

Photocopy and Use Authorization

In presenting this thesis in partial fulfillment of the requirements for an advanced degree at Idaho State University, I agree that the Library shall make it freely available for inspection. I further state that permission for extensive copying of my thesis for scholarly purposes maybe granted by the Dean of the Graduate School, Dean of my academic division, or by the University Librarian. It is understood that any copying or publication of this thesis for financial gain shall not be allowed without my written permission.

Signature _____

Date _____

SYNTHESIS

by

Tirazhehe Eslami

A thesis

Submitted in partial fulfillment

Of the requirements for the degree of

Master of Fine Arts in the Department of Fine Arts

Idaho State University

Spring 2018

Copyright (2018) Tirazheh Eslami

To the Graduate Faculty:

The members of the committee appointed to examine the thesis of Tirazheh Eslami find it satisfactory and recommend that it be accepted.

Laura Ahola- Young
Major Advisor

Dr. Jonathan Fardy
Committee Member

Dr. Carmen Febles
Graduate Faculty Representative

TABLE OF CONTENTS

List of Figures	vi
Abstract	vii
Thesis	1
References	19

LIST OF FIGURES

Figure 1: <i>Persepolice</i> , Tirazheh Eslami	3
Figure 2: <i>Khorshid Khanom; Lady Sun</i> , Tirazheh Eslami	6
Figure 3: <i>Persian Calligraphy</i> , Tirazheh Eslami	11
Figure 4: <i>Persepolice Series</i> , Tirazheh Eslami	15
Figure 5: <i>Untitled</i> , Tirazheh Eslami	16
Figure 6: <i>Untitle</i> , Tirazheh Eslami	17

Abstract

My work serves as a bridge between my past and present, and seeks to promote cross-cultural understanding between ancient Persian and contemporary Western culture. I have built a narrative, which characterizes Persian historical and cultural events, using relevant patterns and color schemes while contrasting it to western traditions. This culturally integrative approach serves to challenge notions of exceptionalism by exploring globalism, biculturalism, and hybridity amongst western contemporary artists, traditional Persian artists, and Arabic calligraphy.

Synthesis

I immigrated to the United States from Iran in 2006, first to Ohio then California and Texas. As I spent time away from Iran and Persian culture, I was given opportunities to study Western Art. In spite of the fact that I learned a lot, I continued to feel a strong pull from my past. I longed to showcase my Persian roots as part of my artistic expression. My childhood memories are filled with Persian symbols such as the paisley, pomegranates and stories of Persepolis.

In traditional Persian calligraphy, artists focus exclusively on the act of painting individual characters using black ink and pen to craft a larger artistic narrative. Calligraphy is best understood as a visual art form most closely related to writing. Calligraphy can be understood as a design and execution of lettering with a broad tipped instrument. The process involves dipping the pen, brush, or other writing instrument into a medium and using the utensil to transfer that medium onto paper, canvas, or any other surface preferred by the artist. Historically, such compositions would inform the populace about ancient stories or fables. In contemporary times, calligraphic narratives are often structured in the form of a poem. These poems are frequently unaccompanied with artwork. Frequently, contemporary artists merge a poem or fable into the artwork itself. This relationship adds creative agency for the artist as it empowers them to comment on important, and controversial issues within society.

The liberalism of contemporary artistic expression in Iran is relatively new. In the past artists were expected to adhere to either the fundamentals of painting, or calligraphy. Today, a greater crossover between painting and calligraphy can be seen. Though my work has been inspired by both the historical traditions of Persian calligraphy and painting (which existed separately), I

have used my voice to contribute to the liberalization of the culture's art form. My work incorporates both traditions of Persian painting and calligraphy into one narrative. It is fair to mention that many contemporary artists have explored this marriage of paint and calligraphy, but my work differs in the sense that it combines historical themes with western postmodern approaches. When one looks at my paintings they can see many different patterns that are pleasing to the eye but still convey meaning. This trend is not uncommon but it takes on a much different form and style in my own work. My work is unique in the sense that it incorporates historical patterns rather than just implementing color to draw distinction.

The materials that I use are unique to each individual work I create. At certain times, I may opt for wooden media, other times fabric may be more appropriate in achieving my desired result. In my *Persepolis* series, I chose to use wood and transparent paper. My inspiration for incorporating wood elements into my body of work originates out of the fact that wood was utilized in the original Persepolis in Shiraz, Iran. Transparent paper is utilized to show our ability to look back at the past. The specific relevance of Persepolis, also known as *Takht-e Jamshid*, is grounded in the fact that it is the ceremonial capital of the Achaemenid Empire (ca. 550-330 BCE). The reason behind the construction of Persepolis was the need for majestic atmosphere, a symbol for the Achaemenid empire, and to celebrate special events, especially the "*NOWRUZ*", a celebration that commemorates the Persian New Year as outlined in "Parse of Persepolis" (Moghaddam).

I seek to broaden cultural awareness, specifically to communicate to Western society the richness and beauty of my own Persian culture. I hope to build a chronicle, which successfully encapsulates Persian history and symbolic cultural events. I am inspired, changed and challenged

by the experience of living in two different cultures. The marriage of these experiences is at the center of my studio work. In order to effectively craft this connection, I have studied and relied on hybrid identity theory to justify and explore the multicultural experience.

I feel privileged to have had the opportunity to represent Persian culture to Western society. This privilege has motivated my work. Though there are many opinions about Iran (the culture, way of life, and religion), I have done my best to illustrate what I see as the true beauty and authenticity of Persian life and heritage. I see that as my responsibility as I owe that to my culture and my people. This responsibility is not only to be truthful and accurate in my representations, but also show the West a fair and balanced view of Iran and a country and Persian culture altogether.



Figure 1 Persepolis Series

According to Persian Paintings.com a major function of painting during the Timurid and Safavid empires, between the years of 1370-1736, was entertainment as well as information about pertinent social events ("Ghahveh Khaneh Painting"). Religious portrayals were centered around depiction of the God-messenger who delivered the people from the evil forces of the earth ("Ghahveh Khaneh Painting"). The good life emphasized and highlighted the finer qualities of living which were centered around celebration, appreciation, and joy. Such depictions displayed lovers, food, and wine to portray life's true beauty. The war themes depicted illustrations of true bravery and strength as it related to war heroes and their steadfast commitment to justice and perseverance. This *Ghahve-khaneh* style was developed through self-

instruction under the supervision of masters. With the progression of this technique, individuals relied on folk instruction as no formal educational system existed. Persian folk art emerged out of the unique customs and traditions of the people and helped to inform modern Persian artistic practices.

My work tends to follow the tradition of *Ghahve-khaneh*, speaking to such themes as war, love, joy, and depictions of morality. Through my own artistic introspection, I have come to the realization of just how intertwined my identity as a postmodern Persian woman is with the influence of *Ghahve-khaneh* on my work. I draw upon the style of *Ghahve-khaneh*, while increasingly being impacted by contemporary, globalized artistic methodologies and practices. My artistic voice has been influenced and informed by evolutionary political change.

King Naseredin (1848-1896) was a Persian king of the Qajar dynasty in the late nineteenth century. This king was the first to promote modern artistic expression and was the first to advocate photography within the Iranian art world by bringing a camera from Europe to Iran and promoting the medium for interested artists ("Naser Al-Din Shah"). This was seen as revolutionary in the sense that it was the first time a Persian king actively promoted artistic growth and development for his people. He was also known for encouraging artists of the time to go out, explore, and learn the newest technology and artistic techniques.

Naseredin laid the groundwork for other monarchs to pursue and promote artistic developments within Iran. King Reza of the Pahlavi period further advanced the artistic ambitions of Naseredin by instituting modernism across all sectors of Iranian life. Reza Shah Pahlavi's Exile to Johannesburg illustrates that similar to the king's demand that Iranians modernize in dress and values, was his proclamation that Iran should evolve in its creative

dispositions (Rayi). Artistic evolution and modernism was central to this aim. King Reza was the first king of Iran to insist that a university be built to advance Iran's intellectual pursuits. Combined in this ambition was the development of an art focused study. Reza was the first king to promote artistic cross-cultural study. Reza not only enabled, but encouraged students of art to travel abroad to engage in focused studies of modern art. Artists having the newly adopted style of modern art came back to Iran to bridge modernism with Persian traditional artistic perspectives. The end result of this artistic fusion was the development of a style known as *Saghakhaneh*, otherwise known as *Water Fountain* developed in 1976 (Sardar 2). This style advocated the conversation between modern perspectives with historical Persian references. It was during this period that artists began to incorporate paint to make calligraphic figures, something which had never been done before and served as a break from tradition and the typical method of using ink and pen to craft figures.

Saghakhaneh, though embraced by many, was not without its critics. While many artists were motivated by the artistic combination of East and West, others chose to focus on showcasing elements and characteristics which were specific to Iran and its unique culture and development. As shown in the painting *Khorshidkhanom, the Lady Sun*, I chose to depict elements central to cultural notions of beauty within Iran. The faithfulness to Persian concepts of female beauty and form was a concurrent movement within Iran at the same time that other artists chose to pursue globalized artistic expression.



Figure 2 Khorshied Khanoom; Lady Sun

The movement of cross-cultural expression was the prevalent theme amongst the Persian artistic community during the 1970s. The *Water Fountainers* sought to bridge East and West by promoting artistic expression that emphasized the combination of styles. Iran's Chamber Society explains that the most pronounced way in which this fusion took place was through the opening of Tehran Museum of Contemporary Art in the year 1977 ("Museum of Contemporary Arts of Tehran").

Queen Farah, King Reza's daughter-in-law, was highly motivated by Iran's contemporary art movement and decided to personally oversee the implementation of the Tehran Museum of Contemporary Art ("Museum of Contemporary Arts of Tehran"). An artist herself, Farah worked tirelessly to facilitate the development of the museum and connect Western art forms to contemporary Persian artistic communities. A woman of means, Farah was able to personally

finance major pieces of the museum. Bloomberg indicates that included in the Tehran Museum of Contemporary Art's collection were notable works by Picasso, Paul Gauguin, Georges Braque, Jackson Pollock and many other world-renowned artists (Waldman). Not only was Farah the museum's biggest promoter, she was also singlehandedly responsible for obtaining access to different works and displaying them in Iran's largest museum. Bloomberg indicates that the museum showcased the world's highest valued collections of modern Western masterpieces outside of Europe and North America (Waldman).

The artistic movement within Iran up to this point was influenced by both cultural legacies within Iran as well as influences inspired by public interest. The Islamic Revolution, as explained by the Huffington Post accorded in 1979 (Denson). This transition affected not only the political but also the religious structure of the country. The progress under King Reza Pahlavi was hindered in the coming years after Iran's Islamic Revolution. The revolution challenged progressive tenets of social, and religious organization. With this came significant changes to the artistic culture of the country.

Though the revolution helped to tout fundamentalist Islamic principles which were attractive to many, others saw the new approach as regressive. While the *Water Fountain* period brought a European influence, the ideals of the revolution challenged these perspectives. Proponents of the revolution believed that Iran should avoid the controversial art forms depicted by postmodernism. All the pieces, which depicted Western subject matter that challenged Islamic principles, became prohibited. The formerly Western-friendly approach came to rail against images which depicted naked women and other forms of expression that opposed Islamic law. Painting and sculpture became less pronounced as the community shifted focus towards

calligraphy and photography both modes of expression which didn't challenge Iran's religious authority.

With the government's crackdown on artistic expression, many artists opted to leave Iran to further advance their artistic voice in an environment that was conducive to free artistic expression. Many of these artists resented the restrictions placed on them by traditionalists and accordingly decided to advance their art practices outside of Iran. These artists went abroad and came back to Iran revitalized by new techniques. Conversely, the traditionalists chose to stay in Iran and practiced "purist" art forms. Though these two groups pursued divergent approaches, both yielded successful artists, who proactively transformed, and in some cases challenged contemporary art forms as well as contemporary society.

During this time, other artists have chosen to exploit the cultural divide existing between East and West, progression and traditional customs. Shirin Neshat is one of these critically acclaimed artists from Iran. According to *Signs A Journal of Women in Culture and Society*, Neshat was a young woman who left Iran in 1974 to pursue a Bachelor of Fine Arts, as well as her Masters of Fine Art at the University of Berkeley. After Neshat journeyed home for a visit back to Iran in 1990 she was stunned to witness a country that was very different than the one she had left behind (Neshat). Neshat came to adopt a critical approach to Persian life detailing what could be called the more horrendous aspects of life after the revolution. Though Neshat had spent limited time in the country after journeying to the U.S. for her academic studies, her work became infused with themes of oppression within Iran. This oppression, as illustrated by Neshat, was of course greatly different than the history and experience of Persian people before the revolution, which ultimately consolidated power into the hands of religious extremists.

The work of Neshat is focused primarily on film, video, and photography. Neshat has used these mediums to convey her impressions about Iran and bridge the spaces between religion, contemporary, public and private life, as well as concepts of modernity and antiquity. As an artist, she has used creative media platforms to advocate her own version of social justice whereby sexism, oppression, and religious authority are the predominant themes within society.

The complication of Neshat's work is rooted in the fact that it purports to accurately represent life in Iran but does so incoherently. Neshat only came to find this narrative of Persian exploitation of women, as well as themes of injustice, after visiting the country once after the revolution had already taken place. Of course, the revolution did cause many unforeseen problems for Iran, however these problems were much less prevalent before the revolution took place. As such, Neshat's work is an incomplete portrayal of Persian life which seeks to quantify injustice based off the experience of one small visit after the revolution.

Not only is the subject matter of Neshat's work off base because of her seemingly incomplete encounter with Persian culture before the revolution, but also her work is used to comprehensively represent the whole history and life of people, especially injustice towards women. Though the revolution certainly posed challenges to Persian society, Neshat's work advances an illegitimate narrative of oppression. Though it is fair to concede that Iran, as any other country in the world, has problems with oppression and domestic abuse; Neshat's insinuation that this is somehow representative of all Persian people or culture is an act of misrepresentation.

My work serves to offer a counter perspective to Neshat. While I seek to accurately depict Persian life, for all its faults as well as benefits, I am interested in accuracy and promoting a clear

understanding of the culture, history, and broader artistic technique. I am drawing out common themes of the human experience, from my position as a Persian woman, and integrating that with postmodernism.

Jalil Rasouli is one such artist who marries traditional calligraphic styles of work and combines them with postmodern painting techniques. Though Rasouli uses traditionalist methods of calligraphy, he turns Persian and Arabic manuscript into beautiful, and collectively balanced bodies of work. Rasouli has been a source of inspiration to me as he too recaptures traditional Persian legacies and attunes it to a modern audience. I have been intrigued by his ability to incorporate new methods while remaining faithful to his past, and other antiquated Persian forms of expression. Rasouli's work is contemporary in its delivery as made evident by the style of his work. The value, balance, tones, and shades utilized by Rasouli are reflective of a contemporary painter. These characteristics make him as an artist stand out from other painters and calligraphers.

Rasouli's brush strokes, style, and movement along the page is characteristic of a post-modern painting. While someone else might look at this body of work and see the beautiful presentation, there is deeper meaning for me as a person of Persian descent because I know the message behind the calligraphy. Having the ability to literally read what is in the painting allows me to have a personal connection with the work. I can see the direct interplay between the way his words operate on an artistic level and correlate this to the meaning behind the calligraphic words. Rasouli's pieces remind me of my home and culture. I am inspired by his work because it combines traditional techniques with modern art.

Following the example of Rasouli, I have tried to effectively implement this cross generational and cultural approach by using the old calligraphy with my contemporary painting style.



Figure 3 Persian Calligraphy

My work is characterized by diversity. While it is a painting in format, I also have utilized printmaking and collage to combine the traditional with the new. This is further evidence of a union (or merging) between past and present while also permitting artistic exploration, post modernization, and development.

One theory, which seeks to explain cultural fusion, is the theory of hybrid identity. New Narratives: Multicultural Literature at the University of Oslo explains that Hybrid identity was an outgrowth of post colonialism, which effectively countered colonialist perspectives (Sandset). The concept of hybrid identity predates artistic categorization altogether going as far back as

ancient times. Hybrid identity is not just applicable to culture or other forms of social critique in my work I compare East and West with the primary focus of bringing the two worlds together. As such, I use hybridity to offer a memorable contrast. For instance, though my work resonates with both East and West, the emphasis is placed on the Eastern viewpoint in order to pay tribute to my roots. Generally, my work is an effective application of hybridization as it combines elements from Western and Eastern cultures to provide a dialogue of biculturalism.

My painting incorporates artistic techniques of the West with antiquated Eastern perspectives into a well-balanced narrative. This is representative of the legacy of hybridization. Whereas one dominant culture, when confronted with another culture, may try to overtake in order to remain hegemonic, hybridization theory explores the intimate exchange between cultures and how they inevitably affect each other as a result of interaction. As outlined in *New Narratives:*

Multicultural Literature at the University of Oslo, this theory purports that cultural exchange is fluid as opposed to an imposition of one culture over another (Sandset). I find this theory compelling as it seeks a dynamic understanding of cultural exchange, as I have personally witnessed not only within my work, but my life. Not only is my work a reflection of cultural hybridization, the way in which my life developed was centered around many different cultural influences. Though my mother was from Shiraz, the South-East corner of Iran, my father was from the Eastern part of the country. I myself grew up in Tehran and I was influenced by the cultural legacy of my parents, and furthermore the multiculturalism of Tehran. My work is an applied example of hybridization as I connect to many different influences of my past and present.

The impact of globalization on artistic expression is wide and all encompassing. Living in the globalized world of today, it is ever important for artists to pay tribute to the lasting effect of a socially, politically, and economically connected world. Globalization has a two-tiered effect on my work as an artist: on the one hand, my identity as an artist is inextricably linked to my ability to offer commentary on the world and its events. Matched with this social responsibility is the need for me personally to remain engaged and aware of what is happening on a global scale. The second way in which globalization relates to my work is in appealing to wide range of audiences with diverse concerns. In order for my work to be relatable to an audience, I must speak to issues that are not only diverse but specific and relevant to many groups around the world. One way in which I apply this logic to my work is by knowing, and applying different cultures to my pieces. I seek to market to people outside the subset of Persian culture. Furthermore, I integrate Arabic characters into my paintings. This integration serves not only to merge cultures, but offers a point of reference for my Arabic viewers.

One artist who has effectively utilized contemporary expressions of hybridity into his artwork is Yasumasa Morimura. Morimura is a contemporary artist from Japan who has created a conversation between past and present through digital manipulation by re-creating classic pieces of artwork with images of himself, whether it's his face or body, as the subject. Not only does Morimura creatively attach himself to the works, he also challenges contemporary roles within society by mixing gender and race to offer a critique of identity. This postmodern approach to classical pieces has inspired me to explore, and re-imagine, Western art and its relationship to Eastern perspectives.

While some artists create work that function as a bridge between cultures, other artists have offered perspectives divorced from all culture. The artistic content created by XU Bing, a well-known contemporary Chinese artist, serves to challenge the impact culture has over artistic expression. Whereas most artists would use their work to express traditions related to their heritage or some other social identity, Bing creates work that is impossible for all people, regardless of background or culture, to effectively comprehend. Bing is known for his installation art, print making, and calligraphy. Though this work is represented by postmodern art forms, the content of the pieces are indecipherable. Bing pushes the envelope by challenging viewers to get away from the meaning of content and instead creatively consider the shapes, forms, and symbols. This re-imagining serves to challenge how visual portrayals are socially constructed and comprehended. I relate to this because I am interested in whether or not people are more attracted by the form, shape, and beauty or accurately understanding the content behind the work and shapes.

The diversity of art is possible because artistic creativity is fluid, time specific, culture specific, and evolves according to different limitations and opportunities. Art and artists never exist in a vacuum, rather art is a reflection of the society in which its made. Essentially artistic expression is impacted by socialization, philosophy, and political events. While many artists are fixed or established in their approach and technique, I constantly develop and change my artistic methods.

In the *Persepolis* series, I decided to represent the past in my works by using the colors of black, white, and grey. I was inspired to capture the past in this way because of my memories of old photographs, which are always presented in black and white or in a monochromatic color

scheme. In the *Persepolis* series, I have used orange to represent the present. I am part of the present and have used orange to represent myself. Accordingly, this high energy color encapsulates me because of the multiple identities I possess. I am an artist, but a student, a mother, a wife, and a teacher. These identities are all intertwined and affect the other roles of my life. Orange symbolizes the high-energy necessities and requirements that enable my family's, as well as my own progress. Orange represents the fact that though my responsibilities are many, it is still possible for me to maintain myself and my different responsibilities while being energetic, and optimistic.



Figure 4 Persepolis Series

Paying tribute to these different eras is made possible through careful incorporation of historical elements matched with more contemporary elements. I strategically use well-known elements from the most famous paintings within Western art and juxtapose them with Persian themes. I have found this approach useful as it allows viewers who are unfamiliar with Persian history and art forms to connect by drawing parallels with works that they are familiar with. In one of my works I juxtapose the famous Mona Lisa with a Persian Lady sun who is dressed in historic Persian attire.



Figure 5 Untitled

Another way in which I draw a distinct connection between East and West is in my reworking of “*A Bar at the Folies-Bergere*” by Edouard Manet. In my piece, I chose to maintain the original setting of the painting, which is showcased, in a Parisian bar. Though traditional Persian culture does not permit drinking alcohol according to Islamic doctrine; my work entertains the connection of East and West by incorporating the *Lady Sun* into a traditionally prohibited scene, a bar. Alcohol and the bar are re-created to pay tribute to a famous Western painting but there are categorical Persian elements, which work to make a comparison between my culture and that of the West. I have implemented the following Persian elements into my re-working of the original work: the focal point of the work is the *Lady Sun* face and in the foreground we see the *Lady Sun*’s reflection in a mirror. The mirror reflection shows us the detailed back of a Hijab. The Hijab is reminiscent of Persian dress and Islamic code. To the lower right of the work is a bowl of pomegranates, which is again testament to Persian beliefs. Pomegranates have special meaning within Persian culture not only as an Islamic symbol, but also as a symbol of birth. For

me personally, the pomegranate reminds me of home and my family, as we have always been close and existed as a pod together. My husband and daughter are also represented by the pomegranate as they are my source of support and inspiration.



Figure 6 Untitled

Another symbol, which I use within my work, is the Paisley. The Paisley is a very famous and prominent symbol, sometimes represented as a pattern in the West. PaisleyPower.com clarifies that the symbol of Paisley, though famous around the world, originates in Iran where it was meant to depict the Cyber tree (Moriarty). Similar in shape, the Paisley focused on paying tribute to the Cyber tree because the tree is regarded as a symbol of persistence within the culture. Not only is the tree always standing, the tree maintains its vitality by remaining green, and lush year-round. Though this is clearly a Persian symbol, others, have proposed instead that the symbol was representative of a mango originating from Africa. This habit can be explained by a social

tendency towards symbolic interactionism. In Learn About Symbolic Interactionism, symbolic interactionism is defined as the social trend of superimposing meaning on seemingly identifiable objects (Crossman). For example, in the case of the Paisley, many people who view the symbol might be reminded of a mango because the shape of the Paisley resembles a mango. Symbolic interactionism is problematic because it describes a social tendency towards superimposing meaning on symbol as opposed to studying their true origination. This tendency is based on belief, social habit, and ease of symbolic interpretation.

That said, symbolic interactionism does not mean that the peoples and culture of the region intentionally misrepresented the origin of the symbol. These people, too, probably had experience with the symbol in their culture and came to ascribe meaning to it. This type of cultural appropriation does not indicate intentional deceit, but rather serves to cloud the truth regarding the symbol's origination.

I am interested in expanding my artistic horizons by incorporating different scales into my broader body of work. When I focus on smaller scales, the pieces are more intimate and simplified. In larger works, it is much more detail focused and all-inclusive. In this body there may be paisley, miniatures, and techniques. Though smaller pieces are easier to understand and interpret, the larger pieces take more creativity in the sense that they require the viewer to see many different styles, techniques. It is necessary to spend some time looking at all the different elements and see their relationship and interconnectedness. Unlike other works of art where the viewer can merely pass by, my work requires careful consideration and analysis. These styles are not always singular or unilateral. Therefore, a greater level of consideration is necessary both on my part, as well as the viewer.

Bibliography

- "About Contemporary Art." About Contemporary Art (Education at the Getty). The J. Paul Getty Museum, n.d. Web. 02 May 2017.
- Bydler, Charlotte. "The Global Art World, Inc. : On the Globalization of Contemporary Art." The Global Art World, Inc.: On the Globalization of Contemporary Art. Acta Universitatis Upsaliensis, 29 Apr. 2004. Web. 12 Mar. 2017.
- Crossman, Ashley. "What Is Symbolic Interaction Theory?" ThoughtCo. ThoughtCo, 02 Mar. 2017. Web. 01 Apr. 2017.
- Denson, G. Roger. "Shirin Neshat: Artist of the Decade." The Huffington Post. TheHuffingtonPost.com, 30 Dec. 2010. Web. 25 Jan. 2017.
- "Ghahveh Khaneh Painting." Persian Paintings, Ghahveh Khaneh Painting. PersianPaintings.com, n.d. Web. 01 May 2017.
- "Jalil Rasouli." Jalil Rasouli - Artist Biography for Jalil Rasouli. Ask Art, n.d. Web. 12 Feb. 2017.
- Moriarty, Patrick. "The History of the Paisley Symbol." Patrick Moriarty | Textile Print Designer | Paisley Patterns. Paisley Power, 2014. Web. 01 May 2017.
- Moghaddam, Dariush. "Parse of Persepolis." History of Iran: Parse or Persepolis. Iran Chamber Society, 17 Jan. 2017. Web. 17 Jan. 2017.
- "Museum of Contemporary Arts of Tehran." Iranian Museums & Galleries: Museum of Contemporary Arts of Tehran. Iran Chamber Society, 2017. Web. 01 May 2017.
- "National Museum of Women in the Arts." Shirin Neshat | National Museum of Women in the Arts. National Museum of Women in the Arts, 2014. Web. 25 Jan. 2017.
- Neshat, Shirin. "Shirin Neshat." Signs. Journal of Women in Culture and Society, 08 May 2015. Web. 25 Jan. 2017.
- Proctor, Rebecca Ann. "Tehran Museum of Contemporary Art: The Crown Jewel." Harper's BAZAAR Arabia. Harper's BAZAAR, 12 Jan. 2016. Web. 12 Feb. 2017.

- Rayi, Jalal. "Reza Shah Pahlavi's Exile to Johannesburg." *World Bulletin*. World Bulletin, 01 Jan. 2014. Web. 02 May 2017.
- Sandset, Tony. "Some Thoughts on Hybrid Identity." *New Narratives. Multicultural Literature at the University of Oslo*, 15 June 2011. Web. 10 Apr. 2017.
- Sardar, Maryam Ekhtiar Marika. "Modern and Contemporary Art in Iran | Essay | The Met's Heilbrunn Timeline of Art History. The Metropolitan Museum of Art, 01 Oct. 2004. Web. 12 Jan. 2017.
- The Editors of Encyclopædia Britannica. "Naser Al-Din Shah." *Encyclopædia Britannica*. Encyclopædia Britannica, Inc., 25 Oct. 2016. Web. 02 May 2017.
- "The 19th Century and the Industrial Revolution." *19th Century. Musee Impression*, n.d. Web. 25 Jan. 2017.
- Waldman, Peter, and Golnar Motevalli. "Iran Has Been Hiding One of the World's Great Collecitons of Modern Art." *Bloomberg*. Bloomberg, 17 Nov. 2015. Web. 02 May 2017.
- Xu, Bing. "Book from the Ground." *MIT Press. The MIT Press*, 06 Feb. 2014. Web. 25 Jan. 2017.
- "Xu Bing: Book from the Sky." *Blanton Museum of Art. The University of Texas at Austin*, 15 Dec. 2016. Web. 25 Jan. 2017.
- "Yasumasa Morimura." *Fine Art, Decorative Art, and Design - The Art World Online: Artnet*. One Art Nation, 05 May 2017. Web. 10 Feb. 2017.
- Young, Allison. "Shirin Neshat, Rebellious Silence, Women of Allah Series (article)." *Khan Academy. AP ART HISTORY GLOBAL CONTEMPORARY*, 1994. Web. 25 Jan. 2017.

