in 1340s/ 1960s and 1350s/ 1970s: What is the role of society and social circumstances in embracing new movements? What were the leading factors toward establishing art movements in painting during the 1340s/ 1960s and 1350s/ 1970s and how were the social situation and art scenes for these approaches? This article introduces the 1330s/ 1950s and 1340s/ 1960s written sources as the most important effort to elucidate modern painting. In this view, the process which had been started by elites from the 1320s/ 1940s to discover intellectual and cultural and social productions is more vivid in these two decades. This article introduces “Sokhan” magazine as an important means to spread new information from western art changes in the social and journalistic atmosphere. This article extensively analyzes the role of “Sokhan” periodically in raising awareness with an educational orientation. Moridi (2017), also, in the article “Discourse conflict between realism and idealism in Iranian contemporary painting” elucidated the opposition of governors’ idealism and inferiors’ realism as a propelling force for art changes in the contemporary era and studied the encounter of formalism, non-realistic, abstract and conceptual, realistic art in the 1330s/ 1950s and 1340s/ 1960s. In this article, this confronting will be analyzed as a subcategory of seeking modernism. Golchin and Moghbeli (2015) in an article extracted from their Master thesis entitled “The study of Iranian modern paintings with emphasis on pioneers of modern art (1320-1345)”, also study the influential factors on establishing modern art in Iran. Such researches usually neglect the influence of periodicals or consider them briefly. This research, however, studies the press of the 1330s/ 1950s and 1340s/ 1960s and their effect on advocating modernism in Iran’s contemporary art. Meanwhile, abiding by the research method and analyzing these publications will represent evidence for its proposed formulation.

Methodology

In this research, the primary data have been mainly collected by analyzing specialized magazines’ archives in 25 years. Through analyzing the content as an objective and practical method, historical and comparative samples have been studied and in this way, the theoretical framework has been shown. Firstly, by selecting influential articles the existing concepts have been studied. This method has resulted in the formation and elucidation of ideals and circumstances after finding existing discourses. We try to move from an objective description of phenomena through their construing and formation with deliberating the press condition in the subject’s historical ground. From the paradigmatic perspective, qualitative research which has chosen content analysis method tends to form its basis on construing cultural structures. Here, the specialized magazines are considered cultural structures from which three paradigms are shown. The meaning of paradigm in this research does not refer to a typical metaphysical meaning, worldview, or epistemological subject, but it means the identical beliefs in the research area. In this usage, each article is based on a particular belief which studies modernity in Iran’s art. Modernism paradigm seeking the basis of modern art tries to obtain theoretical knowledge and understanding of the historical trend of contemporary art changes from one side and tries to oppose to traditionalism from another side.

The common aspect of this paradigm with the educational paradigm is that both of them try to elevate general awareness. The educational paradigm that appeared in elucidating the meaning of art and aesthetics and has been employed to create awareness for both artists and the audience of art since the 1330s/ 1950s. The national paradigm also emerged in three groups: firstly, those who interpret national art as the framework for Iranian Modern artists. Others who were trying to convey traditional elements utilizing modern art and the

third group who depict the future of national art with criticizing the current circumstances.

Modern art toward being officially established

In the late 1320s/ 1940s, “Hossein Kazemi”, “Mohammad Javadipour”, “Houshang Ajoudani” opened the “Apadana” art gallery in Enghelab and Bahar crossroads. This was the first strike to create reciprocal communication between people and visual arts. Based on Emami’s report in 1343/ 1965, there were 7 art galleries in Tehran. “They mainly display abstract artwork, but people do not incline to modern art and are unable to perceive what has placed on the gallery walls. In this situation, the economy of art would be crippled. To create a vibrant space by which people enjoy art, the general understanding of art should be altered.” he said.

In the 1330s/ 1950s the modern art movement had been trying to establish its situation during the 1320s/ 1940s to define its position in the global art scene. In Javad Mojabi’s view (2014), Iran has entered its second era from the mid-50s which is a critical era of maturity crisis after the early infancy. He considers Tehran biennial as the starting point for this era. The purpose of this event was to introduce modernism to the people and also to exhibit and support modern artists. On the whole, Tehran biennial is one of the signs of acknowledging modern art as an art movement by Iran’s government. “Providing that establishing fine arts faculty is a starting point for Iranian modern painting, the first Tehran Biennial in 1337/ 1959 can be considered as establishing Iran’s painting mainstream” (Hosseini Rad & Khalili, 2012, 10).

In this period of modern art, the artists could witness their wishes in the 1340s/ 1960s and 1350s/ 1970s came true. “cultural authorities accepted the existence of modern art. The multiplicity and variety of the fields and the enthusiasm for modernism also creating a new world contemporary to other

countries and the presence of cultural figures such as artists, critics drives the media and the audience to find a new space and experience something necessary either consciously or unconsciously” (Mojabi, 2014, 155-156).

The dominant atmosphere on the culture at that time required obtaining theoretical knowledge and understanding of the historical trend of contemporary art changes. Besides, it led to governmental support for modern art, yet it gave rise to people and government separation and not understanding modern art by the people. The art that its fundamentals had been translated and merely perceived with the translated texts and the advertisement, but rarely was welcomed by the audience. The political chaotic atmosphere of those days and is categorized in different groups of ideology and opinion made it complicated to be neutral to modern art. The baffling, unorganized and ideological atmosphere of that era used to be indifferent or very biased. In this situation, intellectuals preferred illuminating and persuading people to take the political act to raise awareness of any kind. During those days the press was releasing articles under three categories of advocating modernism, educational and national art.

Progressivist paradigm

“Jalil Ziyapour” established an art association namely as “Khorous Jangi” in 1327/ 1945. The main purpose of this association was preparing the suitable ground for modern art in Iran and conflict with dominant traditionalism in society. They published a monthly magazine with the title of “Ghiyam-e Iran” in 1328/ 1950 and 1329/ 1951 to raise general awareness. “Jam-e Jam” magazine characterizes it a year after the establishment of “Khorous Jangi” association as follows: this association has been continuously an apostle and promoter of modern art and has been struggling with the opponents of modern art and those who advocate realism and populace art. The rooster on

the magazine jacket indicates the belligerent attitude of the members of this association.

Ziyapour as the most important figure of the progressive paradigm used to think the dominant atmosphere in the Iran art scene in the late 1930s/ 1940s is not desirable at all. He thought the situation at that time was the result of following the nature and imitating the previous traditions, therefore he brutally criticized Iran's art scene: "Our painting is an absolute and wrong copy of nature, it is same as our poetry and storytelling and our poetry is nothing more than rhythm. Our music is barbaric and uncivilized and the emphasis of our songs importance is predominantly on the poem and its meaning which is immethodical and unorganized" (Ziyapour, 1949a, 12).

Ziyapour considered his contemporary painting under the influence of naturalism and a retrogression to miniature tradition. He held this idea that Kamalol Molks's pupils' painting was a blind imitation of their ancestor's vulgar conventions. Also, he deemed miniature as an imitation of schools Reza Abbasi and Behzad that he thinks lack aesthetics, meaning and innovation. "A historical failure has hindered our painting from the true meaning of art." A historical drawback prevents our painting from art in its authentic meaning. Considering this assumption that the situation wasn't ripe enough to flourish art, the goal of the progressivist paradigm was to promote art and raise awareness in people. Ziyapour who considered aesthetic different from sociology tried to consider the artist as a pioneer in this alteration. From his perspective, the artist is a progressive figure to form the culture that will revolutionize art and absorbs the audience and make them art promoters.

The independence of arts was another of Ziyapour's ambitious dreams. He did not think that imitation of nature is worthwhile and productive. "A painter does not paint anything they see in nature exactly as it is in its normal status and detests the descriptions that are writer's business and have nothing to do

with painter" (Ziyapour, 1949c, 17). He is trying to release art from the literature through conveying the art by painting. He regarded the maturity of painting in the proper usage of visual elements to communicate with the audience. In Ziyapour's view, in the independent and liberal art, conveying emotions is not the ultimate goal, but it is a means to create a work in a special medium. Such art seeks its own and internal goals and does not prioritize the outer goals such as expressing emotions or communicating with more people. The painting should find its independent character and convey its own emotions and stories vividly. "In a painting like the other plastic arts which involved with the material, the presence of material should be evident. It should be like a stringent structure on canvas" (Ziyapour, 1949b, 9-10). Here the material as creators of the form of artwork creates the primary basis for the meaning of work. The meaning which emerges from the material not through a link to nature or narrative.

Progressivists held this opinion that the rapid changes in the first period of the 20th century will be the future of Iran's art changes. Based on this belief and to promote the motto of raising the level of people's knowledge, "Khorous Jangi" Magazine analyzes the history of art in western countries. The importance of these articles is the historical trend toward modern art that the western countries have passed. A trend that has moved from impressionism toward cubism. Ziyapour in history analysis has a directional vision. He considers surrealism melancholic and elusive, yet cubism as the most complete and rational movement in painting at that time. The tendency of this association to the western movements in the painting of the 1930s/ 1960s from the perspective of "Aydin Aghdashlou" and his critical view was that "They were in a rush to follow abstract art, fauvism, futurism, cubism and any other isms, but barely could they be a good imitator" (Aghdashlou, 1964, 536).

By the presence of "Houshang Irani" in association

in the 1330 /1951, the second series of “Khorous Jangi” was published. Jalil Ziyapour did not cooperate in this series but “Gholamhossein Gharib”, “Hasan Shirvani” and “Houshang Irani” make their effort to publish it. The second series with the literal-artistic statement of “Sallakh-e Bolbol” was released in 13 parts with the signature of Gharib, Shirvai and Irani. This statement that was mainly based on Houshang Irani’s opinions is the first step toward an alteration in “Khorous Jangi” approach without being conservative as the previous period. 1. The art of “Khorous Jangi” is the art of alive artists. This scream will fade up old mourning on art. 2. We have started our fight opposing all old traditions in the name of starting a new era... 8. The new art will split from all old conventions and replaces the novelty instead of beauty... 11. To promote art in Iran all the communities advocating traditional art should be eradicated.

In this statement a futuristic radical approach is evident and anywhere it does not show the features of this new art to the readers and just speaks about this kind of art negatively. The only introduced way is fighting with traditions to establish modern art.

“Shirvani” in the first article of this series considers the situation of Iranian people inapt to accept new artistic views and considers the subversion of the economic regime as a prerequisite for cultural change. A change in economic regime will revolutionize life structure and this new lifestyle will constitute modern art.

In the current situation, ordinary people are not criteria for assessing beauty and tend to resist artists’ opinions. In this situation, the artist must provide enough evidence to be understood. “Here is all about our desire and attitude and it is not the matter of buying a diary from a grocery store that the people’s attitude is the measure for quality of the product. Here the problem is aesthetics and noticing the majority of ordinary people’s attitude would not be good evidence to prove the rightfulness of artwork or a new theory” (Shirvani, 1951, 1).

Here, unlike the national art advocators’ motto, resistance and not being accepted by the community is considered a general rule.

Today’s art excels society’s knowledge; therefore, it is natural that it is not understood by people. This kind of art without any dependence and commitment to ethics, society and tradition like philosophy and new science is the result of today’s living and is the most prominent appearance of contemporary humans. This progressivist vision considers the location and geography as an unimportant element for alteration. Contemporary human is a separate phenomenon from all cultural dependencies included in a universal whole. He believes in a free art that is a personal matter of an artist’s creativity”. Art is an appearance of the artist’s self which emerges from his inner sphere to a point that his creativity can pacify his inner self” (Irani, 1951, 2). incapability to communicate with people that the modernists try to justify it had led them to feel independent from their environment. “They do not put themselves into trouble to pay attention to their environment to find out about their situation in Iran in 1956 and the city they live in. If they ignore the western artists’ works for a moment and wisely and honestly think about the current situation we live in and think about it, they feel they belong to it”. (Aghdashlou, 1964, 538).

In the progressivist paradigm, art is a product for artists’ satisfaction and an artist is a person who understands the era’s changes and realizes the ultimate concept of different phenomena. He makes progress to change the situation and as he can forecast the future, he can lead the changes and finally can determine a name for it. Blind worship of modern art and entitling the artist with a mythical duty is evident in this extremist approach of progressivism. Repulsing the innovators and pioneer artists and considering them as deviants by the people, an idea which was mentioned before in “Khorous Jangi” magazine again was stressed on in “Panje-ye Khorous” by “Gholamhossein

Gharib". "In the historical development of art and science changes, there have been always a general rule, an undesirable rule that the new culture fights with it, by which an artist or scientist who has experienced the world differently and has seen life different other people, would face a wave of attacks and oppositions. The majority of slaughtering and catastrophes have bought about by the ordinary and ignorant people" (Gharib, 1953, 4)

Educational paradigm

Trying to elucidate the aesthetics and art's meaning is the first step to make people aware of art that was emerging under the influence of modernism and based on a non-native pattern. The academic atmosphere used to think that fine arts are a product of imagination, emotions and the artist's self. The press as a creator of meaning and criticism was trying to expound the rules of a kind of art that was being formed detached from people and society's needs. Therefore, even before the establishment of fine arts faculty some articles had been published, for example, an article with the title of "Ma'ni va Ahammiyat-e Sanaye'-e Zarife [the meaning and the importance of fine arts]" which was published in 1316/1937 and written by "Sadegh Rezazade Shafagh" in the first periodical of "Name-ye Honar". In this article the fine arts were considered as a completely different phenomena from other useful arts and ethics and their differences were studied. Based on this categorizing, art belongs to the third art and "just shows the craftsman sense of beauty to stimulate our attitude or create a sense of delightfulness or anxiety in us. It creates rhythm and tenderness in us" (Rezazade Shafagh, 1937, 1). In this perspective, art is considered as a personal subject and his expression to transfer emotions to the audience.

In the 1330s/1950s and 1340s/1960s, these efforts were applied to raise general awareness of art. From 1334/1956 to 1339/1961 Iran Fine Arts Administration published a seasonal magazine of

"Naghsh-o-Negar". This magazine particularly after having "Simin Daneshvar" as its editor tried to focus on modern art and especially modern painters. "Az jahan-e pahnavar-e honar [From the vast land of art]" was written by "Simin Daneshvar" in the first volume. The text opens with the quiddity of art. In response, it is said that art is an implicit subject that hardly can be defined. It involves beauty (Daneshvar, 1956, 3). Thereafter three definitions of art were presented: A) A reflection of experiences of any generations based on temporal and local circumstances. In other words, art is an interpretation of life from a particular standpoint. B) Art is an imitation of the world and nature. C) Art is an expression of life and an artist's image and imagination which drives its material from real life (ibid.). In other words, art is recording or expression of the beauties that the artist's soul has gained from the world (ibid.).

The writer tries to extend the third definition of aesthetics. In a view that the article is advertising, the artist is creating the world from the outset and in this representation, his unconsciousness and imagination are involved more than anything else. In a romantic image of an artist, he is a figure with a sublime spirit and a selected person who communicates his perception of life by the concept of art. Art is creating subjective and mental beauty. The work of art is a product that the artist's mind and emotions play a major role in its constitution. The idea of ingenuity and creativity which is expressed with a poetic language is the same as the ingenuity paradigm, dominance on nature and trust in science in modernism. Here the emotional understanding is replaced by rational thinking and modernist conceptualization. Finally, the article finishes by showing the differences between fine arts and industries and dividing it into plastic arts and phonetic arts.

Two texts from "Bahman Mohasses", "Hasan Shirvani" and "Jalil Ziyapour" by illuminating the general level of awareness in those years, present

some information about the artists' knowledge about modern art and the situation of art for ordinary people in early years of the 1330s/ 1950s. These two articles which had been published those days demand to take an approach in educating and explaining the primary concepts to create and illuminate modern art. "Before we had a radio interview with a painter and asked about his painting, we asked him what impressionism is. The answer was about expressionism. This showed that he does not know their differences and does not know them at all. Then he was asked what cubism is? He said: cubism is what makes eye a square and this is not nice either" (Mohasses, 1954, 7). In 1339/ 1960 Ziyapour made a speech in "Khorous Jangi" association which was published in the press. "It is about 8 years that modern art has been flourishing and there have been many exhibitions of this kind. But the audience has been dissatisfied and mocked the artists. We cannot say they do not have the right to do so as mocking is a natural reaction of people who are not interested in being curious. But I am sure that our modern artists do not have enough information about modern art. So they do not create adequate art work and cannot answer the questions in a good way" (Ziyapour, 2003, 238). It seems in this situation the artist, audience and the critic who form a triangle of concept need to learn concepts and methods of performance and understanding art. One of the most coherent examples of an educational approach in facing modern art in the press is a collection of articles from December 1333/ 1954 to February 1334/ 1955 by "Ehsan Yarshater" in "Sokhan" magazine. "Yarshater" in "Aya mitavan az naghashi-ye jadid lezzat bord? [Is it possible to enjoy new painting?]" made the audience familiar with the principles of modern art for better understanding. He in this series of 6 articles presents this real fact that if we don't understand a thing and cannot enjoy it, that could be due to shortcomings of our mindset and habits. So, fear of modern art in front of any novelty will happen (Yarshater, 1954).

The most important questions that the writer wants to answer are: how could confronting people with modern art be analyzed? What are the reasons for rejecting modern art by people? What are art assessment and judgment criteria? What is art? Who is an artist? What are the means of art? What is the effect of art on us and why we enjoy it?

In the first article, "Yarshater" introduces the fans of this art as frauds. People can witness that some natives are unable to draw a mice or rabbit-like the real ones and have named themselves as masters and have occupied the museums and galleries with their work. It is most strange that part of critics and writers and scientists who are wise enough have been deceived by them and are praising their strange forms" (ibid., 818). The first group is the people who face modern art as a new phenomenon but as a result of not knowing, they dislike it. The second group does not think modern art is ugly but they find it without sensation and the third group are curious people who are excited to learn about this new phenomenon. Studying modern art may lead them to doubt their habit and opinions about art. "Yarshater" has addressed this group to find out a new definition of modern art. A definition to include other forms of art, not just classic art to extend it to modern art.

The ordinary people's opinion about painting is that it should be the symbol of beauty and beauty is an intuitive trait of the human body which is reflected in some creatures like flower, woman, peacock and moon (ibid., 898). What is beautiful today has always been beautiful. This vision does not believe aesthetics are historical or conditional. Art has been downed to nature imitation. The only criterion for the value of work of art is the artist's talent in imitation of nature, otherwise, painting also remains a means to advertise ethical or narrative or historical stories. A painter is not supposed to imitate nature because a photographer manages to do it much better. What excels painting is the power of imagination that can visualize internal experiences

in a way to be perceived by our primitive entity” (ibid., 1061-1062).

Art deals with our inner child which has a trait of being irrational. The artist creates vivid signs to express his belief or experience. This ability to create is the main task of an artist. In this view, the meaning is less important than means of criticizing. “Artist does not create work for beauty but he wants to represent the sensation he has experienced” (ibid., 1055).

Yarshater’s aim was to set the audience apart from the realistic paradigm in the art that has been dominant on art for 5 centuries and its mere criterion of beauty was naturalness. The goal of this discourse is the one. This paradigm does not consider the sense of discovery and excitement and enjoyment as a product of artist’s rational and logical sense, but it refers art perception to the audience’s irrational and inner sense which is not related to logic and is associated with novelty and sensation. In this approach, the artist’s duty is not imitation or visualization of natural beauty, yet it is to form the combination that fits the audience’s inner sense. Aesthetics is a combination of shapes and colors to make a connection with the audience and their sensation. Beauty is not the only criterion for art. The concept of art has been changed, but considering technical elements like proportion and balance and the harmony of lines and shapes and the color contrast have remained the same.

He provides a paradox to mention the opportunity to enjoy the abstract aspect of modern art. Why the Iranian audience enjoys the traditional patterns and motifs in rugs and tiles which are not identical to nature at all, but in facing fine arts he merely follows a realistic paradigm? The twofold definition of modern art which is an abstraction and being decorative makes it similar to traditional art. Decorative means beautiful and the eye enjoys watching it. Abstract means a separation of meaning from their forms. It is like separating whiteness from milk and eggshell.

In general, creating and understanding artwork is connected with two temptations of the human body. The temptation of deviation and the temptation of ordering. The first one is a temptation that the human body needs to reorder the nature and desire for order is changing natural motifs to stylization and making them geometric. Finally, his mind gets delighted from discovering the harmony and the order of work as his mind is seeking the order.

The educational paradigm in the 1340s/1960s could be seen even in critic essays on exhibitions and “Aghdashlou” wrote on “Parviz Kalantary”’s exhibition in February 1340/1962 that the evolution of shape and color in the painting is verified if only you can make the connection with it (Aghdashlou, 1963, 96) or in a critical appraisal of Mojabi’s exhibition, he defines surrealism in this way: “surrealism is a way to express philosophical thoughts of painting which with all its illogical appearance can justify the aim of its creator. The main figure of this movement is Dali who is successful in this work” (ibid., 97).

The educational approach in the press of 1330s/1950s and 1340s/1960s, on the one hand, raised the general awareness on modern art as one of the examples of modernism among the artists and the people and on the other hand it was a way to find a customer for Iranian modern paintings and gain the consent of the rich citizens in Tehran and introduce them the goals of modern art.

National paradigm

Creating national art and organizing it was an ideal for Iranian modernists. In Iranian modernists’ view, this national art was an Iranian art that was creating artworks in the milieu of the world’s art. Being Iranian only means the nationality of the artist. Another group, however, had a nationalist approach and we’re trying to find historical Iranian roots in art and also they were seeking any similarity between a theory in western and native art. But still, they used to think anything that imitates nature is

beautiful. The second group, however, accepted the language of modern art as an imported element to place the native elements in this culture to create a discourse that preserves a national appearance and at the same time could voice itself in the paradigm of modern art.

Iran's government in the 1330s/1950s propelled toward modernism extension and on the other hand insisted on mythological national art. The consequence of this governmental policy was reinforcing a discourse that was trying to perceive national art in a modern way. In April 1328/1949 "Jam-e Jam" monthly was published. This monthly magazine was published in 6 volumes and was advocating a conflict against a non-native art. In this way, they were trying to trace all Iranian ambitions back in history to realize it in the contemporary era. They used to believe today's art should be based on history and saturated with modern art. To verify modern art they tried to raise people's awareness. "To raise awareness of art in people we should try to balance art and society" (Homayoun, 1949a, 3-4). The critics of nationalism used to consider them artists that cannot tolerate today's circumstance in art and are satisfied with repeating the residues of pre-historical art, be it Achaemenid or Sassanid or Islamic or Qajar art and If they want to make an extreme effort they can only create a deformed art whose outcome would be an inharmonious collage" (Aghdashlou, 1964, 536).

Also, in "Jam-e Jam" like other cultural magazines, artists were being introduced. More importantly, the second article of a series of three articles with the title of "Contemporary western visual arts" was published by Zandnia in which the most important changes in Europe from the renaissance to the contemporary era were reported.

From this writer also in the first volume of "Jam-e Jam" magazine, an article was published with the title "Darbare-ye honar [About Art]" which put forward an exact definition of aesthetics and artistic evolution. The definition that is presented

in other volumes of this magazine as a benchmark for criticism:" Art is a means to express emotions and making them a social phenomenon" (Zandnia, 1950, 9). The writer presents beauty in this way:" Beauty, truth and good are results of a series of quantitative changes in any particular era but they are features that belong to humans and always accompany him (ibid., 7). art is a non-imitative beauty. In this view, art is a constitutional concept which does not exist in objects but it is the historical meaning of beauty that is infused to the objects by man. When beauty is in one's mind then it is personal. The individualist art that is advertised considers art the only means to express emotions; therefore, the assessment criterion is a deeper expression of emotions. Another opinion in this magazine is the liberty of art. Here parts of two controversial theories of "art for art" and "art in the service of society" are accepted unbiasedly." The artist conveys his passions with his work to alleviate his emotions. Therefore, he creates it at the first place for himself and people can be influenced by it subsequently (art in the service of society)" (ibid., 13). It seems that "Jam-e Jam" has taken a conservative stance from the first volume to construct his main discourse which is national art. Here the role of a pioneer and social reformer is assigned to artists and the second half of the dialectic of art and society, that is the effect of art in making progress in the society, gets completed. "Art comes out of society, so it influences society and this reciprocal influence shows the necessity of knowing art features (ibid., 5).

The first three articles in "Jam-e Jam" introduces its goal as realizing national and progressive art with a futuristic approach." We have decided to be apostles of completely national art and resist in front of all forces which are against this idea. Our goal is setting the stage for art that emerges from our nation and our history and our demands and our wishes, an art that belongs to us and contributes to our progression, an art that expresses

national inclinations and can fulfill Iran's glory and progress along with Iranian young nationalism "(Homayoun, 1949b, 3). These conversations were governmental propaganda instead of a realistic view to determine the future. The editorials of "Jam-e Jam" subsumed nationalist art under this nationalistic discourse and as a part of heaven that anticipates the Iranian nation. The second edition of this volume, national art is considered the complete reflection of national art. National art stems from the nation and reveals nations' demands. An art which is deeply based on Iran's culture and sets out to revive the ancient art. The futuristic optimism of "Jam-e Jam" talks about a pioneering liberal future and describes Iran's art communication in this way: "our artists will be inspired by progressive art in the world in all the fields, but this inspiration is exclusively limited to techniques rather than their subjects and thought and worldview. They all remain Iranian and national and only the technique will change and the main content and context will be Iranian art, our culture, our history, our folklore, our demands and our views and all of them will be cast in a new template" (Homayoun, 1949a, 41).

But 20 years later, all those mottos and nationalistic optimism haven't yielded any result. The hope for a national art treasure that can be useful for Iranian people's progress and the people all around the world was frustrated. "Talar-e Ghandriz" was publishing a quarterly journal entitled "Fasli dar Honar" which lasted only for 4 volumes. The writers of this journal announced the goal in the first volume as follows: "Without any ambition and delusive claim, our goal is to learn together and experience the learnt points again with a realistic vision and it is completely evident that this collection is deficient in different ways, but we need to start". The late 1340s/ 1960s is a great time to look back and redefine concepts and criticize the influential movements as the primary chaos and the period of imitation from the west

techniques have come to an end. What is important to be asked is that to what extent national art with governmental support has been able to communicate with the society. The introduction of this collection of 4 volumes presents a vivid image from that era and discourses with all hopes and disappointment about national art. In brief it says our society has passed a period of depression in its historical evolution. Art or any other cultural products spread in a disordered and chaotic way in our society which is mostly anti-humanistic and their social role is fulfilled incompletely. The art which was influenced by the atmosphere of those years was formulated in this way: An art that is vulgar that can amuse the audience or an art for elites that can evolve very slowly in ossified traditionalism discourses, a unconditional following of modernism, advocating art entity and art in the service of society. Old and unbalanced relations in the society have resulted in volatile imagination in the society that could not be scaled in a good way. Contemporary art doesn't work towards dynamism of the society and had not given a correct image of social changes. Contemporary art in Iran has tried its best to discover the superficial appearances but it didn't move toward the depths of truth. The contemporary art should be necessarily inspired by individuality of the artist that is stripped off from his own personal thoughts and acts. But the contemporary art has mostly remained a subordinate of world's art and national art has not been completely fulfilled at all. Contemporary art needs to be derived from people's life in present time and present location or it should describe social idealism. Art dynamism exceeds the current rules. National art in its idealistic way is a synthesis of the past, present and the future. The real art has a concept of these three eras just like real life. Contemporary art should avoid pre-given patterns to revive and merge with new phenomena. The artist can make national art toward world's art when obtain his concept from

life and create in with a view to the world. The mottos that were visualized in first 1330s/ 1950s in “Jam-e Jam” magazine were redefined in last 1340s/ 1960s. This time, however, instead of an optimistic view about future and imposing a nationalistic ideology, the actual situation is criticized. The writers of this magazine who were the members of “Talar-e Ghandriz” had published the “Barresi” magazine previously. As a usual routine of those days, the first volume of “Barresi” was dedicated to introduction of expressionism and they promised to introduce other artistic styles too. They thought innovation is intuitive but they believe it was a wrong way to imitate the west and we should cherish our national art. They believe in national art “the art that is not based on any other world patterns and can keep itself independent. We still think we should solve Iranian painting issue here in Iran. So, we consider participation in world biennales and festivals as a useless activity and interpret presenting the issue as a global problematic as a scape” (Talar-e Ghandriz, 1969, 1).

A particular view that they had to national paradigm was extended to the first introductions of “Fasli dar Honar”. They criticized and visualized Iran in the late 1340s/ 1960s as a chaotic scene and they used to think that modernist movement remained infertile owing to the lack of a sound understanding of the background of Iran’s art and a lack of critical view of the developments of the western art and ignorance of Iran’s social changes in those days. Their inner criticism gave some measures to solve the problem by giving a vivid definition of current concepts.

Today by looking at Iran’s modernism we can consider it a form of connection between modernism and tradition. On the other hand, as a result of Pahlavi’s support of modern art and its attempts for modernization of national art, some believed modern art to be governmental and uncommitted and considered the aim of acknowledging this art

by the government to stripping it from any content. Writers like Jalal Al-e-Ahmad thought that modern art is a futile act in which every beginner can benefit from it (Al-e-Ahmad, 1978, 19). Because of the ideological approach of elites in that era, judgments were made primarily based on presuppositions. The thing that was not analyzed enough was the proportion of cultural facilities and imported data.

Conclusion

“Khorous Jangi” association and the dependent magazines are the most prominent and influential samples of the progressivist paradigm in Iran. They had announced their goal as fighting with old traditions. The members of this association used to know the present circumstances influenced by two visions: the first one is an imitation from nature and the other one is the ignorant following of the classic masters. To change the current situation they tried to publish a magazine to flourish art and raise awareness. But finally, this duty was assigned to the artist. The idealistic view of them in facing modern art placed the artist in a position of social reformer who is pioneer in making changes. The progressivist paradigm tries to redefine modern art and in this definition presents art independence. The favorable art of this paradigm doesn’t care about audiences’ recognition. At the extreme of this view is separating aesthetics from sociology in the second period of publishing “Khorous jangi” where contemporary art and science are aloof from the people’s average knowledge. In this view, people do not understand art and cannot persuade it.

In the 1330s/ 1950s and 1340s/ 1960s many efforts had been made in the press to raise public awareness about art and it can be inferred that not only people but also artists and critics need more knowledge to make sense of art and assessing it. Teaching the ways for enjoying art could result in a reciprocal communication between people and artists. And also it led to buying artwork by people to propel art

economy. By analyzing the factors that led to the rejection of modern art by people, salient paradox surfaces. Why people enjoy the abstract aspect of traditional art but they still seek naturalism and similarity in fine arts.

Founding national art is one of the ambitions of Iranian modernists. The progressivists think modern art must be apart from tradition and in connection with world culture. In nationalists' view, the relation of national and global art isn't a one-sided dependence of national art to world trend and they try to use a global language and enrich it with elements of native culture.

Two main groups could be categorized under the national paradigm. The first group is the ones that consider the national art as a part of the ideal of nationalistic society and try to preserve a national appearance in art and provide it with a framework to communicate with modern language. However, the other group is not as optimistic as the first group. Through inner critique, they conclude that the actual situation is under the influence of artists' imitation and misunderstanding about modern art and try to set the national art free from world art. They think that contemporary artists can proceed toward national art and subsequently world art if only they derive the content of their art from their actual lives and cultures.

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