

Table of Contents

INTRODUCTION	XIIIV
CHAPTER I - A glance on the position of sculpturing in the Persian art	1
1.1. Introduction	2
1.2. Brief History of Sculpture in Iran	2
1.2.1. Early Iranian Sculpture and Farhad Kuhkan	3
1.2.2. The Islamic Era and the Decline of Sculpture	4
1.2.3. Early Islamic Art and the Absence of Sculpture	6
1.2.4. The Revival of Sculpture in the Islamic Era	7
1.2.5. Themes and Adaptations in Islamic Sculpture	9
1.3. Human Representation in Iranian Sculpture: Revival and Evolution	11
1.4. Early Post-Islamic Figurative Sculpture	12
1.5. Recession and Revival: The Impact of Mongol Invasions	13
1.6. The Safavid Era: Cautious Steps Toward Revival	13
1.7. Shiraz: A Historical Hub of Iranian Sculpture	15
1.8. The Qajar Dynasty: A Golden Age of Iranian Sculpture	16
1.8.1. The Legacy of Qajar Rock Carvings	19
1.8.2. The Sculpture Capital is Alive	22
1.8.3. Sculpture in the Qajar Era: The Eram Garden and Tombstone Traditions	24
1.9. Western Influences on Iranian Sculpture	27
1.10. Technological Advances and Artistic Innovation	28
1.11. Illustrative Plasterwork and the Integration of Sculpture	28
1.11.1. Folk Sculpture: Art of the People	29
1.12. Sculpture in Contemporary Iran	31
1.13. A Brief View of Artistic Modernism in Iran	31
1.14. The Shift Toward Modern Art	32

1.14.1. The First Generation of Modern Artists in Iran	33
1.14.2. The Rise of Modern Art in Iran: The 1337 Biennale	33
1.15. Iranian Artists and the Quest for Identity	34
1.16. The Role of Political and Economic Forces in Iranian Art	35
1.17. The Evolution of Iranian Sculpture: From Tradition to Modernity ...	37
1.18. Early Iranian Sculpture: Academic and Nationalistic Foundations	37
1.18.1. The Saqakhaneh Movement: A Fusion of Tradition and Modernism	39
1.19. The Post-Revolutionary Period: Sculpture and Islamic Ideology	39
1.20. Sculpture in the Post-Revolutionary Era: Revival ...	41
1.20.1. The Biennale: A New Era for Iranian Sculpture	41
1.20.2. The New Wave of Iranian Sculpture: Postmodernism ...	43
CHAPTER II - The effect of modern movements on ...	45
2.1. Introduction	46
2.2. The evolution of sculpture in contemporary Iran	47
2.3. The disappearance of the border of art	59
2.3.1. Jazeh Tabatabai (1930-2007)	59
2.3.2. Parviz Tanavoli (1937 – con.)	71
2.3.2.1. The role of Parviz Tanavoli in the modern sculpture movement	76
2.3.3. Bahman Mohasses (1931-2010)	80
CHAPTER III - A window on knowing Bahman Mohasses ...	86
3.1. Introduction	87
3.2. Biography and life events	87
3.3. The work courses of Mohasses	97
3.3.1. The first period: Habib Mohammadi Workshop	97
3.3.2. The second period: Arrival in Tehran, Jalil Ziapour, new experiences ...	98

3.3.3. Third period: Rome Meeting Hall Exhibition	102
3.3.4. Fourth period: Roam in abstraction	103
3.3.5. The fifth period: Phi Phi howls with joy	104
3.3.6. The sixth period: The peak in silence	105
3.3.7. Seventh period: Ground subjects	107
CHAPTER IV - The classification & Features of works of Bahman ...	113
4.1. Introduction	114
I- Human figure	114
II- Fishes	116
III-Birds	117
IV- Historical and social issues	120
V- Mythical stories and characters	121
VI. Inanimate objects and inanimate nature in general	122
VII- Background and landscaping	123
4.2. Features of Bahman Mohasses works	125
4.2.1. Conceptual and intellectual approach	126
4.2.2. Technique, form and structure approach	127
4.2.3. The image of humans and the characteristics of figures approach	128
CHAPTER V - Form and content analysis of Bahman Mohasses'	130
5.1. Introduction	131
5.2. The Statues of Bahman Mohasses	131
5.2.1. Royal Family	135
5.2.2. The flute player	139
5.2.3. The Rope Walker	142

5.2.4. The Birds	144
5.2.5. Two "Oil Spill" sculptures	145
5.2.6. The Figures 1 & 2, and The Lady	148
5.2.7. The wrestlers	150
5.2.8. Helmet	152
5.2.9. Tomb of Reza Shah	153
5.3. The paintings of Bahman Mohasses	154
5.3.1. Portrait of Nima Youshij	156
5.3.2. Fifi is howling with happiness	157
5.3.3. The blind Eagle	161
5.3.4. Pegasus	162
5.3.5. The fall of Icarus	164
5.3.6. Fishes	167
5.3.7. Untitled (1966)	168
5.3.8. Untitled (1968)	170
5.3.9. Untitled (1969)	172
5.3.10. Iran – still	173
5.3.11. The sitting man	175
5.3.12. Motorcyclist	177
5.3.13. Tirzia no longer knows anything about the future	180
5.3.14. Minotaur scares people for good	184
5.3.15. Minotaur sitting on the seashore	188
5.3.16. The minotaur is sitting	191
5.4. The relationship between specific paintings and sculptures	193

CHAPTER VI- Elemental Analysis of Bahman Mohasses' Artworks	195
6.1. Introduction	196
6.2. Birds	197
6.2.1. Symbolic Role of Birds	198
6.2.2. Physical/Formal Characteristics of the Birds	199
6.3.3. Emotional/Psychological Expression	199
6.3.4. Cultural and Intertextual References	200
6.3.5. Artistic Style & Visual Technique	200
6.3. Fishes	201
6.3.1. Symbolic Role of Fish	202
6.3.2. Physical/Formal Characteristics of the Fishes	203
6.3.3. Emotional/Psychological Expression	203
6.3.4. Cultural and Intertextual References	204
6.3.5. Artistic Style & Visual Technique	205
6.3.6. Narrative Function of Fish	205
6.4. Inanimate nature	206
6.4.1. Formal Features	208
6.4.2. Stylistic Classification	208
6.4.3. Thematic / Conceptual Classification	208
6.4.4. Symbolic Elements	209
6.4.5. Cultural & Psychological Classification	209
6.4.6. Comparative Art Context	209
6.4.7. Emotive Impact	210
6.5. Human in the works of Bahman Mohasses	211

6-5-1 The Deformed Body as a Symbol of Crisis	213
6-5-2 Man, as Individual, Not Archetype	213
6-5-3 Man-Animal Hybrids (Animalized Humanity)	213
6.5.4 Man, as Existential Witness	214
6-5-5 Man as Expression of Protest	214
6-5-6 The Silenced, Fragmented Human	214
6.5.7. Man as a Ruin Awaiting ApocalypseThe Body	215
6-6 – The Body	215
CHAPTER VII - Mythology in the Works of Bahman Mohasses	220
7.1. Introduction	221
7.2. Bahman Mohasses: An Artist Bridging Mythology ...	221
7.3. Description of Mohasses' Works	222
7.4. Mythology and Deconstruction in Mohasses' Works	223
7.5. Sculptures	224
7.5.1. The Royal Family	224
7.5.2. The Flute Player	228
7.5.3. Oil Spill	233
7.6. Paintings	236
7.6.1. The Fall of Icarus	236
7.6.2. Tiresias No Longer Knows the Future	240
7.7. The Function of Mythological Power in the Sculptures of the Royal ...	242
7.7.1. The Royal Family Sculpture	242
7.7.2. The Piper Sculpture	242
7.7.3. The Oil Spill Sculpture	243
7.8. The Function of Mythological Power in the Paintings the Fall of Icarus ...	243
7.8.1. The Fall of Icarus	243

7.8.2. Tiresias No Longer Knows the Future	244
7.9. The Role of Mythology, History, and Collective Unconscious in the ...	244
7.9.1. Relationship with Antiquity and Mythology	245
7.9.2. Critical Perspective on Humanity and Modernity	245
7.9.3. Relationship with Power and Iranian History	245
7.9.4. Symbolism and Contemporary Catastrophes	245
7.9.5. Mohasses as a Global Artist	246
7.10. Thematic Analysis of Bahman Mohasses' Works Featuring the Min...	248
7.10.1. The Influence of Minotaur and Cultural-Psychological Connections	249
7.10.2. Living Environment and Cultural Influences	249
7.10.3. The Continuity or Temporality of Minotaur's Presence in Mohasses' ...	249
7.10.4. The Artist's Psychology through the Lens of His Personal Myth	249
7.11. The Greek Myth of the Minotaur	250
7.11.1. Myth of Theseus and the Minotaur ...	250
7.12. Minotaur Myth and the Symbol of the Bull	258
7.13. The Minotaur's Duality: Human and Animal Nature	259
7.14. Minotaur in Bahman Mohasses' Art	260
7.14.1. Psychological and Philosophical Implications	261
7.14.2. Cultural and Symbolic Influence	261
7.14.3. The characteristics of Minotaur in Bahman Mohasses' works	261
7.14.4. The Minotaur Myth and Its Influence on Bahman Mohasses' ...	264
7.14.5. Analysis of the Minotaur Theme through a Mythological Approach	265
7.15. The Minotaur Seated on the Shore of the Sea (Minotauro sulla riva ...)	268

7.16. Minotaur Scares People Well	271
7.17. Seated Minotaur	274
7.18. Minotaur	275
CHAPTER VIII - Semiotics in Mohasses' Works	279
8.1. Introduction	280
8.2. Definition of Semiotics	280
8.3. Semiotics in Antiquity	280
8.4. Semiotics in the Middle Ages	281
8.5. Semiotics in Modern Thought	281
8.6. Semiotics: A New Understanding of Language and Reality	282
8.7. Semiotics in Art	284
8.8. The Significance of Semiotics in the Contemporary World	285
8.9. Roland Barthes' Semiotic Approach in Analyzing Mohasses' Works	285
8.10. Barthesian Semiotics ...	290
8.11. Analysis of Mohasses' Works Based on Barthesian Mythology	291
8.11.1. Myth and the Critique of Power	291
8.11.2. Reinterpretation of Cultural Myths	291
8.11.3. Intertextuality in Mohasses' Works	291
8.11.4. Challenging the Myths of Art and Beauty	291
8.12. The Role of Symbols and Signs in the Works of Bahman Mohasses	294
8.13. Symbols in Mohasses' Works	295
8.13.1. Utilization of Indigenous Symbols	295
8.13.2. Utilization of Non-Indigenous Symbols	295
8.13.3. Cultural Symbols	296

8.13.4. Natural Symbols	296
8.14. Indigenous Symbolism of the Fish	296
8.15. Semiotics of Fish in Mohasses' Works	298
8.16. An Interpretation of the Dual Theme of Life and Death in Mohasses' ...	299
8.17. Aesthetic Analysis: Form and Color Serving Meaning	300
8.18. Non-Indigenous Symbolism: The Minotaur	301
8.19. Semiotics of the Minotaur in Mohasses' Works	302
8.20. The Minotaur as a Symbol of Contemporary Humanity	303
8.21. An Interpretation of the Dual Themes of Fear-Fearlessness and ...	303
8.22. Cultural Semiotics of Still Life	305
8.23. Semiotics of Still Life in Mohasses' Works	306
8.23.1. Signs Related to Indigenous Culture	306
8.23.2. Signs Related to Global Cultural Texts	306
8.23.3. Deeper Layers of Meaning	306
8.23.4. The Link Between Indigenous and Global Culture	307
8.24. Semiotics of the Minotaur in Mohasses' Works	308
8.24.1 The Minotaur's Connection to Ancient Iranian Beliefs	308
8.24.2. The Minotaur and the Concept of the "Golden Bull" in Shahnameh	309
8.25. Intercultural Dialogue in Mohasses' Art	311
8.26. Impact of Multilayered Meanings on the Audience	311
8.27. The Importance of Understanding Mohasses' Works	311
8.28. Semiotic Analysis of Mohasses' Works	312
CHAPTER IX - Comparative analysis of the works of Bahman ...	314
9.1. Introduction	315

9.2. Picasso's Influence on Iranian Art	316
9.3. Form elements in the works of Picasso and Mohasses	317
9.3.1. Experience in different genres	317
9.4. Technique	329
9.5. Careful observation, mnemonic	329
9.6. Content elements in the works of Picasso and Mohasses	330
9.6.1. Common colors	330
9.6.2. Common themes in the works	331
9.7. Analysis and reading of works	338
9.7.1. sadness	338
9.7.2. objection	339
9.7.3. Lostness, mystery	340
9.7.4. Authenticity and nostalgia	340
9.7.5. Illustrators of violence	341
9.7.6. bitter and hidden humor	342
9.7.7. Innocence in works	343
CHAPTER X - Analysis of Mohasses 'Personality	346
10.1. Introduction	347
CONCLUSIONS	353
Suggested future research perspectives	363
BIBLOGRAPHY	365
Appendices	380

List of Images

Image 1.1 *Stone carving in Biston mount by Farhad Kuhkan*

Image 1.2 *Bronze sculpture of Nasser al-Din Shah. Ali Akbar Hajjar*

Image 1.3 *Animal head (engraved metal)*

Image 1.4 *Clay pot in the form of human body, Collection of David Khalili, 8th century AD*

Image 1.5 *Bronze lock in the shape of horse, personal collection, 11-12th century AD*

Image 1.6 *Brass cosmetics container in the form of peacock, personal collection, 11-12th century AD*

Image 1.7 *Brass water pot in the shape of cow, Hermitage Museum, 1260 AD*

Image 1.8 *Limestone crowned human head, Collection of David Khalili, 8-9th century AD*

Image 1.9 *Gypsum human body, Collection of David Khalili, 12th century AD*

Image 1.10 *Monkey, Glaze on pottery, Museum of Islamic Art, Doha, Qatar, 12th century AD*

Image 1.11 *Stone ram, Cultural Heritage Center, Zanjan, Iran, 14-15th century AD*

Image 1.12 *Stone lion, Chehelsotun Mansion, Isfahan, Iran, 17th Century AD*

Image 1.13 *Stone fountains, 17th Century AD (Chehelsotun Mansion, Isfahan, Iran)*

Image 1.14 *Ashkboos in the battle with Rostam, Marbel, 18th century AD (Karimkhan Mansion, Shiraz)*

Image 1.15 *Rostam, Marbel, Karimkhan Mansion, Shiraz, 18th century AD*

Image 1.16 *Takht-e Marmar, Marbel (Golestan Palace, Tehran)*

Image 1.17 *Lady's icon, Marbel (Golestan Palace, Tehran)*

Image 1.18 *New Year eve meeting of Fat'h Ali Shah, Embossed on the cliff (Cheshmeh Ali, Shahr-e Rey)*

Image 1.19 *Embossed on the cliff (Allah-o Akbar Mount, Shiraz)*

Image 1.20 *Nasser al-Din Shah, Embossed on the cliff by Ali Akbar Hajjar, (Burieh, Mazandaran), 1295 H*

Image 1.21 *Shahnameh heroes (Shiraz)*

Image 1.22 *Khashayar Shah and lion (inspired from Persepolis), Embossed on the stone (Narenjestan mansion, Shiraz)*

Image 1.23 *Fat'h Ali Shah's illustrated tombstone, By: Mohammad Hossein Hajjarbashi, Marbel*

Image 1.24 *Nasser al-Din Shah's illustrated tombstone, By: Abbasqoli Hajjar, Marbel (Golestan Palace)*

Image 1.25 *Eve, By: Ali Akbar Hajjar, Marbel, Collection of Marco Gregurian, Yerevan Museum)*

Image 1.26 *Khashayar Shah, inspired by Persepolis, Plaster and oil paint, 19th century (Afifabad Garden, Shiraz)*

Image 1.27 *Masonry, embossing on stone (Abolazim Shrine, Shahr-e Rey)*

Image 1.28 *Example of illustration in Tahmasbi Shahnameh*

Image 1.29 *Example of illustration in Baysanghari Shahnameh*

Image 1.30 *Statue of Ferdowsi (Persian Poet) in a square (Tehran)*

Image 1.31 *Sculpture with the revolutionary concept (Qodratollah Memarian)*

Image 2.1 *Studio portrait of Kamal al-Molk*

Image 2.2 *A painting by Mahmoud Olia (one of Kamal Al-Molk's students)*

Image 2.3 *A painting by Ahmad Esfandiari*

Image 2.4 *Fighting Rooster Magazine*

Image 2.5 *A painting by Jalil Ziapour*

Image 2.6 *Bazm, Hossein Kazemi*

Image 2.7 *A painting by Sohrab Sepehri*

Image 2.8 *Artwork. Mohammad Ehsaei*

Image 2.9 *A painting. Nasser Oveisi*

Image 2.10 *Portrait of Jazeh Tabatabaee*

Image 2.11 *Graphical design, Jazeh Tabatabaee*

Image 2.12 *A painting, Jazeh Tabatabaee, 1967*

Image 2.13 *Sculpture “Coming back from farm”, Jazeh Tabatabaee,*

Image 2.14 *A sculpture, Ismail Tavakoli (Mash Ismail),*

Image 2.15 *Sculpture, Jazeh Tabatabaee,*

Image 2.16 *Photo of Parviz Tanavoli*

Image 2.17 *A sample of “Nothing”, Parviz Tanavoli*

Image 2.18 *Cage set, Parviz Tanavoli*

Image 2.19 *Tanavoli works*

Image 2.20 *Farhad, Parviz Tanavoli*

Image 2.21 *Lovers (Saqakhaneh School), Parviz Tanavoli*

Image 2.22 *Sculpture, Parviz Tanavoli*

Image 2.23 *Artwork. Andy Warhol*

Image 2.24 *Portrait of Bahman Mohasses*

Image 2.25 *Sculpture, Mohasses, 1977*

Image 2.26 *Signature of Bahman Mohasses*

Image 3.1 *Royal family, Mohasses, Bronze, 1972*

Image 3.2 *Flute player, Mohasses, Bronze, 1973*

Image 3.3 *Inanimate nature, Mohasses, 1948*

Image 3.4 *Portrait of Dr. Mossadegh, 1951*

Image 3.5 *Portrait of Nima Yushij, Mohasses, 1952*

Image 3.6 *Pomegranate, Mohasses, 1979*

Image 3.7 *Untitled, Mohasses, 1980*

Image 3.8 *Phi Phi howls with joy, Mohasses, Mohasses, 1964*

Image 3.9 *A man by the beach, Mohasses, 1967*

Image 3.10 *Public Mourning - Death of Martin Luther King, Mohasses, 1966*

Image 3.11 *Minotaur Scares People Well, Mohasses, 1965*

Image 3.12 *Tourist, Mohasses, 1978*

Image 3.13 *Bay Bird, Mohasses, 1991*

Image 3.14 *Halabja goat, Mohasses, 1991*

Image 3.15 *Fish, Mohasses, 1994*

Image 4.1 *Man, Mohasses, 1966*

Image 4.2 *Fish, Mohasses, 1973*

Image 4.3 *Bird, Mohasses, , 1978*

Image 4.4 *Owl, Mohasses, 1957*

Image 4.5 *Bird, Mohasses, 1966*

Image 4.6 *Blind Eagle, Mohasses, 1968*

Image 4.7 *Massacre in Vietnam, Mohasses, 1968*

Image 4.8 *Seated Minotaur, Mohasses, 1976*

Image 4.9 *Inanimate nature, Mohasses, 1977*

Image 4.10 *Untitled, Mohasses, 1978*

Image 4.11 *Artist at work, 1967*

Image 5.1 *The Royal family, Mohasses, Bronze, 1972*

Image 5.2 *The flute player, Mohasses, Bronze, 1973*

Image 5.3 *Rope Walker Statue, Mohasses, 1978*

Image 5.4 *The Birds, Mohasses, 1972*

Image 5.5 *Oil Spill, Mohasses, 1976*

Image 5.6 *The Figure 1, Mohasses, 1979*

Image 5.7 *The lady, Mohasses, 1980*

Image 5.8 *The Figure 2, Mohasses, 1977*

Image 5.9 *Wrestler 1, Mohasses, 1977*

Image 5.10 *Wrestler 2, Mohasses, 1977*

Image 5.11 *The Helmet, Mohasses, 1975*

Image 5.12 *Tomb of Reza Shah, Mohasses, 1971*

Image 5.13 *Portrait of Nima Youshij, Mohasses, 1962*

Image 5.14 *Phi Phi is howling with happiness, Mohasses, 1964*

Image 5.15 *Blind Eagle, Mohasses, 1967*

Image 5.16 *Pegasus (The winged horse), Mohasses, 1966*

Image 5.17 *The fall of Icarus, Mohasses, 1966*

Image 5.18 *Fishes, Mohasses, 1976*

Image 5.19 *Untitled, Mohasses, 1966*

Image 5.20 *Untitled, Mohasses, 1968*

Image 5.21 *Untitled, Mohasses, 1969*

Image 5.22 *Iran. Still, Mohasses, 1975*

Image 5.23 *The sitting man, Mohasses, 1966*

Image 5.24 *Motorcyclist, Mohasses, 1966*

Image 5.25 *Tirzia no longer knows anything about the future, Mohasses, 1965*

Image 5.26 *Minotaur scares people for good, Mohasses, 1965*

Image 5.27 *Minotaur sitting on the seashore, Mohasses, 1976*

Image 5.28 *The minotaur is sitting, Mohasses, 1976*

Image 5.29 *Personage, Mohasses, 1965*

Image 6.1 *Birds, Mohasses, 1970*

Image 6.2 *Still life with crab, Mohasses, 1977*

Image 6.3 *Fish, Mohasses, 1978*

Image 6.4 *Inanimate nature, Mohasses, 1976*

Image 6.5 *Still Life with fish and bottle, Mohasses, 1969*

Image 6.6 *The man and the bird, Mohasses, 1966*

Image 6.7 *Untitled, Mohasses, 1967*

Image 6.8 *Head, Mohasses, 1966*

Image 6.9 *Bust, bronze, Mohasses, 1973*

Image 6.10 *Figure, bronze, Mohasses, 1972*

Image 7.1 *The Royal Family, Mohasses, Bronze, 1972*

Image 7.2 *Bas-relief of Naqsh-e-Rostam, Pakbaz, 2008*

Image 7.3 *The Flute Player, Mohasses, Bronze, 1973*

Image 7.4 *Satyros, Tondo of an Attic red-figure plate, Vulci, 520–500 BCE.*

Image 7.5 *Silenus and billy goat. Side A of an Attic black-figure kyathos, circa 520 BC*

Image 7.6 *Faun and goat, Ludwig Knaus, 1868*

Image 7.7 *Oil Spill, Mohasses, 1976*

Image 7.8 *Oil Spill, Mohasses, 1976*

Image 7.9 *The Fall of Icarus, Mohasses, 1966*

Image 7.10 *Landscape with The Fall of Icarus, ca. 1590–95, Museum van Buuren, Brussels, Belgium*

Image 7.11 *Icarus and the angler, A Treasury of Art Masterpieces: from the Renaissance to the Present Day.*

Image 7.12 *Tirezia No Longer Knows the Future, Mohasses, 1976 (Tiresias non sapera tanto del futuro')*

Image 7.13 *The Artist's portrait*

Image 7.14 *The Artist's portrait*

Image 7.15 *The Minotaur on an Attic kylix tondo from c. 515 BC with a kalos inscription.*

Image 7.16 *Theseus in Battle with the Minotaur, Debra Kelly, Listverse, 2013*

Image 7.17 *Minotaur's, MAFFEI, P. A. "Gemmae Antiche" 1709*

Image 7.18 *Bacchus and Ariadne, between 1520 and 1523, National Gallery*

Image 7.19 *Theseus and the Minotaur, Photograph by Gregory E. Dean, 2016*

Image 7.20 *Europa and the bull, findspot: Pompeii*

Image 7.21 *Mithras sacrificing the bull - NYPL Digital Collections, The Miriam and Ira D. Wallach Division of Art*

Image 7.22 *Statue of the Minotaur, 1664. National Archaeological Museum of Athens. Athens, Greece.*

Image 7.23 *Pasiphaë nursing the infant Minotaur, red-figure kylix from Etruscan Vulci, 4th century BCE.*

Image 7.24 *The Flute Player, Mohasses, Bronze, 1973*

Image 7.25 *The Sitting Minotaur, Mohasses, Bronze on plexiglass, 1971*

Image 7.26 *The Minotaur Seated on the Shore of the Sea, Mohasses, 1977*

Image 7.27 *Minotaur Scares People Well, Mohasses, 1965*

Image 7.28 *Seated Minotaur, Mohasses, 1976*

Image 7.29 *Minotaur, Mohasses, 1965*

Image 8.1 *Fishes, Mohasses, 1976*

Image 8.2 *Fish and Bottle, Mohasses, 1969*

Image 8.3 *Dead fish, Mohasses, 1968*

Image 8.4 *The Dying Minotaur “Minotauro Morente”, Mohasses, 1966*

Image 8.5 *The Minotaur Frightens People for Goodness, Mohasses, 1966*

Image 8.6 *Still life, Mohasses, 1969*

Image 8.7 *Still life, Mohasses, 1969*

Image 8.8 *Minotaur, Mohasses, 1966*

Image 8.9 *Column heads of two cows from the Apadana of the palace of Darius and Xerxes. c. 520-465 BC, Achaemenid period.*

Image 8.10 *Fereydoun and the Cow, Shahnameh of Shah Tahmasp, 1568.*

Image 8.11 *Rostam and Sohrab, Shahnameh of Shah Tahmasp, 1568.*

Image 9.1 *Portrait of Gertrude Stan, Picasso, 1906*

Image 9.2 *Life, Picasso, 1903; Untitled, Mohasses, 1975*

Image 9.3 *Sitting woman, Picasso, 1939; Personaggio I, Mohasses, 1968*

Image 9.4 *The royal family, Mohasses, 1972; The goat, Picasso, 1950*

Image 9.5 *Dying bull, Picasso, 1934; Minotaur, Mohasses, 1977*

Image 9.6 *The flute player, Mohasses, 1973; Satyr, Faun and Sentaur with Trident, Picasso, 1946*

Image 9.7 *Still life, Picasso, 1922; still life, Mohasses, 1969*

Image 9.8 *Two sisters, Picasso, 1902; Untitled, Mohasses, 1991*

Image 9.9 *Guernica, Picasso 1937; Vietnam massacre, Mohasses, 1969*

Image 9.10 *Bird in front of beach, Mohasses 1967; La Femme au stylet, Picasso, 1931*

Image 9.11 *Three Dancers, Picasso, 1925; Minotaur scares people for good, Mohasses, 1966*

Image 9.12 *Pigeon, Picasso, 1949; Untitled, Mohasses, 1992*

Introduction

This thesis represents the culmination of an extended inquiry into the evolution of Iranian sculpture and its dynamic relationship with modernity, ascending in a comprehensive study of the life and works of Bahman Mohasses. The research was born out of a desire to understand the unique trajectory of sculptural art within the Iranian cultural and historical context, and how this medium has interacted with philosophical, political, and aesthetic transformations across centuries. Structured across twelve chapters, this study bridges the ancient and the contemporary, the theoretical and the visual, and the personal and the collective. Each chapter has been carefully developed to form a holistic understanding of Iranian sculpture and Mohasses's inimitable contribution to its modern form.

Chapter One: A Glance on the Position of Sculpturing in the Persian Art

The thesis begins with a historical overview of sculpture in Iran, providing the necessary background for subsequent discussions. This chapter traces the origins of Iranian sculptural traditions from ancient civilizations such as the Elamites, Achaemenids, and Parthians. Monumental stone reliefs at sites like Persepolis are examined not only as artistic masterpieces but also as ideological tools of imperial identity and divine sovereignty. The chapter then explores the profound impact of Islam on visual arts, particularly the theological prohibition of figural representations, which significantly influenced the trajectory of sculpture. It discusses how, despite such constraints, sculpture survived in adapted, often abstract or decorative forms integrated into architecture. This part lays the foundational argument that Iranian sculpture has always existed in dialogue with sociopolitical and religious paradigms.

Chapter Two: The Effect of Modern Movements on Contemporary Iranian Sculptu

This section examines the profound transformation of Iranian sculpture under the influence of Western modernism and postmodern thought. It demonstrates that modern Iranian art, including sculpture, cannot be analyzed in isolation from the global philosophical and aesthetic movements of the 20th century. Theoretical frameworks

drawn from European modernism, existentialism, and surrealism are juxtaposed with native Iranian motifs and concerns, resulting in a hybrid form of expression. This section emphasizes the need for interdisciplinary approaches when studying contemporary art, warning against reductive or purely aesthetic analyses. By referencing the abrupt and often externally imposed transition from tradition to modernity in Iran, it highlights the inherent tensions and negotiations in the works of Iranian sculptors.

Chapter Three: A Window on Knowing Bahman Mohasses and His Works

This section introduces Bahman Mohasses as a pivotal figure in modern Iranian art. Described by critics and contemporaries as enigmatic, iconoclastic, and intellectually uncompromising, Mohasses is situated both within and beyond Iranian artistic circles. His deliberate marginality, combined with his avant-garde sensibilities, enabled him to critique dominant cultural and political narratives. This chapter outlines Mohasses's biography, his artistic evolution, and his complex relationship with both Iran and the West. Emphasis is placed on his dual engagement with Persian cultural heritage and European intellectualism, especially Italian art and literature.

Chapter Four: The Classification and Features of the Works of Bahman Mohasses

It develops a system for classifying Mohasses's body of work, not by chronology but by recurring themes and visual elements. The seven primary categories include: human figures, fishes, birds, historical events and social conditions, mythical characters and stories, inanimate nature, and background landscapes. These categories are not arbitrary but are informed by sustained visual analysis and thematic coherence. The chapter contends that such classification allows for a deeper understanding of Mohasses's visual lexicon and recurring concerns. Each category is introduced with representative examples and interpretations that link visual form with ideological meaning.

Chapter Five: Form and Content Analysis of Bahman Mohasses's Artworks

It undertakes detailed formal analyses of selected works by Mohasses. It investigates how he deploys visual strategies such as distortion, fragmentation, and exaggeration to convey psychological and philosophical depth. Emphasis is placed on the relationship between form and content—how aesthetic choices express political critique, existential anxiety,

and personal trauma. This section also highlights Mohasses's synthesis of mediums, particularly his movement between painting and sculpture, and how each medium serves a different yet interconnected purpose in articulating his worldview.

Chapter Six: Elemental Analysis of Bahman Mohasses's Artworks

Building on the previous outcomes, this section delves into the specific visual elements that constitute Mohasses's unique style. It analyzes recurring figures such as hybrid creatures, mythological beasts, and barren landscapes as symbolic motifs. The chapter argues that these elements reflect Mohasses's internal conflicts and philosophical preoccupations—his sense of exile, alienation, and absurdity. This visual vocabulary is situated within both Iranian and Western mythological traditions, revealing Mohasses's ability to merge disparate cultural narratives into a singular artistic voice.

Chapter Seven: Mythology in the Works of Bahman Mohasses

This part explores Mohasses's engagement with myth—not merely as narrative material but as symbolic structure. His use of mythological figures and stories is analyzed through the lens of cultural semiotics and comparative mythology. The chapter proposes that Mohasses's reinterpretation of myth functions as a critique of contemporary political and cultural realities. By returning to mythic archetypes, he reclaims agency in a world marked by censorship, displacement, and existential despair. It also considers the effect of his geographical displacement on the mythic tone of his later works.

Chapter Eight: Semiotics in Mohasses's Works

This section introduces semiotics as a methodological framework to decode the signs and symbols in Mohasses's artworks. It distinguishes between linguistic and non-linguistic signs, showing how Mohasses's use of visual semiotics enables him to communicate complex emotional and ideological messages. This chapter contends that the artist's work operates as a visual language in which each element—be it color, form, or gesture—functions as a signifier of deeper cultural and psychological meanings. It also explores how Mohasses reconfigures traditional sign systems to subvert dominant narratives.

Chapter Nine: Comparative Analysis of the Works of Bahman Mohasses and Pablo Picasso

It conducts a comparative study between Bahman Mohasses and Pablo Picasso, focusing on their shared modernist ethos and formal innovations. The influence of Picasso on Mohasses is traced through stylistic affinities, such as the use of distortion, fragmented forms, and symbolic ambiguity. Beyond surface-level comparisons, the chapter argues that both artists shared a commitment to the idea of the "artisan"—the belief in mastering form and technique as a pathway to artistic truth. Mohasses's admiration for Picasso is documented not only in his artistic output but also in his personal writings and interviews. This section deepens our understanding of Mohasses's artistic lineage while distinguishing the unique cultural inflections in his work.

Chapter Ten: Analysis of Mohasses's Personality

Here, the focus shifts from artwork to artist, attempting a psychological portrait of Bahman Mohasses. The chapter explores his loneliness, intellectualism, rebelliousness, and detachment as both personal traits and philosophical positions. Drawing from psychoanalytic theory, literary criticism, and biographical sources, the study portrays Mohasses as a man who saw art as a vehicle for existential exploration and self-revelation. This section argues that Mohasses's personality cannot be disentangled from his art; rather, his entire oeuvre is a mirror of his inner world.

Conclusions

The final chapter synthesizes the psychological, philosophical, and formal threads of the thesis. It argues that Mohasses's solitude was not a passive condition but an active choice—an existential stance that became central to his artistic identity. This solitude, transformed into philosophical insight, permeates his work in themes of exile, alienation, and tragedy. The chapter concludes by reaffirming Mohasses's position as a singular figure in Iranian modern art—one whose uncompromising vision, intellectual rigor, and symbolic depth offer enduring relevance in the study of art and identity.

Outcome Remarks

This thesis positions Bahman Mohasses not merely as an artist but as a cultural and philosophical interlocutor—a figure who compels us to rethink the boundaries of tradition, modernity, and artistic expression. Through historical contextualization, formal

and semiotic analysis, and interdisciplinary interpretation, the study offers a comprehensive understanding of the evolution of Iranian sculpture and the place of Mohasses within it. His work, steeped in solitude and symbolism, offers not only a mirror to his era but a lens through which to contemplate the human condition itself.

As the writer of this thesis, I approached this work not only as a researcher but as someone deeply engaged with the complex intersections of history, aesthetics, and identity. The process of examining Bahman Mohasses's life and artistic legacy has been both intellectually rigorous and personally transformative. In navigating the intricate layers of his work, I have also encountered the broader questions of exile, expression, and cultural continuity that shape modern Iranian art. It is my hope that this study contributes meaningfully to the academic discourse on contemporary Middle Eastern art and inspires further inquiry into the rich, often underrepresented narratives within it. With humility and appreciation for the enduring power of artistic expression, I present this work as both a scholarly endeavor and a tribute to the resilience of creative vision.