

DOI: 10.7596/taksad.v8i1.1948

Citation: Torkzadeh, E., & Afshari, M. (2019). Influence and Application of Texture in the Works of Contemporary Iranian Painters (From 1987 to 2017). *Journal of History Culture and Art Research*, 8(1), 285-298. doi:<http://dx.doi.org/10.7596/taksad.v8i1.1948>

Influence and Application of Texture in the Works of Contemporary Iranian Painters (From 1987 to 2017)

Ebrahim Torkzadeh¹, Morteza Afshari²

Abstract

Visual elements are one of the most prominent dimensions of visual arts which through it the broadest and most widely concepts are perceived by various human communities composed of different races and nationalities. Texture is very important as one of the visual elements influencing the artwork, especially painting works due to its visual appearance. Contemporary Iranian painters, like other painters in the world, have used the element of texture and created countless artworks. The authors examine the works of 10 contemporary Iranian painters in this regard. Accordingly, in this research, it is attempted to study the works of these artists by analytical-descriptive method with the aim of influencing the visual element of the texture as well as effectiveness on conveying the expression and meaning to the audience. The results of library and field studies show that the painters used different types of visual elements of textures in their works: actual texture, simulated texture, abstract texture and invented texture. Each of these artists has drawn design with regard to their social, emotional, and intellectual concerns of different types of textures to express their subject matter to the audience better. In fact, these painters have been able to create a remarkable and diverse work in terms of composition and visual features from the texture.

Keywords: Contemporary painter, Visual elements, Texture, Iranian painter, Painting.

¹ Master of Arts in Painting, Faculty of Art, Shahed University, Tehran, Iran. E-mail: torkzadeh.ebrahim@yahoo.com

² Assistant Professor and Faculty Member of Art Faculty, Shahed University, Tehran, Iran. E-mail: m-afshari700@yahoo.com

1. Introduction

Paying more attention to texture in visual arts is somewhat concurrent with the first attempts made in modern art. For Impressionist painters, the image quality of the colored texture which resulted from the brush strokes on the canvas had a special value. Among the painters of this style, Paul Cezanne can be cited as an example. Also, painters of Neo-Impressionist school (Pointillism), such as Paul Signac and Georges Seurat, created colored textures by putting colored dots together. In addition to the visual aspects of color combinations, texture provides a certain image quality.

Van Gogh, who was also the most famous pioneer in Expressionism, consciously changed and exaggerated the natural shapes to express a "horrible passion" of mankind. Thereafter, expressionists emphasized the emotional use of the texture created by the color and the line based on their receptions and motivations. Surrealists are divided into two categories; the first category, called Dali (hand-painted dream objects), used traditional forms such as realistic to present a turbulent, cluttered and dreamy world. In the second category based on technical innovation, occasionally, they carry out automatic drawing thanks to collage, frottage, decalcomania, stamping methods, and etc. They use these techniques and methods to create textures in their works.

But in relation to texture, the most significant evolution in visual arts was performed when for the first time, modern painters including Picasso and Braque, in addition using color materials, used new things such as newspaper, boards, sand grains and etc. in their painting combinations to provide new visual quality with a fresh visual expression. Using collage on a canvas, board or cardboard surface, Picasso and Braque for the first time created the synthetic cubism or cubist collage.

In this article, the authors investigate the influence of texture on contemporary Iranian painter works by studying and analyzing texture in their works, in order to convey expression and meaning to the audience and find answer to the question that whether using texture in the works of contemporary painters of the last thirty years has only a decorative aspect or a means of expression? In this way, in order to determine texture effects, 10 painting works of artists are analyzed which the element of texture is observed.

2. Texture and its Types:

The texture is an experience that is always with us. Because by touching anything, we perceive its texture as well. You'll find many textures by looking around. In fact, everything has texture, from intense glow of glass and lampshade with relatively rough texture to soft carpet rugs (Stinson and Cayton, 2012, p. 185). Texture has been found in many different forms on the works of artists that include actual texture, simulated texture, abstract texture and invented texture.

2.1. Actual Texture

The actual texture is a quality in the surface of the object, which is experienced through tactile sensation. This type of texture belongs mainly to the field of sculpture, but artists like Van Gogh also used it in painting. Later, Picasso and Braque, with the invention of collage method by pasting a textured object on the surface of painting promoted the artistic use of actual texture (Pakbaz, 2007, p.71).

2.2. The Simulated Texture

Each surface has some features in terms of brightness-darkness and light reflections. Whenever these features are imitated by the painter exactly, the simulated texture is obtained. Flemish and Dutch painters of the 17th century were proficient in accurate representing the texture and substance of materials such as cloth, glass, wood, metal and so on (Pakbaz, 2007, p.71). Simulated texture can be used to depict the dual texture feature. Imagine an artist drawing a picture of the door of a warehouse. The door is so tacky and rusty that the wood veins are clearly visible. The viewer feels rough by stroking on it. These lumps and dents

can only be visually perceived, since they are defined by the *Shading* (light and shadow). The artist in simulating of door's texture copies shadows and bright areas of a photo and if it done with skill the work takes a magic seeming. It looks rough in copy, but it is actually smooth, and this is confirmed by touching the surface of the image (Stinson and Cayton, 2012, p.185).

2.3. Abstract Texture

Due to the special visual and recitative necessity, the artist displays the original texture simpler and more abstract. This type of texture is usually used in abstract works, and it is an effective factor in the composition. Picasso used such textures in many of his paintings (Pakbaz, 2007, p.71).

2.4. Invented Texture

Putting materials together and combining the three-dimensional materials and compositions based on texture contradictions, such as smoothness-roughness, haze-luminous, translucent-transparent enhance our sensory perception against textures and their visual and tactile features. Reproduction of these textures in design and painting increases observation power more accurately and enhances perception. The precise design and drawing of various materials, such as wood, bark, glass and hide enhances the power of the person's observation and reveals his perceptual power. But such exercises can lead to the creative use of one person only when they are freely designed with respect to memory or inspiration (Itten, 2001, p.37).

Identifying and acquainting the work materials by tactile sensation makes materials a powerful ingredient to create meaningful work. Artists and experts have concluded that human sensory perceptions may play an important role in their artistic perceptions, as a result, required activity is provided for more varied artistic creativity. (Halimi, 1993, p.146).

3. Texture in the Works of contemporary Iranian Painters

3.1. Iraj Eskandari

Eskandari is one of the hard working painters of the Islamic Revolution in Iran, who was accompanied to the painters of the revolution movement within two years after the Islamic Revolution in Iran. The path of simplification and the movement towards abstraction in the works of Iraj Eskandari continues until the creation of works such as the work *Anonymous Martyr* (Paint 1). The artist, with the dominant use of the materials and the creation of actual texture and the use and implementation of color and strong composition in the imaginary space, has been able to create an exquisite, beautiful work and somehow with his personal signature.

In this work, he approaches human elements to abstract space and texture that extends beyond the symbolization boundary. Artist by drawing birds as a shadowy and simplistic objects show the regret for loses and desire for spiritual inspiration and perception, and supplication with themselves simultaneously. Due to their looks and movements, they are like arrows which attract the viewer to the central point of the work in which martyr is swing on the path of symbolizing between sun and dandelion that has executed with a touchable and abstract texture. Using the blue colors and the *golden-brown tonalities*, the artist also has been able to create a coherent composition by creating an individual abstract texture in the overall space and the background of the work and the contrast between these warm and cool colors beside another.



Paint 1. Iraj Eskandari's work, (Anonymous Martyr), Composition of Materials (Goodarzi, 1999, p.259)

3.2. Sadegh Barirani

After transforming his natural patterns to the boundary of abstraction, Barirani loved to the miniature typography and its attending concept namely the black color. He gave, space, mass and texture to the contour and transformed it into an illustrative element by secret language, status and freedom of the bottleneck of boundary and habit. Here, due to creativity appetite fascination, the artist combines visual typography with *calligraphy alphabet* and with a seemingly sudden development stabilizes the foundation of his dynamic art and breaks the word template to excite the wave of excitement and the depth of expression in it with an inspirational view of the abstract world. By creating his art body from two elements of calligraphy and abstraction along with passion, Barirani established his position among typographies and calligraphist painters from Japan to Iran and Europe and North America and made his handwritten a prominent sign (Barirani, 1994, p.149).

In Paint 2, Barirani has employed an abstract, soft, smooth and yet the flat texture in background of work. The background of work or canvas is made of the polished metal. These pictograms and simplified forms which show the shepherd following his flock are executed with regard to the abstract and mild texture with colors in the form of horizontal lines on the shepherd and the flock figures. The artist has been able to create a new sensation of mixing and combining the traditional and rural space of Iran with the style of minimalism by minimal encounter and inspired from traditional and ancient figures and textiles such as petroglyph of Lorestan caves and colors adapted from Iranian kilim and gabbeh, which is in its very nature exquisite.



Paint 2. The work of Sadegh Barirani, (Shepherd); oil color on the metal (Barirani, 1994, p.20)

3.3. Mansoureh Hosseini

Mansoureh Hosseini has always pursued two figurative and abstract orientations in parallel. She uses his lessons learned from the tradition of visualization of modern Western in the drawing of flowers, landscapes and portrait. In abstract and semi-abstract compositions, there is a clear tendency to use traditional Iranian elements such as well-shaped lines and curves. What connects these seemingly contradictory approaches in essence is the poetic sense, the recognition of the painting language and in particular, her ability to select and coordinate of colors. Actually, expression is important for him. Regardless of the subject and motivation of painter (a bouquet of flowers, a sacred name, a bite of poetry, or even a memory), according to him, "the Artist Painter is who speaks by color and line language, light and shadow, rhythm and movement, feelings and receptions, and the impact of his views and audiences." Based on this belief, she deliberately fluctuates between two poles of abstraction and figurative expression, and in any case, and by his/her painting find a meaning in the universe" (Pakbaz & Emdadian, 2004, p.10).

She started painting from the Rome school or, clearly, from a kind of modest expressionism. He also visited Venturi during his last year in Rome and showed his paintings to him. Venturi in a crucial assessment expressed that Hosseini's paintings is fifty years posterior toward contemporary art and recommended her to use the Kofi lines. After this event, Mansoureh tended to abstract painting and line usage and after returning to Iran, she used simple shapes and curved and angled lines which resembles a bit with the elements of the Kufic script, in its abstract compositions. In this abstract approach, the painter used his visual experience intelligently. Clouds, houses and trees were reduced to abstract color levels and they put like tile pieces together.

From the viewpoint of Mansoureh Hosseini, shapes results from calligraphy script can produce a visual message of movement, repetition, peace or silence gender (Javadipour, 2013, p.75).

In Paint 3 titled *Holy Name*, the artist created a flow of color and texture using dark space at bottom of work with colored taches moving from cool colors to warm colors which proceed to the bright spot at the top of the work. Varying sizes brushstrokes and taches of the artist are a reminiscent of Simorgh's story, which are joined together bit by bit and moved up. Then, it is evolved and unified and finally begin to shine. Like other works of Mansoureh Hosseini, this work also does not appear to be a specific and intangible form and the viewer has inner and mystical sense toward the work. In fact, there is no obvious word. The artist's colored brushstrokes and taches are combined in different parts of the work, such as separate letters and segregated words with revolving rotations that are toward up, creating the full name of Ali.



Paint 3. Painting by Mansoureh Hosseini, (Holy Name), oil color (Pakbaz & Emdadian, 2004, p.74)

3.4. Hossein Khosrojerdi

He is a painter, cartoonist, graphic designer and one of the artists of revolution of Iran and the founders of the Arts Department and the Center of Visual Arts. Social contents, class distances, various exploitation with various titles, and freedom are among the concepts that Khosrojerdi has noticed them even more than Iran revolutionary subjects. Summarizing and expressionism and combining these two together, eliminating details, choosing a comfortable, fluid of color and technique, and confiscating everything for visual expressing a concept are his work features which are always accompanied by searching to view angle, technique and fresh expression.

In Paint 4, Khosrojerdi depicts the theme of war using the invented and abstract textures. He has created a daunting and exciting sensation by his sharp, rude, strong, and sturdy brushstrokes in different parts of the work. Here, using a vertical cadre and emphasizing the value of space tried to focus more on his subject with a different viewing angle on the white background. Khosrojerdi, in the lower part of the work which employs two-thirds of the cadre, depicted figure of a young man fallen on the ground who is dying with an abstract and invented texture by his emotional brushstrokes as diagonal and by black color. He used the colors of red and yellow, along with the textures which have been used in the half-dead body to induce a feeling of oppression and suffocation for the audience. Subsequently, this oblique body, in the one-third of above cadre the work, an unidentified person who wears boot has been logged on above of the tableau. The artist used the simulated texture at the feet of this figure which behind it a reddish color extended like the color of the young man's blood in the front of the cadre induces bloody shadows and traces of blood which those feet left. The texture and color are close together in both subjects, but the artist has given wisdom and truth to the fallen figure by delineation, yellowish thick line and contour alongside a killed young man. Khosrojerdi has used simplicity and amphibology in this work.



Paint 4. Painting by Hossein Khosrowediri, (Boot), Acrylic (Goodarzi, 1998, p.82)

3.5. Iran Darroudi

Iran Darroudi, in order to recognize the technique of her works even when encounters to herself considers the concept of light and color a permanent principle in the creation of her works forever. She goes on to a world beyond imagination and into the world of being perception. In the field of color classification and for the appetite of being perception about the creation of his works, she avoids landscaping as much as her understanding of the Orientalism. The connection between light and shadow, the recognition of essence of nature, semantic perspective, the avoidance of the central point in the works, the clarity of pure imagination, seeking ancient the figurative, the consideration of cinematography and expression, are the special features of the works of this painter. In all periods and throughout the domain of Iran Darroudi's works can see the confrontation between "being" and "nothing" in an instant. The value of aesthetics in Iran Darroudi's works is light irradiation and color clarity. She has also brought fire to the freezing of her flowers to party of time and audience. (Mirror of imagination, 2008. p.12).

Darroudi with a lot of awareness and consciousness succeeded to gait slowly but surely in the new path that opened to her. The Nasta'liq script and Shekasteh Nasta'liq (broken Nasta'liq) with its ambiguity twists was a good subject for painting. After experimenting in most painting schools, she finally reached out to special expression method that can be called the form of surrealism-symbolism. The Surrealist works of Iran Darroudi, derived from the clear and purple sources, are similar to the surrealistic works of the elders of this Western painting school.

Using marvelous technique, she portrays the dimensions of time and space in a dreamy way between reality and imagination. Maybe it's not too exaggerated if we call her a deep thinker illustrator of ethereal moments (Taheri, 1973, Introduction).

In Paint 5, titled *This is My Face. I am Iran*, Darroudi continues to use abstract and simulated textures following previous work. In this work, the artist has a tendency toward the symbolic method. In the middle of the cadre and work, the artist has exhibited a collection of ruins with a simulated texture that seems to depict a disappeared civilization that only a hill from the soil have remained from it. Iran Darroudi creates a sensation of a dry place similar to a dead desert in view of the viewer using muted and light colors that are in large extent of her work and also the lights used in different parts of the work. Darroudi in the front and foreground of work depicts an area of the accumulated soil from the ruins on which flowers with scattered and simulated texture are fading. Here the artist's purpose from drawing flowers can be herself own and the spirit of this dead and decayed civilization. Also small dispersed volumes in the form of water

droplets or maybe (pearls) with the same texture and desert color can be seen that can be a sign of pallidness and further reinforced the dejection in this work. The artist by depicting of a dusty sky, as well as the use of dark colors, on one hand, increases space of soulless and dead of work and on the other hand, this dark sky may be sign of stormy clouds to start rain and hope.



Paint 5. Painting by Iran Darroudi, (This is My Face. I am Iran) (www.khabironline.ir)

3.6. Rezvan Sadeghzadeh

The subject of most of the works of Rezvan Sadeghzadeh originated from Oriental thinking. On the one hand, inspired from the ideas of Tao and Zen, and on the other hand, it is rooted in Persian miniature. Static compositions and the open spaces of his works portray a thought-provoking silence. Using minimalist method, he tries to explain the totally social realities in order to expand and enrich his visual elements due to delicacy of imagination, thinnest imagination and decorations with narrative content and the use of happy colors befuddle the viewer.

The decisive presence of woman, tree and stone reminds the human covenant. He is trying both to force his particular audience into an exploration and culminate the visual dimensions of his works. The components and elements of Sadeghzadeh paintings have a symbolic and allegoric presence. Women have turned their face against viewer in his works for many years and have hidden their faces. Apparently they have sufficed to a downright decorative presentation and fossiliferous gesture. However, the aesthetic dimensions of these women are out of access, and the display of states lacks any expressionism or emotional expression and motion. But behind this passivity each of these women mourns a tragic narrative. The intelligent use of contour and avoidance of any volume and shadowing gives them a notable precision that delights the viewer by simple compositions. On the other hand, the semiotic dimensions of the writings that are schematically displayed on the clothes have turned women into white plates, and each one analysis them according to their own will.

The artist, in his work (Paint 6), uses the minimalist approach to portray his personal philosophy. In the aforementioned work, he divided the cadre into two unequal parts in a gray-colored space with a uniform texture using the right side vertical axis. In the smaller part of the right of the cadre, we find a set of stones with stimulated texture in a still-gray and uniform space at the bottom of the work which are drawn up in a accumulated and static manner. The vertical black line which is continued from the top to the bottom of the work separates this small part from the remnant of the work, and the only way to access this small part with the other part of the work is the black semi-open door with a smooth texture. On the other side of this black line, the larger part, there are two standing figures with simulated texture and dresses with schematic motifs in the middle of this section which both are female and turned their faces in works.

The mode of standing and the direction of movement of the two figurines are opposite but the looking path of both is common at one point. The figure without a scarf is towered to the left of the cadre which is actually enclosed by the cadre frame and there is no way to go out. The other figure is inclined to the right of the cadre, and its hand is on the semi-open door handle which the light flows into it. Of course, this door also opens to the smaller section of the work which is the place of accumulation of static and immovable stones. The Artist uses flat colors with uniform texture in the whole work trying to express their philosophical troubles.



Paint 6. Painting by Rezvan Sadeghzadeh, (www.khabironline.ir)

3.7. Habibollah Sadeghi

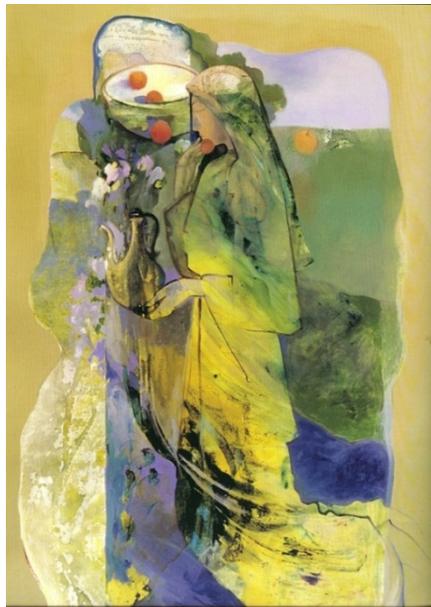
Habibollah Sadeghi is one of the most laborious painters in the Islamic revolution of Iran. At first, he put the Narration in artwork at the top of the list of his work. The issue's concern attracted him so much that it sometimes repulsed the form composition or left it. The "thematic" expression and, in some cases, "content" expression was the basis for his initial motivation; an expression that was more figurative and shaped in the semi-surreal space regardless of the natural features.

In the 1970s, Sadeghi examined breakage of the form and space by creating colored and in some cases, hued surfaces. In this regard, he provides a variety of compositions. In recent Sadeghi's works, emanation without reliance on the subject and concept has more serious presentment, and in this regard it provides possibility to more changing for the audience (Hauser, 2011, p.49).

Sadeghi, in relation to the element of texture in his works, states: "There are various experiences in my works. The attention to the painting of symbolism - surrealism - is seen in the works of the painters of the Islamic revolution of Iran including me. The space of suspension can be illustrated best by the painting of symbolism-surrealism. In the last fifteen years, I have used the texture element in my works. When you apply texture in your painting due to its ability, your work in the case of exposure to light, in addition to seeing a volume in your work, volumes itself and the reflection of this volume is presented as a shadow due to the presence of light. I'm trying to know my work as a medium and use the colors, motif, textures and new dialect (Personal interview, 2018, 20 July).

In *Paint 7, the Grass that all of Flowers Resort to it*, Sadeghi using material composition techniques and a vertical cadre with has a simulated, invented and abstract texture. In this work, using various textures, the

artist creates a concept that is proportionate to the poem's hemistich (the grass that all of flowers resort to it) and the great value of the status of woman and mother. Sadeghi used the simulated texture to create approximation to the real space in different parts of the work. In addition to the high status of the mother, there is an earthy sense in the work and around the subject, textures such as sky texture and textures such as fabric wrinkle. He has also been able to create a spiritual and supernatural sensation using invented texture that in most places is flat and without shades along with yellow and green colors. For example, in the lower part of the work created by dark texture and color with rough and rapid taches, it has been created a texture similar to the tree trunk which increases the solidity and stability of the subject on the one hand, and on the other hand, it induces this feeling in the viewer that the subject is tending to upward and spiritual space from the earthy and inferior space which is made of flat and abstract textures of yellow and green colors. The turbulent spots of color and abstract texture that tend to the top of the cadre around the inner cadre with soft motion and form have created a beautiful and upward feeling. In this work, the painter inspired by the miniature structure as much as possible employed flat color and mild texture partly to be separated from the material world and close to the spiritual space of the work subject.



Paint 7. Painting by Habibollah Sadeghi, (the Grass that all of Flowers Resort to it), combination of materials, the Museum of the Bank of Industry and Mine (www.sadeghi.gallery)

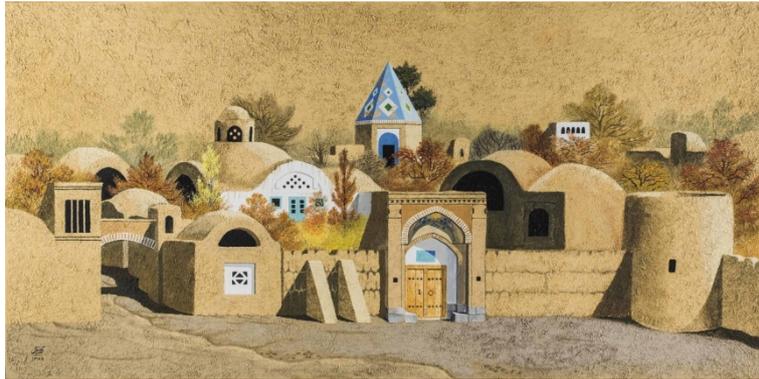
3.8. Parviz Kalantari

Parviz Kalantari is a painter, designer, writer and journalist. He is most often identified with his cob tableau. He expresses: "I am the painter of the soiled landscapes of my country." He was also one of the most famous artists of the Saqqa-kana-ii-school (masahat.ir). Ibrahim Jafari says about this painter that when Parviz Kalantari speaks which more is clarification of the meaning through the expression of memory or a collage of old proverbs, historical events and daily events, I as a listener feel like going back a long journey and getting the received subject resulted from personal journey. The viewer of his work especially the audience who's the usual professional talks of this clime do not make their minds dusty experience such sensation by seeing the works of Parviz Kalantari (quoted in Ganji, 2006, p.7).

In Paint 8, the artist directly uses cob as the main material for the work and cushion of his cadre. Actual texture composed of cob (thatch) which is used as the main materials of the architecture and traditional and rural buildings of the warm regions of Iran.

The subject is a village in a desert and dry region, in which the artist intelligently has used cob as an actual texture. The artist also used various colors and simulated texture in various parts of the work such as doors and windows, house gate and trees to illustrate the subject matter better.

The artist has specified some parts and elements using different color and simulated texture against the remnant of the space, e.g. pyramids dome with azure color and simulated texture in the middle of the work. This is while the sky has the same color and texture as the entire space and this azure dome by its color is ostentares to this sky. Also, the white iwan (portico) with the turquoise door and the windows have created a more alive and more living environment in the entire space and even has given life to the trees around its. Kalantari in this work has come up the audience with his work and forcing him to make fictionalization in the work space by a rhythm that creates simulated colors and textures.



Paint 8. Painting by Parviz Kalantari, Oasis, tandismag

3.9. Firoozeh Golmohammadi

Firoozeh Golmohammadi is the first Iranian woman who is famous in the field of illustration and painting in the international art community. Her main technique is printmaking with ink and all materials (mixed media). She recently using acrylic color employs unofficial paper. Sometimes calligraphy is also done alongside the painting by her. The works of Firoozeh Golmohammadi seek the field of global aspirations and create symbolic and mental images that are full of poetic creativity and imagery and try to inspire spiritual beauties. In her works, while the essence of the miniature principles is prevailed, forms and elements have become modern (Saadat, 2000, p.6).

In Paint 9 and her other drawings, the main subject is considered a female creature or the woman. The artist has also embraced her personal and philosophical concerns in her work and tried to adhere to this principle which is cherishing the position of woman and her place. By using invented and abstract texture which is special to her, the painter has created a subtle work in which, according to the name of the work "Earth's mirror-holder", the woman's character is the representative of the land and mirror-holder and reflective of life, excitement, and freshness. By using the abstract texture as the colored points at the top of the work, the artist induces an emotion of the galaxy and rainfall together in the viewer. She also created the sensation of the earth with abstract texture, warm, yet attractive and different from the remnant of the space by creating a large crescent that covers two-thirds of the work. On one hand, her sphere (earth) with a beautiful and invented texture forms the standing lady's skirt in work.

The bust of figure is a link between the galaxy above the work and the detailed earth at the bottom of the work which seems to be the bridge between them. Also, the mirror which is in her hand together with the bright and abstract texture that moves from the inside of the mirror to earth with the presence of small, large and colorful fish flowing to the earth have driven the sensation of germination and generation to the earth. Firoozeh Golmohammadi, using her diverse abstract and invented texture in figure, which is a

combination of the colors and texture of the lower and upper part of the work, considers the presence of woman essential to grow, live, survive and communicate with the remnant of the world.

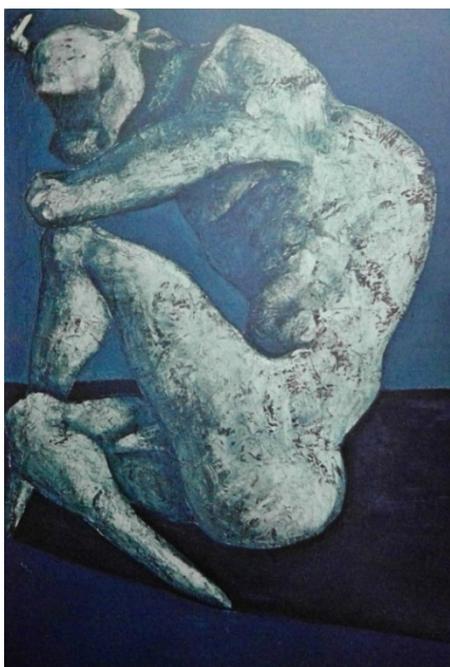


Paint 9. Painting by Firoozeh Golmohammadi, Earth's Mirror-Holder, Ink and Gouache (Saadat, 2000, p.38)

3.10. Bahman Mohases

Bahman Mohases is a pioneer Iranian sculptor and translator. He joined the Khorroos Jangi Association which founded by Jalil Ziapour, and through which entered into Iran's modernism movement. During his years in Italy, Mohases deeply absorbed the intellectual culture of Europe, and found a rough expressionist style regardless of the preoccupation with the orientation of the Oriental heritage (Pakbaz, 2008, p.591). He portrays the condition of contemporary human. In a bitter and biting language, he provides a rough visualization of the metamorphosed people. His works lacked the freshness of decorative art.

In Paint 10, *Minotaur*, Mohases has filled the figure of a legendary creature by invented textures and cool, bright and muted colors in a space with an abstract texture. The artist has depicted this creature with a human figure and a naked body with exaggerated organs and the cow shape head. The figure does not have a toe, and the squat state fills the whole space and looks toward the viewer. Mohases who in his most works depicts strange figures in this work has transformed the figure into an evolved monster similar to the ancient Greek mythology Minotaur. This creature with its rough texture seems to have completely dominated on the inside space and world of the work. With the style of sitting and carefree and metamorphosed appearance, he is only watching the horrible or animal events which are happening outside the painting cadre.



Paint 10. Painting by Bahman Mohases, Minotaur, Oil Painting (Wikipedia)

Conclusion

As we stated, the types of recognizable textures in the works of visual arts are divided into four categories: actual, simulated, abstract and invented. According to the studies and analysis of the works of contemporary Iranian artists (for the last thirty years), it can be said that the artists studied all four categories of texture have used a variety of innovations and creations in their artwork. Among them, there are painters who simultaneously and according to the artist's condition and recognition have performed two or three categories of these various textures in their works.

Artists use visual element of texture with various techniques in order to be coordinated with the forms and being more objective of work to subject and visual features of the work. In addition to texture harmony with visual features and creation of diversity in forms, the artist has been able to strengthen the structure and composition of the work and prevent *uniform* and monotonous surfaces.

The artists have placed the first priority on the texture expressiveness feature in their works so that they can induce the subject and the content of work to the audience in a novel and innovative way and in some way makes visual communication with the viewer. It is noteworthy that in this regard, the artist did not only intend the decorative aspect of the texture. The use of the decorative aspect is important at later priorities. Also, the happenstance feature in the creation of some texture has been used to better express the work theme and contents. The color blotting and the brush taches have been made by the artist to create a more dynamic sense and composition in work.

References

- Barirani, S. (1994). Works of Mohammad Sadegh Barirani. Tehran.
- Ganji, S. (2006). Follow this lead. (Selection of Parviz Kalantari's Paintings). Tehran: Publishing Opinion.
- Goodarzi, M. (1999). Committed Social-religious Art in Iran. Tehran: Islamic Art Academy of Iran.
- Halimi, M. H. (1993). Fundamentals of Visual Arts (Language, Expression, Practice). Tehran: Offset Co.
- Itten, J. (2001). Design and Form: The Basic Course at the Bauhaus. Tehran: Marlik.
- Javadipour, M. (2013). Commemoration of Iran Painting Pioneers. Tehran: Art Academy.
- Mirror of imagination, Monthly magazine. (2008). No. 8. Tehran: Academy of Art.
- Ocvirk, O.; Stinson, R. E.; Wigg, P. R.; Bone, R. O. & Cayton, D. L. (2012). Art Fundamentals: Theory and Practice. Translated by Mohammad Reza Yeganeh Dost. Tehran: Samt.
- Pakbaz, R. (2007). Encyclopedia of Art (Painting, Sculpture and Graphic Arts). Tehran: Contemporary Cultural Research.
- Pakbaz, R. & Emdadian, Y. (2004). Pioneers of Modern Art in Iran: Mansoureh Hosseini. Tehran: Tehran Visual Arts Development Institute.
- Saadat, M. (2000). A Look Beyond: Woman, Water and Mirror (with the look of Firoozeh Golmohammadi). Tehran. Publishing Nazar.
- Taheri, H. (1973). Introduction of the book (Painting Works of Iran Doroodi from 1959 to 1973). Tehran: Offset Co.

Online Sources

- www.khabironline.ir
- www.masahat.ir
- www.sadeghi.gallery
- www.tandismag.com
- www.wikipedia.org