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**ASSESSING THE TRANSFORMATION OF IRAN'S PHOTOGRAPHY FIELD IN
70S AND 80S S.H**

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ABSTRACT

The present study with external looking of cultural sociology seeks to evaluate the transformation of Iran's photography field during 70s and its consequences in the 80s. With regard to this issue, descriptive-analytic and historical method was used to evaluate the photography field. According to cultural methodology and sociology of Bourdieu, each social formation is composed of different fields which are organized hierarchically. Field is a social world in that there is a particular form of capital. Since the conflict is the main characteristic of each field, the main conflict in the field of art production is about possession of the copyright for the definition of art works or taking art orders. The present study is seeking to answer the question that what factors and social variables caused the development of photography in the 70s and 80s and concluded that in the mid-seventies, Iran's photography field had such a development that caused the flourishing of photography art. This transformation that arose from changes caused by other social fields led photography in the art field to achieve self-democracy.

**Keywords: Sociology of Culture, Iran's Photography Field, Bourdieu's Sociology, 70
and 80s S.H**

INTRODUCTION

Photo supplies a version of reality that is critically interpretable like what is offered by other artworks. Today, we receive thousands of the photographic image daily as members of society based on

photographs. Although the relationship between images and the community world is conceptual, but it seems that, validity that is arisen from the notion of originality or "fidelity to the actual reality" (which is also

derived from photography) is a fundamental element in the language and aesthetics of photography. This validity rooted in realism is considered obvious in the image that is appeared by lens and that precisely distinguishes a lens-based imagination from other art works. Kozloff said: One of the important differences of paintings and photographs is that painting speaks tacit about its content while image can be called from anywhere or anytime.

Photography image in the case that it seems to be directly derived from the outside world is different from autographs. Material evidence is the substantial requirement of photo. This leads photo (with cinema and video) to be considered realistic in some ways, while for example technical drawing or portraits painting are realistic (Although they are based on observation) and this problem should be admitted and put into consideration for design and develop a clear and suitable photographic theory. In photo scan, maybe nominal quality of an image be into consideration. For example, for the placement of the image within the frame, or arrangement, posture and gestures of subjects or perhaps due to its similarities and differences, image position is specified in imaging, or may the image is be seen from the perspective of discourses or areas that are outside the realm of photography.

Since the advent of photography, it was interested both in terms of its apparent

ability to copy the reality and also in terms of its expression ability. During 137 years of entering photography in Iran until the beginning of the Islamic revolution, photography was used by kings, courtiers, princes and court photographers more than tasteful photographer and artist. During these years, the trace of creative photography or artistic photography originated from world's artistic movements is not seen. In fact, photography was birthed once again with Islamic Revolution of Iran in 1357. During the revolution and war, photography leaded to journalism and the news documentary with the influences of that period's events. In the late 60s, annual and biennial photography flourished and some of them became international. Since then, there were developments in the mid-70s in the field of culture and art which was visible in the artworks of that period. At that era, the emergence and growth of art galleries, translation of several books on photography, publishing professional journals in the field of photography and photography exhibits inside and outside the country were spread and it caused that photography be accepted as a form of fine arts. The transition occurred at this time had a social origin; as this research has investigated the photography field in the 70s and 80s and has considered social influencing factors on the developments of

photography field that make subject under that influences of social fields.

Expression and Definition of the Problem

The emergence of photography and promoting the ways of photography technology in Iran was occurred with a difference of about three years from the beginning of photography in the world and after nearly three decades it was exited from Naseri court and was introduced among other segments of society in Iran. The first pictures in Iran was produced in the middle of the reign of Mohammad Shah Qajar (1264-1250H AH / 1848-1834M) and about the year 1260 AH / 1844 AD, at the Royal Palace in Tehran from king and courtiers, by Jules Richard. After that, the mergence and evolution of this phenomenon in Iran which has been supported by Naser al-din Shah lead to growth and progress and the development of technology and art in its early years in Iran. With the advent of Naser al-din Shah, Photography was followed in the royal court and out of it with S Tablet and paper negatives. Formation and development of new methods gave a new boom in photography, developing and printing photographs after some years.

Over the years until 1370, Iranian photography has not seen formation of a special kind artistic photography and photography has always been regarded as a technology. In general, Iranian photography can be roughly divided into three periods

after the revolution: First period roughly from 1357 to coincide with the beginning of the Islamic Revolution, the Iranian Revolution in 1357, gives new life to photography. In this period, documentary has been the dominant trend that can be investigated and studied until 1360. Second period roughly from 1360 to the early 70s can be followed in which photography has been accepted as an art in the arrival of photography to the university and emergence of annuals. Changes occurred in the second period of the photography. The most important of them was entering photography at the University of Tehran, Arts, and Faculty of broadcasting in 1362. The presence of Photography along with other visual arts in universities was one of the effective factors in the field of photography. The composition was considered by photographers in that period. But in the third period, about the years 1375 to the present, Photography field was transformed by the effects of other social fields and also the political, social and cultural developments and cultural capital of artists whether by photographers who have been schooled abroad and by the competitions and exhibitions held abroad and Photography takes on a new form. Since the 70s onwards, Photography was entered into a new realm of diverse activities such as increasing in biennials, development of

individual and group exhibitions inside and outside of the country, publishing photography specialized books and also publishing domestic and foreign photographers' artworks and above all, the position of Photography has been accepted in the society and particularly in the field of art as art. Thus, studying the formation of "photography" as art is necessary more than ever.

Although, Iranian photography development has been into consideration from description- historical dimensions, but from the perspective of sociology art is studied lower.

The Hypothesis

With regard to the initial research question, following assumptions are concluded:

- It seems that social factors and variables (fields of politics, fields of culture, fields of economy) in the 70s, has influenced the field of photography and its consequences are visible in the 80s.

History and Literature

From the 1970s, critical flow rejected the idea that said the action of looking and recording can be always neutral, impartial or disinterested and these two operations also can be considered as the involver and container relations of power and control instead. Perhaps it can be said, new ways of theorizing about photography and the role

that was assumed in which Photography can play in cultural policy had the most important influence on the art of photography.

Arena Sharf considered a particular importance for using photography by artists in Art and Photography book, which was published in 1371 by the Young Cinema Society. For example, it notes that some used image in the form of reference notes. He knew photo as an independent art only in the final chapters, when he discusses artistic movements of the twentieth century. As Arena Sharf and Van Darren Cook shown, a group of artists used photography that they do not have to pay money to models or spend a long time for design. Finally, for some photography artists, these photographic "designs" became an independent and self-contained form and they followed photography independently.

Mediocre photography art book, written by Pierre Bourdieu, translated by Keyhan Valinezhad, is published in Digar publication in 1387; "Bourdieu" in this study, discussed about the influencing factors on the differences in the use of photography, based on field research in 1963. After more than 40 years since its release, its importance has not diminished. "Bourdieu" research about photography as "mediocre art" part of his theory about "cultural capital" shows social

base of individuals along with "symbolic capital", "social capital" and "economic capital". In his view, the most important factor to maintain "social status" of individuals is the sense of dignity and respect and social standing, "cultural capital" transferring. With this investment, which can be achieved mainly by education and higher education tools, the ruling and open-minded classes discuss reproduce and consolidate their position in society.

Pierre Bourdieu's field of cultural production, (Bourdieu, 1993, *The Field of Cultural Production*) includes important articles Pierre Bourdieu about art, literature and culture that have been published during the years 1968 to 1987. The editor, Randal Jahson has set ten mentioned article in three parts. The first section of the book is titled as cultural production field. The second section, entitled "Flaubert and French literary field", contains four articles and finally, the third section entitled "look" contains three important articles of Bourdieu about art.

Bourdieu's cultural production theory field contains material and symbolic production of cultural art simultaneously. Cultural art in concrete historical situations and institutional frame works are produced by their agents that apply different strategies and follow various guidelines in the field of culture. Thus, understanding such works

occurs in situations that are created in historical forms. Means the literary and artistic works with certain groups and individuals are based on objective position, and cultural needs and capacities for analysis. Discussion about understanding the cultural art necessities the attention to values and classification systems that effect on this understanding in various periods. These classification systems were symbolic dispute subjects in the cultural fields and crystalline hidden power relations. Most of Bourdieu's art works about art, culture, and literature, especially *Distinction* book are focused on ways in that culture interferences in domination and social reproduction process. Azimi, in "Effects of photography in the last decade, 1387-1377" in the sociological approach in 1389 evaluates Iran's photography arts in the decade from 1387 to 1377. This thesis is a description-historical research and studies various courses of photography after the Islamic Revolution and interpret some of the photos at each period and as mentioned in the title of the thesis, "sociological approach", so a sociological study or a sociological theory is not followed in the process of the thesis, but historically, useful information is expressed in the field of photography history in mentioned periods.

Afsari and Mehrdad in "evaluation contemporary photography with looking at

the Biennial of photography (fourth to ninth) "1385, also discussed about Iran's contemporary photography and surveyed biennial of photography from the fourth to the fifth biennial. In his studies, historical issues and how to hold these biennials were investigated.

Theoretical Framework

With regard to the research question, Pierre Bourdieu sociological theory of culture is used to study the development of photography in the 70s and 80s. Pierre Bourdieu (1930-2002), is one of the prominent Italian contemporary sociologist and critic in the field of art sociology whose view was less attended in our country compared to other sociologists of art, like Lukacs, Goldman, Adorno, Gramsci, and Bakhtin.

Bourdieu suggests three phases in the research field:

1. Identifying and analyzing the position of the desired field against the strength field
2. Drawing the structure of objective relations between positions occupied by social actors or institutions that compete for certain types of legitimate authority in this field.
3. Habit mannered analyze of social factors that have been gained by organized tendencies a certain kind of social and economic conditions;

these organized tendencies find more or less favorable opportunities to actualize with a special way in ... field (**Bourdieu & Wacquant 1992a: 104-5**).

This approach allows the researcher to reveal adaptation or correlation between the individual's status and social position of the occupied position.

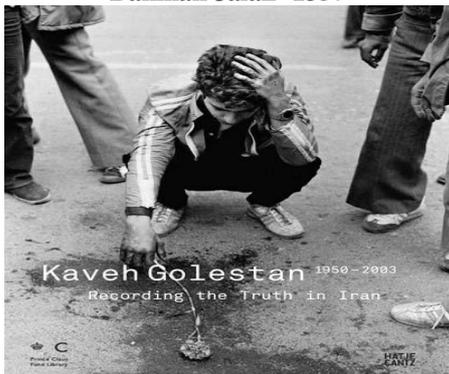
Formation the Social fields of Iran in the 70s and 80s

Iran has spent ups and downs during the revolution and the war. Social fields as a result of this events has undergone to several changes. Change the values and ideals of the actors (which is a result of taste and preferences) made a change in the social field. At that time, as religion field and politics field were the most dynamic social fields and since politics field was heavily influenced by the religion field; thus, religious atmosphere and attention to concepts and values in symbolic form is seen in the early years' artworks. This excitement and passion of revolution also effects on photography field and a desire to record that time's events have led to the news and documentary.

For this reason, most of the photography arts during the revolution and the war are documented due to these effects that reveal social changes of that time.



Bahman Jalali- 1357



Kaveh Golestan- 1357

As mentioned, religion field was one of the most influential and most powerful religions during the revolution. Religion and revolutionary belief and tendency towards realism, the importance of human and humanitarian, attention to popular struggles and social pain were the reasons causing the actors to create these arts, which is mostly based on personal experience and creativity. These reasons caused that certain forms of photography be formed until today.

On 31 September 1359, Iraqi Baathist regime began a full-scale war against Islamic Iran with the previous decision and scheme and with the aim of overthrowing the Islamic new system. This massive transformation as revolution could effect on all fields of society. Until in this period even

photographers who have been inclined towards photography years later have effective in their records at that time.

End of the war and the adoption of Security Council Resolution 598 was a turning point in the domestic and foreign policies. Political forces arrangement inside and outside the country had changed and these changes in the fields of politics, was the beginning of a new era in the Islamic Republic that later took the name of the construction stage. At the end of the war, it was time to rebuild the society economically, socially and politically.

Difficult circumstances in the country after the war (As the third and fourth government in the country had carried out in difficult conditions) led to the name "construction" for the period. In other words, it can be said "construction" is the mission of a government that comes up after war. People, after eight years of war, were concerned about country's developing. In economic terms during construction, government was faced with a situation of chronic deficit of close to 50% that could balance the budget during the eight years. On the other hand, the combination of budget and costs of government changed to developmental plans and costs and this issue caused opening and running large development projects during eight years.

However, at that time, the current political factions didn't exist and there was no conflict between the fields of politics, but nevertheless attempts were made various political spectrum with different political policy be used in government layout.

For this purpose, arising circumstances in the social fields caused changes in taste of social actors and social actors followed economic capital influenced by the cultural hegemony of the West, to the extent that financial assets was considered more important than other social capital. This change in the social space which was influenced by the politics of that period also affected on the economy field. On the other hand, expansion of the media, development of towns and villages, growth and development of training and research centers and increasing the literacy rate that were the impacts of development programs in the country also affect the culture field. This important had a direct impact on the formation of an intellectual flow and awareness of social groups and political forces in society (Rafi-Pour, 1379: 157).

Formation of Iran's photography field during 1370 to 1389

In this paper, Iran's photography field considering the theoretical framework will be analyzed in order to prove the hypothesis. For this purpose, we will study Iran's photography field in the 70s and 80s.

Distinction is the most important characteristic of modernization in Iran that was known as the spirit of modernity in photography field. The embryo of formation of photography field was created in the sixties and after that it was in the seventies that developments was created in the field of the photography and underlie the formation of an independent field within the field of art and in the eighties, the formulation of photography field was formed.

The most important signs of the formation of independence can be found after the Cultural Revolution and simultaneously with the opening of universities in that Photography was entered college (1362). Photography became academic and this was one of the most important developments that have happened during the arrival of photography to the present day.

However, following the society during the revolution and after the war, photography tended to photojournalism and documentary and it was affected by the political and social transformations of the period. Although during the Revolution many photos were not published in the Iranian press due to the strike by the press and other factors, documentary photography continued its route. Entering photography to the University alongside other art fields had some problems, because photography from

its early history couldn't find a position among other arts. Therefore, it was considered as a technique or tool to help teach the scientific and artistic fields. Among the problems, the lack of teachers and lack of regular and continuous headlines can be mentioned at the beginning of entering the University. "The headlines of photography were written by whom had been industrial photographer or photojournalist and still saw photography as a tool compared to art (Surrey, 1386: 84).

Publishing art journals especially photography journals are the most important interpreter of old and new conflicts in the field of photography in those critics and art historians can create development in the art field by these journals. Thus, Mardomak journal was one of the first journals in the field of photography that can be noted. Since its activities was about techniques of photography and photographic history could not influence the actors in photography field: "At these years, Mardomak journal was one of the first journals which was permitted to be published" (Sattari, 1385: 59). Mardomak monthly magazine published 16 issues from May 1359 to December 1366.

Two months after the publication of the last issue of Mardomak journal, Aks journal was published on 22 February 1366. This journal that was the second issue after the

revolution was published by Young Cinema Society. Aks journal was also involved in the education and development of photography, in addition to the non-professional theater magazine photos. For this purpose, it held photo competition to assess the photographers since 1365 and that wasn't ineffective in conflicts between actors.

At those years, on 16 December 1366, the first annual photo was held with the presence of photographers and a large number of participants. That was the first serious movement of photographers in holding photography exhibition. This exhibition was held under the supervision of Tehran Museum of Contemporary Art. Since museums and exhibitions are impressive institutions in the field of art and they legitimate the artworks, so, holding exhibitions at the Museum of Tehran Contemporary Art was a verification that one of the major institutions in the field of photography art received. The first annual photography exhibition due to the confusion and acceptance of all different types of photos in amateur and professional levels had different tastes and preferences in itself and this also represents degouts. It means that it was the cause of unity and integration of a class while it was led to the exclusion of other class. In this regard, the dominant class sought to maintain its position through

distinction and dignity strategy and subsequently impose its "imaginative" to the other community members and groups. Thus, the panel of referees with classifying the photos in the gallery and granting awards in each section (news documentary, social documentary, nature, and advertising) ended its works and legitimized to the presented artworks in the exhibition. Since artistic institutions are effective in people's perception and artistry and in the meantime, photographic works actors had legitimized arts that were in the field of news documentary, social documentary, nature, and advertising. Thus, there is still no difference in manners and taste of actors and so considerable attention was not seen in artistic photos. Unfortunately, original works of the first biennial photo were not collected, due to the lack of book printing. The second biennial photo was held on 10 December 1367, with free subject in the Museum of Tehran Contemporary Art. In this period, changes and developments were created as follows:

1. Remove the promotional photos which seem it was a reaction to the lack of attention to artistic photos that in the last year, they were not paid attention or they were forgotten.
2. Valuing the non-professional photography and bring up young photographs

3. Remove the prize and lack of selecting the best

An artwork itself is not considered an artwork, unless in relation to society and in association with others. Therefore, types and forms of artistic creation as an artistic identity is produced and reproduced through the art. For this purpose since the taste and character of the photographers was not tended to the photography until that time, so it is not surprising that in the exhibition photos, no work was approved and encouraged as an art photography by actors. In this period, an exhibition of works by the great photographers of the world, along with other pictures was shown. This increased arts and cultural investment by activists which can affect their preferences.

In the meantime, the rules of the photography field were changes and they weren't approved by the actors anymore. Social actors can experience changes in the fields when there is the separation between the current situation in the field and their habit manner (**Grenfel, 1389: 142**). Thus, novice actors with high cultural capital and the difference in preferences and manners could break the molds and developments in the field of photography were created. Changes that led to the dominance of photography in the art. Thus, the embryo of the photography field in Iran reintegrated further to the extent that their sections were

distinguishable. So that in the 80s, the inner structure was distinguished and the formation of Iran's photography field was completed.

Art field has little degree of self-democracy against foreign forces. But in the current era art field has reached a high degree of self-democracy (Parastesh, 1388: 24). Photography field also benefited following the art field. But, the most characterized sign of the formation of this field were the photos that were seen in the fifth biennial in 1372 in the works of the second grade and the selected work of the third top five. Over time, developments in Iran in the field of photography became more organized, so far today, it can be said that this field can be distinguished from other fields of art.



(Figure 1), Nemat Allah Gowd Asiaei, *Bus*, 1372 Since the visual resources are the books of that period and very limited photographic works were published in that period, thus the photos that have been published in the Biennial are used in this item. In picture number one, an old man is seen in the bus.

This image is a social documentary image, which can be seen in the photos of the early seventies. Since, photographers' trend in this period is documentary photography more, so it can be seen photographs of this period. Since then, gradually photographers' preferences changed towards artistic photography.

Thus, documented photographs of this period had passion for documentary photography according to social transformations. In this period that recently had passed the revolution and the war social documented and news photography was approved by the photographers.



Figure 2: Alireza Ilkhani, *the load of the eye*, 1372 In this photo, a dry and geometric space is seen that exist in advertising photography. In these works, there are still strict and official rules. From the five obtained image, in the years 1370 to 1374 that was random, these two image show that in those years wishes and preferences of photography actors were desired to documentary and advertising photography.

From this year onwards outstanding transformation occurred in these works that photographers turned toward artistic and creative photography. Considering that we witness the transformation in politics field and culture field and actors in these fields have created these changes, transformation in the field of photography was occurred slowly that in the second half of the 70s this transformation became double.

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CONCLUSION

Writing about Iran's photography in the 70's and 80's is describing the dramatic flourish of this media as an art. But as shown in the

findings of 4-1, in the mid-70s, fundamental change occurred in Iran's field of photography and led photography in the field of art to be established as an independent field. So until the early 70's photography was considered still as a social reality representation tool; tool that is capable of representing the objects in their real form in the world. Nevertheless, the art of photography that was measured by fact may be quashed due to the mentality that photographers wanted to inspire their images. In the early 70s, it became clear that this view is both narrow and problematic compared to the role of photography as an art. It seemed that physical/mental polarization and its assumptions about independence and compilation of photographs was increasingly away from the functioning of the media in popular culture and its inclusion in everyday life. With regard to this statement, the new generation of photography artists with relatively few side of history and photography tradition have transformed many formation definitions of the photography art.

Thus, the formation of the biennials in the late 60s and its peak and boom in the 70s, similarly, the presence of photographers in the international arena, holding of exhibitions for photographers outside the country and selling photographic works

there since the mid-seventies, photography training classes in private location by modernist photographer and also the presence of external critics and teachers in Iran, publishing books and photography specialized journals and etc. caused that the field of photography that was still not fully independent in the early seventies be able to be known as an independent field of art.

Actors in the field of photography with today's differ preferences created photograph work that was the mean to express social realities and solely photography was used for newspapers and advertising photography and was depended on the arts and the media and it was not independent. But gradually with the new photographers in the field of photography actors tastes were changed. The changes in the tastes and manners of social actors caused that the social actors be able to experience the changes when separation happens the current situation in the field and their habit manner.

This change in the actors' character affected by changes in taste actors' character and taste in other social fields. Thus, since considerable changes have occurred in the fields of politics, economy, and culture during the seventies, so field of art consequently affected by these developments.

This matter can be summarized in this issue: Since the field of policy is the most important and most influential fields in our country and its changes will affects the whole field among actors and agents of social change; thus, changes in taste and character of actors in the fields of politics will have impacts on most other social fields.

Thus, in the social space or field, there is a competitive state and social actors use various measures to manage or improve their position in their work. These changes also affected the field of art.

These changes on social fields made changes in the photography field. Since then, changes in photography field caused arising a kind of the photography that is remembered as the art of photography.

Hence, an artwork itself is not considered as a work in art, but it is formed in the community and in relation to the others. It is the art field that types and forms of artistic creation as an artistic identity produced and reproduced.

Due to the interactive relationship, art works are constantly being produced and reproduced. Results of this conflict are never entirely independent of external factors. Therefore, power relations between conservatives and innovators, hardworking and heretics, the old and the new completely depends on the external conflict and the

help forces of each of these. For example, the auxiliary power lies in the emergence of new fans for heretics. Their coming to the scene sometimes depends on the occurrence of changes in the educational system.

Thus, according to the research question that what factors and social variables caused the development of photography in the 70s and 80s; it can be concluded that social fields such as politics fields, culture fields, culture fields were the affecting fields on Iran's photography field and they could create changes until the mid-seventies (according to the data and images provided in 4.1) in Iran's photography field. This transformation which was created by the transformation of the mentioned fields could make a difference in the field of photography that its consequences appear in the eighties. It can also be argued that the hypothesis "it seems social factors and variables (politics fields, culture fields, culture fields) in the 70s affected on the Iran's photography field and their consequences are visible in the 80s" proven and the following result is obtained:

"Since the mid-seventies Iranian photography flourished and manifested in the art field as an independent field" and this hypothesis can be a good answer to the research question of this study.

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