Education of art public: The sociological study of the amateur art education among students of Tehran art institutions in 2012

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Abstract

As a part of leisure time, schedule education of art public has been carried out by public and private organizations, and cultural institutions. Not only leisure art learning will increase artistic skills and the familiarity with artistic styles, but also sharing artistic experiences will increase teamwork skills, cultural collaborations and finally self-confidence. Therefore, engaging in education of art public is the important part in cultural and social planning. In this article the four types of education like specialized, professional, public and general education are separated to identify conceptual dimensions of public and amateur art education. The necessity of public education development was emphasized not only as a single cultural schedule but also as specialized and professional art education basis. The aim of this article is the sociological analysis of the education of art public condition in order to answer these questions: Which social classes have the more social potential of art education development? Which social classes need a further planning in art education development? This question will be deal in field study: What are the social and cultural features of art students in Tehran cultural institutions? In which cultural context, have they chosen art education for leisure time? What are their attitudes toward different artistic types? What are the effective factors on this attitude? The answer to this question will investigate applicants of amateur and professional art education of one side and on the other side it can provide a situation for cultural planning in order to enhance fancy art education classes. In order to answer all research questions, 200 people of painting class students in Tehran education institution were interviewed while using survey method in interview. These findings revealed that art students are from a wide range of various classes of society, different age groups with different education level and social rank. Of course in the working classes this availability is more limited and in middle and moderate to high classes is more accessible. This article is explained the conceptual dimensions of public and amateur art education and on the necessity of its development, was emphasized not only as a single cultural schedule but also as specialized and professional art education basis. Education of art public is not only a procedure to be the democratization of culture, but also is a step toward the cultural democracy. In this education, just does not pay attention to values elitist art, but also public interest is important. In this context the possibility of improving visual literacy and finally enhance of visual culture is provided. This article provides a new field to study of visual culture and the role of art in forming lifestyle and also fostering aesthetic taste and cultural consumption.

Keywords: art education, art education institutions, art student, Iranian painting, public education.

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Religious popular art: Iconography of Imam Ali's pictures

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Abstract

The iconography of the Prophet Mohamad and the Shiite Imams is very common among the Muslims and the Shiite countries like Iran. In this popular art, illustrators using the historical narratives depict the great religious figures of Islam. Surveying of the motifs in this popular genre suggests that it is not only a form of folk art motif dialogue between different religions out there, but depending on the historical and cultural condition of the illustrator, these motifs have been used by different combinations. Although this kind of iconography is simple stylistically, it can mobilize the Muslim people throughout the world emotionally. The strength tie between this iconography with the religious practices (for example, during Muharram in Iran) is an evidence for its place in the religious culture of the Muslims. The iconography of Hazrat Ali as one of the key figure in the Iranian Shiite culture has a special place among the people. The desire to "be original" images from the perspective of the sociology of art and to show how the production cycle of these images and try to get closer is remarkable for all the people. The result of the study shows that in addition to the influence of different painting traditions of various countries (Iran, Turkey, Egypt and the West) in Imam Ali's Paintings, these paintings are linked with cultural and religious traditions of every specific country. The painting illustrated in Iran, Turkey, Egypt, Afghanistan, and Arabic countries clearly reveals that each popular painting is associated with specific cultural patterns. For example, in Turkey, Turkish Sufi mystics and Imam Ali's images are interwoven. In Arabic countries like Syria, Imam was pictures as a man of his peers and elders, as a tribal, Arabic man leaning on a sword. In Arabic images signs like sword, horse, and mustache are symbols of bravery, masculinity and the tribal staus. In the Iranian pictures, bravery and piety are the essential elements featured in the images. The common motifs in images reviewed include: swords, horses, halo, lion and palm. In some images, Hazrat Ali just sitting on while a lion is sitting next to him. In other images, he is seen along with his two sons Hasan and Hussein. Interestingly, the images have changed based on the cultural and historical context of the artist. For example, in the image of Imam that is drawn in Egypt, the Ottoman period costumes and hats are seen. In this paper, we have extracted the key motifs of the images by Ervin Panofsky's iconological method. Panvfsky method has three stages: pre-iconography, iconography, and finally iconology. In the first stage (pre-iconographical stage) the main elements or motifs are extracted from the images. In the second stage, these elements are interpreted in relation to each other. The main goal at this stage is that the general meaning of the image obtained. Finally, the third stage, the relationship between these elements (motifs) with ethnic and religious stories and myths from different countries are examined.

Keywords: Imam ALi, Islamic art, Islamic iconology, popular art.

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Woman and power in the family: Analysis of content quality of six bestselling novels in last decade

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Abstract

The present study depicts the analysis of quality of content of six bestselling novels from 1999- 2010. This study has been tried to answer the questions: how the power of women is shown (representation) by their female authors and also in these novels what kind of relations between a woman and family is clarified and how their experiences in the family are illustrated. The conceptual frame work of present study has been formal by social study of the novels, the position of popular literature in cultural studies as well as relationship between women and the novels, role and power of women in the family. According to certain criteria, namely the bestselling of the novels, third period of women s story writing (base on Mirabedini's category) their writing, coincidence of writers and main characters of the novels, both of them are females, and also the story which is based on the formation of women's power in the family, these six novels have been chosen. The methodology is based on analysis of quality of content of the novels. One of the characteristics of this analysis, unlike other methods which emphasizes on pouring theoretical methods, is that it uses the categories that got from theoretical patterns. In this research, the focus is on extracting the main elements repeated in the novels and those that help us to achieve our goals and by specified categories and theoretical methods and examples which are related to the research questions the novels are analyzed. With regard to refereed categories and elements in the novels and their analysis by use of them, it is understood that women are in search of new definitions of identity and power in family. Also in these novels women are defined with presence of men and they feel happy and fortunate with men. So this is one of the reason they are bestsellers.

Keywords: family, identity, power, representation.

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Link between cinema and fact: Reflection of political demands in Iranian cinema from 1995 to 2006

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Abstract

In cinema, the relationship between art and society is questioned more than other kinds of art. Among all diverse approaches studying cinema, the reflection approach has maintained its importance. We use this approach as a theoretical framework. The main question of the article is: how cinema reflected political demands of Iranian society from 1995 to 2006. Reason of choosing this period is noticeable changes in Iranians' political elections. In May 1997 a fairly anonymous politician won presidential election surprisingly and established his state called the reform state. Soon afterward his sympathetic, called reformists, won city council and parliament election till 2001 that he reelected as the Islamic republic of Iran president. But afterward, reformists lost all elections till 2005 when the election of another anonymous president nearly put them away of political scene. We see these changes like this: people seeking democracy and justice, and politicians being symbols of those two. We believe these two are the main demands Iranians want from institutions of political power. Showing ups and downs of these demands, we examine if they reflected in cinema or not. In this examination we consider freedom of cinema as a condition for reflecting facts, especially in case of political demands which needs much more free cinema to be shown. Dividing this 11 year period to three sub periods we conclude that: 1) in the last years of Hashemi's state even though the society had noticeable demand to change but since cinema wasn't free enough, nothing had been showed. There was no important movie showing people want democracy so eagerly. 2) At the first state of Khatami, giving a little freedom to cinema made it an appropriate media to reflect people's political demands. This period had movies having the demand for democracy and justice as their main theme. 3) The second state of Khatami let cinema have freedom but that cinema showed that seeking democracy falls and demand for justice increases, something the society shows too with electing Ahmadi Nezhad as a president and as a symbol of demand for justice at the same time. Finding out people political demands, we used secondary analysis method which let researcher makes advantage of other researchers' findings. And we used thematic analysis to know which films had pictured demands of democracy and justice as their main theme. Population of the research was all the movies having public appearance from 1995 to 2006 and the sample was 110 movies consist of 10 best-sellers of each year. The sampling method was intended sampling and choosing best-sellers was a way to ensure that the movies had people approval with themselves.

Keywords: Iranian cinema, political demands, reflection approach, secondary analysis, seeking democracy, seeking justice, sociology of cinema, thematic analysis.

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Taste of the cinema-goers in Rasht

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Abstract

In the heart of all life's events, there has always been an interest and need toward cultural and artistic issues. In daily life, people perceive the absence of these requirements trying to meet during their leisure time. These needs actually refer to people's tastes and preferences according to which they organize their pastime. Every social setting provokes its own inclination toward special kinds of commodities. Every individual has got their own distinct preferences which are part of their cultural identities. People are interested in different leisure activities including music, movies, theater, sports, etc. Among the wide range of leisure activities, cinema is considered to be one of the leading pastimes in today's modern world. The tastes of individuals in the society, as part of their cultural capital, are rooted in their habitus and grow under the influence of different factors such as social status, education, place of residence, etc. The theoretical approach which studies this phenomenon is Pierre Bourdieu's cultural capital theory. Analyzing different tastes of individuals, he believes that although charisma ideology considers interest in the legal culture as a kind of divine gift, the scientific observation shows that cultural needs are not formed by themselves but are the result of education. According to Bordieu, life style is the product of habitus obtaining due to interaction and based on formats of habitus and are turned into systems of signs which are socially valued. Individuals' life style results in taste formation and because of this Bordieu associates taste with habitus and believes that in the formation of tastes, attitudes are prime importance. In the present study, applying Bordieu's theory, the main hypothesis is as the following: It seems that the cinematic tastes and choices for sparing pastime are influenced by the real social life situations which are related to the action and mind of the individuals. The present paper is both quantitive and qualitative in nature. To analyze the cinematic tastes of the cinema-goers, in the quantative method questionnaire and in the qualitative method interview with experts in the field have been applied. To design a questionnaire which directly and indirectly illustrates the cinematic tastes, some of the questions are chosen to be researcher-made and some are inspired by Pier Bordieu's ready-made questions on cinema-goers in Paris. In the present study, applying Bordieu's theory, the main hypothesis is as the following: It seems that the cinematic tastes and choices for sparing pastime are influenced by the real social life situations related to the action and mind of the individuals. The population of the research includes the cinema-goers in Rasht (those who go to cinemas to watch movies). An attempt has been made to detect the effect of independent variables as: economical status, social status, education, age, etc. on the dependent variables as the cinematic taste and the act of cinema-going. The effect of cinema-going as the independent variable on the cinematic taste as the dependent variable has been also analyzed. The thorough analysis of the population including 378 cinema-goers through relevant statistical tests revealed that economical status, social status, education, place of residence, etc. are the main factors which exert a dominant impact on the formation of the cinematic tastes. Concerning the relationship between age and cinematic tastes, it further became known that, age has no effect on the cinematic taste and people in different ages have different cinematic tastes.

Keywords: cinematic taste, cultural capital, economical status, formation, social status.

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Analysis of migrant dramatic literature of Iranian in Australia: Postcolonial analysis of a Mammad Aidani's play, *In the Mirro*

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Abstract

Using the postcolonial approach, this paper analyzes the play *In the Mirror*, by Mammad Aidani, Iranian migrant playwright in Australia, in order to discuss the process of Iranian Migrants' re-identification in Australia. Literary works may reflect realities of the society. So, literature may have the role like a mirror for its society. Plays, as literature works, could be the tools for depicting the migrant experiences and also the reflections of the host society to these migrants. Aidani is a high profile and well received Iranian-Australian playwright in Australia. One of his plays as a migrant dramatic literature works of Iranian in Australia is discussed in this research to shed light on the deepest layers of lived experiences of Iranian migrants and refugees in Australia. Based on the global migrant origin database in 2000, Australia is the 8th destiny of Iranian migrants, refugees and exiles. In the first glance it seems that Iranian culture is somehow different from Australian culture. Consequently with respect to the identity and language, the Iranian identity and language differ from the Australian. On the other hand in order to integrate to the host society, Iranian migrants have to re-identify themselves in a way that host society demands. Can Iranian migrants and refugees pass this passage without troubles and challenges? What are the reflections of host society to this process of re-identification? This research program focuses on approach from post-colonial literature studies, because despite the reservations and debates, research in postcolonial literature studies is growing because postcolonial critique allows for a wide-ranging investigation into power relations in various contexts and also various forms of dislocations, such as exile, diaspora and migration have been productively and extensively explored in both postcolonial theory and literary texts so diaspora, exile and migration are three central topics of postcolonial thoughts. In the literature regarding immigration and immigrants in the various states, the label post-colonial migration and/or post-colonial immigrants is regularly used. The use of such a general label suggests that there is a fundamental similarity between this kind of migrations setting it apart from other migrations as for instance from Turkey to Germany. As is often the case with such general labels, this is partly true and at the same time partly misleading. It is therefore worthwhile to take a closer look at the characteristics of migration from former colonies to present-day welfare states. It seems reasonable to claim that the majority of migration literature works can be better understood through the application of postcolonial reading strategies. Key concepts of postcolonial literary approach, such as Orientalism, otherness, hybridity, Identity, binary opposition, East and margin could be productively used to analyze a literature text belongs to Migration literature where the migrant or refugee as another would be marginalized by his or her hosts. This research program also is likely to be the first research on the dramatic literature of Iranian migrants in Australia which by using postcolonial literary approach, provide a scrutinized analysis of sub and hidden layers of a literary text which belongs to Iranian migrants and refugees in Australia.

Keywords: Aidani, Australia, migration and exile, migration and exile literature of Iran, postcolonial theory.

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