

**Shaping their own Contemporary Art World:
Iranian Ceramic Artists and the Biennials of
Contemporary Ceramics
1988-2020**

Jillian Echlin

PhD

University of York

History of Art

January 2021

Abstract

For over thirty years, from 1988 to 2020, the Iranian National Biennials of Contemporary Ceramics were the country's most important showcase for ceramic art. The body of work which emerged from Iranian national ceramics biennials offers a fascinating record of artistic response to a unique set of political, cultural, and social influences, in which opportunities for ceramic art expanded in alignment with international trends and even foreshadowed the rejection of the art/craft divide happening elsewhere at the time. Participation in the biennials would eventually grow to include more than five hundred people and provide the impetus for the establishment of an independent professional association for ceramic artists. Although they have largely been overlooked in the institutional collections and academic histories of Islamic art, contemporary Iranian art, and studio ceramics, they gave Iranian ceramicists a platform on which to help renegotiate their identity as artists and the position of ceramics in Iranian life. This thesis details events leading to the establishment of the biennials, their integration into the field of contemporary art after the 1979 Iranian revolution, and characteristics which emerged to distinguish contemporary pottery from other types of ceramics, and the evolving relationship between utilitarian form and abstract sculpture. It also covers the professionalisation of the field and the influence of the biennial exhibitions on contemporary studio ceramics practice. The ceramics biennials are significant events in contemporary craft culture which have implications for building a more inclusive narrative of global art history. It builds an interdisciplinary social and artistic history, drawing from contemporary art, Islamic art, and studio ceramics, to establish a new and cohesive narrative for an underrepresented aspect of global art history.

List of Contents

Abstract	2
List of Contents	3
List of Tables	5
List of Figures	6
Declaration	13
Acknowledgements	14
Introduction: Towards an Art Historical Narrative of Contemporary Iranian Ceramics	15
<i>Modern Iranian Ceramics in the Art Histories of Europe</i>	19
<i>Iranian Sources on Contemporary Ceramics</i>	23
<i>Studio ceramics in the European Tradition</i>	27
<i>Contemporary Ceramics as a Social Construct</i>	30
<i>My Research Process</i>	32
Chapter One: From Ancient Splendour to Modern Symbol: Definitions of Ceramics Before the Introduction of ‘Contemporary Pottery’	35
<i>Ceramics in Iran’s First Modern State: The Decline of Handmade Ceramics</i>	37
<i>Nationalism and Industrialisation in the Early Pahlavi Years</i>	41
<i>Handicraft as a Foundational Definition of Pahlavi Ceramics</i>	49
<i>Ceramics on View in the later Pahlavi years</i>	53
<i>The Influence of Modern Artists and their Experiments in Clay</i>	54
<i>Studio Pottery Enters Iran</i>	63
Chapter Two: Redefining Ceramics in Post-Revolutionary Iran 1979 to 2000: Accommodational Possibilities Between Innovation and Tradition	67
<i>Exhibiting the Contemporary Pottery of Iran: The Opening of Ceramic Art Studios and Ceramics in the Art Museum</i>	69
<i>The Third Exhibition: Establishing the Foundations of Contemporary Pottery</i>	73
<i>The Fourth Exhibition: Experiments with Style</i>	79
<i>The Fifth Exhibition: Integration as Sculpture</i>	85
Chapter Three: Biennials of the New Millennium: Professionalisation and Institutionalisation	88
<i>Political Restructuring and The Biennials</i>	89
<i>The Seventh Biennial: Semantic Restructuring</i>	93
<i>The Eighth Biennial: New Ceramic Concepts and the Formation of The Iranian Ceramic Artists Association</i>	97
<i>The Ninth Biennial: The Sculptural Idiom</i>	105
<i>The Tenth Biennial: Decentralisation and Diversity</i>	113
Chapter 4: Integration into the Modern Art Scene: Evidence of the Biennials’ Success in Establishing Ceramics as Contemporary Art	125
<i>Fajr Festivals</i>	126
<i>Other Visions of Contemporary: Exhibitions Beyond the Biennials By The Biennial Artists</i>	128
<i>The Eleventh Biennial: A Fully Realised Vision</i>	139

Conclusion: Contemporary Iranian Ceramics: A Technically and Artistically Assured Ceramics Industry	0
Appendix A: Figures	3
Appendix B: Biennial Images by Event	61
<i>Third Biennial (1992).....</i>	<i>61</i>
<i>Fourth Biennial (1995).....</i>	<i>80</i>
<i>Fifth Biennial (1996).....</i>	<i>98</i>
<i>Seventh Biennial (2001).....</i>	<i>115</i>
<i>Eighth Biennial (2006).....</i>	<i>134</i>
<i>Ninth Biennial (2009).....</i>	<i>172</i>
<i>Tenth Biennial (2011).....</i>	<i>196</i>
<i>Eleventh Biennial (2020).....</i>	<i>229</i>
<i>First Sculpture Triennial (1995).....</i>	<i>248</i>
Appendix C: Graphs and Charts of Biennial Trends	256
Appendix D: Participants and Description of Works by Event (as given in the catalogues)	259
<i>Third Biennial (1992).....</i>	<i>259</i>
<i>Fourth Biennial (1995).....</i>	<i>261</i>
<i>Fifth Biennial (1996).....</i>	<i>266</i>
<i>Seventh Biennial (2001).....</i>	<i>271</i>
<i>Ninth Biennial (2009).....</i>	<i>277</i>
<i>Tenth Biennial (2011).....</i>	<i>285</i>
Appendix E: Alphabetical List of Participating Artists (with modified IJMES spellings)	296
Appendix F: Biennial Catalogue Statements	319
<i>Third Biennial</i>	<i>319</i>
<i>Fourth Biennial.....</i>	<i>321</i>
<i>Fifth Biennial</i>	<i>324</i>
<i>Seventh Biennial</i>	<i>327</i>
<i>Ninth Biennial</i>	<i>329</i>
<i>Tenth Biennial.....</i>	<i>332</i>
Appendix G: Interviews	334
Bibliography	336

List of Tables

Appendix C:

Biennial Overview.....	254
Participation.....	255
Titles.....	255
Glazing.....	255
Process & Type.....	255

Appendix D:

Participants and Description Of Artworks In The Third Biennial.....	257
Participants and Description Of Artworks In The Fourth Biennial.....	259
Participants and Description Of Artworks In The Fifth Biennial.....	264
Participants and Description Of Artworks In The Seventh Biennial.....	269
Participants and Description Of Artworks In The Ninth Biennial.....	275
Participants and Description Of Artworks In The Tenth Biennial.....	283

Appendix E:

Alphabetical List Of Biennial Participants.....	294
---	-----

List of Figures

Appendix A:

- Figure 1:** Front cover of *Glaze-Tile-Pottery* by Mohammad Mehdi Anoushfar and Arab Ali Sherveh.....1
- Figure 2-6:** Ceramic work by Arab Ali Sherveh, personal photo archive of Marzieh Qaradaghi.....1-2
- Figure 7:** Bernard Leach, Vase, stoneware with dark green glaze, brown at rim. 25 x 28.90 cm. Victoria and Albert Museum, ACC# CIRC.332-1973. <https://collections.vam.ac.uk/item/O19462/vase-leach-bernard/>
- Figure 8:** Ladi Kwali, (Nigerian, 1930-1984) Pot, c. 1957, glazed stoneware, 30 x 34 cm. Victoria and Albert Museum. ACC# CIRC.114-1958 <https://collections.vam.ac.uk/item/O69709/pot-kwali-ladi/>
- Figure 9:** Shoji Hamada (Japanese, 1894-1978), Vase, Stoneware, rich tenmoku glaze with rust finger wipe design repeated three times around the body, the neck and shoulder with a speckled cream glaze. 22.7 x 11.5 cm. <https://maaklondon.irostrum.com/auction/8378eb31-8337-e811-80c2-0003ff3952e8/bidding/169>.....3
- Figure 10:** Atefeh Fazel, *Untitled*, 2004, copper wire and alkaline glaze, 30 x 35 x 7 cm. <https://www.instagram.com/atefefazel/>
- Figure 11:** Atefeh Fazel, *Down*, 2011, lustre, 22 x 6 cm <https://www.instagram.com/atefefazel/>
- Figure 12:** Josiah Wedgwood and Sons, ca. 1810. Plate from a made-to-order service for Fath Ali Shah, earthenware with pearl glaze, Peony pattern highlighted with gilding, transfer print. H. 4.3 cm, Diam. 23 cm. ACC# C.30-1984 <https://collections.vam.ac.uk/item/O282661/plate-josiah-wedgwood-and/>4
- Figure 13:** Ali Muhammad Isfahani, Qajar tile, portrait tile of Sir Robert Murdoch Smith, c. 1870s. National Museum of Scotland, ACC# V.2019.63 <https://www.nms.ac.uk/explore-our-collections/collection-search-results/tile/821565>
- Figure 14:** Qajar Tilework at the Mosque of Nasir al-Mulk, Author's photo, 2018.
- Figure 15:** Behzad Ajzdari, *Persian Feminism*, 2015, Handbuilt Ceramic, 50 x 50 x 15 cm. Author's photo, 2018.....5
- Figure 16:** Marzieh Taghikhani/Marenzi Ceramic Studio, plates with Qajar manuscript imagery, 2021. https://www.instagram.com/marenzi_ceramic_studio/
- Figure 17:** Shohreh Haghighi, cups with Qajar manuscript imagery, 2021. https://www.instagram.com/ceramic_studio_shohreh/
- Figure 18:** Masjid-i Shaykh Lutfalla in Naqsh-i Jahan Square, Esfahan, Iran. Author's photo, 2018.....6
- Figure 19:** Tile workshop in Isfahan, Iran. Photograph inscribed by Ayoub Rabenou and dated March 20, 1939. Doris Duke Charitable Foundation Historical Archives Photograph Collection, David M. Rubenstein Rare Book & Manuscript Library, Duke University. From Overton, 'Pahlavi Isfahan to Pacific Shangri La', 2012.....7
- Figure 21-:24:** Photograph of Anthropologist Micheline Centlivres-Demont conducting fieldwork in Meybod. ca. 1970? These unpublished images were found among the papers of the archaeological holdings of the ICHTO office in Yazd. Their provenance is unknown. Author's photo, 2018.....7-8
- Figure 25:** A 15 cm tile made by Philip Leach at Springfield Pottery in 2016. Photo courtesy of the artist.
- Figure 26:** Jug with Philip Leach's Persian blue glaze, 2012
- Figure 27:** Page from a sketchbook kept by Philip Leach during his time in Tehran, showing explorations of historic forms. Pencil on paper, dated 1973. Author's photo, 2017.....8
- Figure 28:** 'Ali-Ghapou Hall', from Bahktiar, *Abassi Hotel Museum*, 1997, 89.
- Figure 29:** 'Paintings in Chehelsotoun restaurant', from Bahktiar, *Abassi Hotel Museum*, 1997, 63.
- Figure 30:** "A potter from North-West Iran' from Dhamija, *Iran's Crafts*, 1979, between 28 & 29).....9

- Figure 31:** Mahmoud Farshchian, Porcelain Vase, Isfahan, 1949. H. 35 cm. From Gluck, *Survey of Persian Handicraft*, 1977, 95.
- Figure 32:** Mahmoud Farshchian, *Youth Remembered*, 1988, 60 cm x 44 cm. © Mahmoud Farshchian. <https://www.farshchianart.com/gallery/view/18>.....10
- Figure 33:** Queen Farah Pahlavi as a handicrafts patron
- Figure 34:** Ceramics galleries and display space in the Ceramics and Glass Museum, Tehran. Designed by Hans Hollein in 1976. Author's Photo, 2017.....11
- Figure 35:** Bowl with Arabic Inscription, 10th century, Earthenware; white slip with black-slip decoration under transparent glaze, H. 17.8 cm, Diam. 45.7 cm, from Nishapur, Iran. The Metropolitan Museum of Art, New York. ACC# 65.106.2, <https://www.metmuseum.org/art/collection/search/451802>
- Figure 36:** Charles Hossein Zenderoudi, *Untitled*, 1964, oil on canvas, 170 x 170 cm, Sa'dabad Fine Arts Museum. Author's photo, 2017.
- Figure 37:** Faramarz Pilemarz, *Calligraphic Painting*, 1975, Oil on canvas, 200 x 200 cm. From Hosseini and Nami, *Selected Works of Tehran Museum of Contemporary Art*, 89.....12
- Figure 38:** Jalil Ziapour, *Zaynab Khatoun*, 1953, repainted in 1962, oil on canvas, 127 x 117 cm. © Tehran Museum of Contemporary Art. <https://stedelijkstudies.com/journal/cubism-in-iran-jalil-ziapour-and-the-fighting-rooster-association/>
- Figure 39:** Marco Grigorian, *Dry Land*, 1974. Mixed Media, 180 x 180 cm. TMOCA. Author's photo, 2017
- Figure 40:** Parviz Kalantari, *Curved Roofs*, 1975, 100 x 140 cm, TMOCA, from Keshmirshekan, *Contemporary Iranian Art*, 166.....13
- Figure 41:** Mohammad Ebrahim Jafari, *Desert House*, 1973, plastic sponge, 150 x 100 cm, TMOCA, from Keshmirshekan, *Contemporary Iranian Art*, 157.
- Figure 42:** Sculptures Attributed to Changiz Shahvagh in Mahdi, 'Ceramic sculpture' *Tasvir* Volume 4 No. 43 (May 67): 31-33.....14
- Figure 43-45:** Tilework & Relief sculpture by Changiz Shahvagh, image captures from video, https://www.jadidonline.com/story/06082010/frnk/iranian_artist_shahvagh.....14-15
- Figure 46:** Poster of an exhibition at Atelier Kaboud, 1961. From Tanavoli, *Ceramics*, 6.....15
- Figure 47:** Parviz Tanavoli, *Monument for the Poet*, 1963, glazed earthenware and brass. 150 x 40 x 40 cm. Museum of Iowa University. From Tanavoli, *Ceramics*, 33.
- Figure 48:** Parviz Tanavoli, *Bird and Hand*, 2006, glazed earthenware, 19 x 20 x 15 cm. From Tanavoli, *Ceramics*, 92.
- Figure 49:** Parviz Tanavoli, *Two Pots*, 1957, glazed earthenware, heights 20 and 30 cm, private collection. Tanavoli, *Ceramics*, 16.....16
- Figure 50:** Parviz Tanavoli, *Poet and Bird* being fired at the Zal-e Zar Studio, Tehran, 1965. Tanavoli, *Ceramics*, 36.....17
- Figure 51-53:** Charles Hossein Zenderoudi, Plate, 1961, Matte Glaze on Earthenware, Diam. 26 cm from 'Virus of Collecting', Dastan+2, 4 September - 9 October 2020, <https://dastan.gallery/exhibitions/333/>.....17-18
- Figure 54:** Sadeq Tabrizi, Jug, 1969, Matte Glazed Earthenware, height 17 cm, from 'Virus of Collecting', Dastan+2, 4 September - 9 October 2020 <https://dastan.gallery/exhibitions/333/>
- Figure 55:** Parviz Tanavoli, *Lovers*, 1957, glazed earthenware, 65 x 50 x 20 cm Saadabad Palace Museum, Tehran. From Tanavoli, *Ceramics*, 13.....18
- Figure 56:** Parviz Tanavoli, *Tribute to the Mountain Carver*, 1966, glazed earthenware tile, 209 x 323 cm, installed in the building of the Faculty of Banking Management of Iran, Tehran. From Tanavoli, *Ceramics*, 30-31.
- Figure 57-8:** Mohammad Ehsaei, earthenware relief, 1975-1978, 450 square meters, installed in the University of Tehran School of Theology, Photo courtesy of Atefeh Fazel.19
- Figure 59-60, 63:** Massoud Arabshahi, earthenware relief, unglazed, 1969-1970, 2/5 inch thick, 600 square meters, installed in the conference hall of the Lion and Red Sun Organisation. From Sayf, *Relief in Architecture*, 40-41.

- Figure 61:** Massoud Arabshahi, relief on clay for the interior of a building, 1979, 33 x 12 m. From Sayf, *Relief in Architecture*, 47.
- Figure 62:** Arabshahi's design for the Iranian Office for Industry and Mining. Tehran, 1971. 6 x 29 m Copper and ceramic tile. From Sayf, *Relief in Architecture*, 48.....20
- Figure 64:** Allan Wallwork, *Untitled*; hand-built stoneware, 114 x 30 x 22 cm, purchased in London in the early 1960s, Private collection. Author's photo, 2018.
- Figure 65:** Yagi Kazuo, White square box-shaped vessel with diagonally torn mouth and etching abstract design, 1966, Glazed stoneware, 11 7/8 x 9 3/4 x 9 5/8 in. <https://www.mirviss.com/artists/yagi-kazuo?view=slider#5>.....21
- Figure 66-68:** Mansoureh Hosseini with her ceramic vessels at her retrospective exhibition at Niavaran cultural centre, 2003. <http://www.tavoosonline.com/news/NewsDetailEn.aspx?src=20798>.....21-22
- Figure 69:** Cover of the bilingual catalogue produced for the British Cultural Festival exhibition of studio potters which travelled to Iran in 1977.
- Figure 70:** Alan Caiger Smith, Monumental Lustre Bowl, 1977. 49 x 18 cm. Oxford Ceramics. <https://www.oxfordceramics.com/artworks/2423-alan-caiger-smith-monumental-lustre-bowl-1977/>.....22
- Figure 71:** Eileen Nisbet, Earthenware dish with black block design, on white matte glaze. 38 x 5 cm. From Casson, *Pottery in Britain Today*, plate 50.
- Figure 72:** William Newland, *Bull*, 1954, earthenware, 35.9 x 37.7 cm. Victoria and Albert Museum ACC# Circ.57-1954 <http://www.vam.ac.uk/content/articles/c/ceramics-points-of-view-william-newlands-bull/>
- Figure 73:** Bryan Newman, *Citadel with Onion Domes*, c. 1970, H. 46 cm. From Birks, *Art of The Modern Potter*, plate 65.
- Figure 74:** Ray Finch, Winchcombe Pottery jug from *Ceramics and Textiles*, catalogue for the British Council Exhibition in Iran, 1977.23
- Figure 75:** Colin Pearson, *Cylinder with Wings* from *Ceramics and Textiles*, catalogue for the British Council Exhibition in Iran, 1977.
- Figure 76:** Philip Leach, platter in the English Slipware style with a quote and illustrations referencing Iranian poet Omar Khayyam. Photo courtesy of the artist.....24
- Figure 77:** Maryam Salour, *Devil Eve*, 2003, ceramic, 62 x 10 x 8 cm, <http://www.maryamsalour.com>
- Figure 78:** Maryam Salour, *Poet's Bust*, 1993, clay, 80 x 50 x 25 cm. <http://www.maryamsalour.com>
- Figure 79:** Maryam Salour, *Adam & Eve*, 2010, clay, 58 x 10 x 18 cm. <http://www.maryamsalour.com>
- Figure 80:** Maryam Salour, *Untitled*, 1999, ceramics, 25 x 28 cm. <http://www.maryamsalour.com>
- Figure 81** Maryam Salour, *The Vase, From Chahar Bagh, The Dream of Lost Paradise*, 2002, ceramic, 30 x 40 cm. <http://www.maryamsalour.com>24-26
- Figure 82:** Mary Rogers, *Folded Bowl*, 1985, Porcelain, rippled surface, the interior with blue dotted linear designs, incised MER mark. H 12 cm, D 12.5 cm. <https://maaklondon.irostrum.com/auction/8278eb31-8337-e811-80c2-0003ff3952e8/bidding/28>
- Figure 83:** Koorosh Adim, *Untitled*, from the Dreamy Woman series, 1996, 150 x 100 cm, private collection, Tehran. From Keshmirshakan, *Contemporary Iranian Art*, 241.....26
- Figure 84:** Stephen de Staebler, *Leg and Black Foot*, 1997-98, Pigmented Clay. <https://www.stephendestaebler.com/1990.html>27
- Figure 85-92:** Work completed by Mohammad Mehdi Anoushfar in the UK. Photos courtesy of the artist.....27-29
- Figure 93:** Bilingual cover of the catalogue for the third ceramics exhibition, *Contemporary Pottery of Iran*. Images of work by Maryam Salour and Babak Dalaki.....29
- Figure 94:** Rut Bryk, *Tile Panel*, 1960, earthenware, 48 cm, Arabia factory, Helsinki, ACC# CIRC.101-1963. <http://collections.vam.ac.uk/item/O167797/panel-bryk-rut/>
- Figure 95:** Ian Auld, *Slab Form*, c. 1958, H. 28 cm. From Birks, *Art of the Modern Potter*, plate 176.
- Figure 96:** F. Carlton Ball, handbuilt form, c. 1960s. From Ball and Lovoos, *Making Pottery Without a Wheel*, plate 162.30

- Figure 97-98:** Work in the studio of Mohammad Mehdi Anoushfar. Author's photos, 2018.
- Figure 99:** Advertisement of a flyer for an event honouring Mohammad Mehdi Anoushfar. Author's photo, 2018.....31
- Figure 100:** Advertisement for Maghsoud Porcelain, marked Ghanbeigi Iran from the inside cover of the seventh biennial catalogue.
- Figure 101:** Carvings of a lion and bull on the central façade of the Persepolis Apadana begun by Darius I (r. 522-486 B.C.E.), under the west stairway, the same image appears in reverse on the east side. Author's photo, 2018.
- Figure 102:** *A Mission for Saddam, ca. 1980*, Middle Eastern Posters Collection. Box 3, Poster 120. The Hanna Holborn Gray Special Collections Research Centre, University of Chicago Library. <https://www.lib.uchicago.edu/collex/exhibits/graphics-revolution-and-war-iranian-poster-arts/holy-defense/>.....32
- Figure 103:** Morteza Esmaeli Sohi, *The Land of the Prophets*, Acrylic & Acrylic Relief, 210 x 170 cm. From the catalogue of the first sculpture triennial, 1995.
- Figure 104:** Vessels from Northern Iran, 1200–800 BCE, in the collection of the Tehran National Museum. Author's photo 2018.
- Figure 105:** Large Turquoise Jar, 12th–13th century, Earthenware; moulded and glazed, H. 80 cm, Diam. 47 cm. Metropolitan Museum of Art, ACC# 39.189. <https://www.metmuseum.org/art/collection/search/449686>
- Figure 106:** Works echoing the earlier work of Ozhan Sirousi (and current work by Shapour Pouyan visible in the background) at the Iranian pavilion at the Revelations Fine Craft Fair, Paris, May 2019.....33
- Figure 107:** Winged pots in the studio of Ozhan Sirousi. Author's photo, 2018.
- Figure 108:** Mohamad Taqi Sedaghati, *Goat*, Plaster, 60 cm, From the First Sculpture Triennial Catalogue.
- Figure 109:** Mohammad Hallaji, *Movement*, Composition of Bronze Powder, glass, aluminium, 38 x 30 cm. From the First Sculpture Triennial Catalogue.....34
- Figure 110:** Fatemeh-Farzanen Asadi, *Untitled*, Plaster, 75 cm, From the First Sculpture Triennial Catalogue.
- Figure 111:** Pots with decorative cracking glaze in a Tabriz marketplace. Author's photo, 2018.
- Figure 112:** Ceramics murals on the Tehran Metro system. Photo courtesy of Mahnaz Mohammadzadeh.....35
- Figure 113:** Seyfollah Samadian, *Jugs*, 2001, black and white photograph, 100 x 150 cm, TMOCA. From Keshmirshekan, *Contemporary Iranian Art*, 238.
- Figure 114:** Farhad Moshiri, *Life is Beautiful*, 2006, Acrylic on canvas, 190 x 150 cm. <https://rakartfoundation.com/artists/farhad-moshiri/>
- Figure 115:** The work of potter Hassan Torabi shares space in the cultural heritage museum in Mend Gonabad with three generations of his family. Author's photo, 2018.....36
- Figure 116:** Cover of the seventh biennial catalogue
- Figure 117:** Poster of the eleventh ceramics biennial, 2020. © Iranian Ceramic Artist's Association. https://www.instagram.com/iranian_ceramists/
- Figure 118:** Bowl with a Figure and Birds, 10th century, Earthenware; polychrome decoration under transparent glaze (buff ware), H. 9.2 cm, Diam. 20 cm, Nishapur, Iran. The Metropolitan Museum of New York, ACC# 38.40.290. <https://www.metmuseum.org/art/collection/search/140006771>37
- Figure 119:** Kiln wasters from potteries in Bandar Abbas, Iran. Author's photo, 2018.
- Figure 120:** Public advertisement on display in Lalejin for a government-sponsored handicrafts exhibition. Author's photo, 2017.
- Figure 121:** The ICHTO offers awards and other public recognition to its registered craft producers. Author's photo, 2018.38
- Figure 122:** Antony Gormley, *Field for The British Isles*, Barrington Court, Somerset, England, 28 April - 27 August 2012. Part of an ongoing series begun in 1989. <https://www.antonygormley.com/show/item-view/id/2342>
- Figure 123:** Doug Jeck, *Du Nord*, 1999, Clay, wood, 67 x 16 x 18 in. <https://www.virginiaagrootfoundation.org/winners/doug-jeck-3/>.....39

- Figure 124:** Reza Yahyaei, *Terra*, 1997, ceramic, H. 180 x 28.5 x 30 cm. On display in the La Galerie Valois à Paris, 2013. <https://rezayahyaei.com/sculpture.html>
- Figure 125:** Babak Golkar, *Dialectic of Failure* from the Screampots series, 2013, Installation view at West Vancouver Museum. <https://babakgolkar.ca/dialectic-of-failure/9rf2wzf7wtt32h0jiqzo1y1dmm9ozr>
- Figure 126:** Maryam Salour, *Valley of Lar Corn Poppies*, 2008, ceramic, 25 x 25 cm each. <http://maryamsalour.com/index.php?project/2006-2010/>.....40
- Figure 127:** Magdalene Odundo, *Untitled*, 1988. <https://hepworthwakefield.org/whats-on/magdalene-odundo-the-journey-of-things/>
- Figure 128:** Grayson Perry, *The Existential Void*, 2012. Pera Museum, Istanbul. <https://www.peramuseum.org/blog/contemporary-ceramics-from-around-the-world-10-artists-10-works/1577>
- Figure 129:** Bowl with Bird and Flowers, 10th century, Amul, Iran, H. 7.9 cm x Diam. of rim: 19.7 cm. Metropolitan Museum of Art, ACC# 58.91. <https://www.metmuseum.org/art/collection/search/451477>
- Figure 130:** Tile with Image of Phoenix, late 13th century, 37.5 cm x 36.2 cm, Metropolitan Museum of Art, ACC# 12.49.4. <https://www.metmuseum.org/art/collection/search/446207>.....41
- Figure 131:** Rojhane Hosseini, *Variables*, ceramic, wood, metal, 60 x 40 x 40. <https://artaxis.org/artist/rojhane-hosseini>
- Figure 132:** Rojhane Hosseini, *Persian Game*, ceramic, wood, metal, 200 x 50 x 25 cm. <https://artaxis.org/artist/rojhane-hosseini>
- Figure 133:** Pottery from the Qabchy studio on permanent display in the Tabriz Pottery Centre. Author's photo, 2018.
- Figure 134:** Manijeh Armin, *Carpet Pattern*, <https://www.instagram.com/p/CPgeI4jAwCV/>42
- Figure 135:** Bird feeders for sale at a local pottery market in Tabriz. Author's photo, 2018.
- Figure 136:** Safa Hosseini's *Secret*, installation view, 200 x 200 cm. Photo courtesy of Mahnaz Mohammadzadeh.
- Figure 137:** Model of a House with Festive Scene, 12th–early 13th century, attributed to Iran, stonepaste; molded, modeled, glazed in transparent turquoise, H. 7 x W. 18.1 cm x D. 11.4 cm. ACC# 67.117, Metropolitan Museum of Art, <https://www.metmuseum.org/art/collection/search/451908>
- Figure 138:** Tile Panel, first quarter 17th century, attributed to Iran, probably Isfahan, stonepaste; polychrome glazed within black wax resist outlines (cuerda seca technique), Panel: H. 115.6 x 138.7 x 6.5 cm. ACC# 03.9a, Metropolitan Museum of Art, <https://www.metmuseum.org/art/collection/search/444949>.....43
- Figure 139:** Poster for Maryam Kouhestani's solo show at Seyhoun gallery, 2018. <https://darz.art/en/shows/3286>
- Figure 140:** Maryam Kouhestani, *Happened*, 2009. Photo courtesy of Atefeh Fazel.
- Figure 141:** Clay horse figurines from Sistan-Balouchistan Province on display in Parviz Tanavoli's studio. Author's photo, 2018.
- Figure 142:** Masoumeh Rezazadeh, *Untitled*, detail, 2009. Photo courtesy of Mahnaz Mohammadzadeh.....44
- Figure 143:** The demonstrations and events accompanying the Women's ceramic exhibition were intended to engage the public. Photo courtesy of Atefeh Fazel.
- Figure 144:** Maryam Kouhestani, *Prayer*, 2009. Photo courtesy Atefeh Fazel.
- Figure 145:** Mehri Ebrahimi, *Flowers Party*, installation view, 2009. Photo courtesy of Mahnaz Mohammadzadeh.....45
- Figure 146:** Asma Rahimi, *Untitled*, installation view, 2009, casting, 27 x 13 x 30 cm; Atiyeh Nouri, *Solitude*, installation view, 2009, Handbuilt, 50 x 50 x 20 cm. Photos courtesy of Mahnaz Mohammadzadeh;45-46
- Figure 147:** Monumental sculpture of a vase in the center of a roundabout in Natanz. Author's photo, 2017.
- Figure 148:** Behzad Ajzdari's production studio in Karaj. Author's photo, 2018.
- Figure 149:** Ceramics production studio run by Nafisi Khaladj and Reza Taebi, Karaj. Author's photo, 2018.....46

- Figure 150:** Nafisi Khaladj, *Strange Triangle*, 2018, installation view at the Revelations Fine Craft Fair, Paris, May 2019. Author's photo, 2019.
- Figure 151:** Reza Taebi, ceramics and wood. <https://www.aic-iac.org/en/member/taebi-reza/>
- Figure 152:** Azadeh Shooli, *My version of Shahnameh*, 2009. Photo courtesy of Atefeh Fazel.
- Figure 153:** A plate in the studio of Shohreh Haghighi. Author's photo, 2018.....47
- Figure 154:** The production room of Nardebom Ceramics. Author's photo, 2018.
- Figure 155:** Advertisement for Zeen Gallery, Tehran. Author's photo, 2018.
- Figure 156:** 'Lifestyle shop' selling contemporary production ceramics. Author's photo, 2017.
- Figure 157:** Maahforooz ceramics in bright colours. <https://www.instagram.com/maahforooz/>.....48
- Figure 158:** Pottery sourced from producers in Gilan and decorated by Maahforooz. Author's photo, 2018.
- Figure 159:** Omid Ghajarian, *In the Face of Law*, 2016. From the catalogue for Hope, held in 2016 at the Seyhoun Galley.
- Figure 160:** Omid Ghajarian, 2012, detail. From the catalogue for Made in Iran, held at the Momayez Gallery in Tehran in 2012.....49
- Figure 161:** Keyvan Fehri, cast pomegranates and birds. <https://www.instagram.com/keyvanfehri/>
- Figure 162:** Sohrab Sepehri, *Trees*, 1972, acrylic on canvas, 200.5 x 550 cm. From Hosseini and Nami, *Selected Works of Tehran Museum of Contemporary Art*, 101.
- Figure 163:** Manijeh Sehhi, *Fresh Weather*, 2002, installation. From Grigor, *Contemporary Iranian Art*, 146.
- Figure 164:** Bita Fayyazi, *Road Kill* 1998. Reconstitution of the New Art exhibition at Tehran Museum of Contemporary Art, 1999. Glazed ceramic, sand and neon, variable dimensions. From Clare, *Subversive Ceramics*, 27.....50
- Figure 165:** Ceramic fish by Lida Ghodsi, installation view. Photo courtesy of Atefeh Fazel.
- Figure 166:** Shahpour Pouyan *My Place is the Placeless*, 2017, Version 1, Complete installation (33 glazed stoneware ceramic sculptures, MS steel structure), 300 x 300 x 300 cm. <https://www.lawrieshabibi.com/artists/29-shahpour-pouyan/works/3026-shahpour-pouyan-my-place-is-the-placeless-2017/>
- Figure 167:** Shahpour Pouyan, works being prepared for exhibition at the Galerie Nathalie Obadia, Paris in May 2019. Author's photo, 2019.
- Figure 168:** Works in the studio of Fahimeh Heidari. Author's photo, 2018.....51
- Figure 169:** Arezu Zargar, *Yardang*, 2015, ceramic and Resin. <http://www.arezuzargar.com/index.php/art-works/restaurant>
- Figure 170:** Narges Farhani, *Will it be Broken?*, 2015, earthenware, lustre glaze, and metal vice, 17 in x 14 in.
- Figure 171:** Behzad Azjdari, *Believer*, 2016, (Mold and Hand build), Multiple firings, Underglazes, Glazes, and Luster, 50 x 50 x 30 cm. <https://artaxis.org/artist/behzad-azhdari/>.....52
- Figure 172:** Parviz Tanavoli, *Study of the Lion King*, 2015, Glazed on earthenware, 14.7 x 8.3 x 19 cm. <https://www.tanavoli.com/works/sculptures/ceramic>
- Figure 173:** *1001 Plates*, Part 1, from 1 to 250. Curated by Azadeh Shooli at Shirin Gallery, November 4 – 16, 2016. <https://www.shiringallery.com/exhibitions/1001-plates>
- Figure 174:** *1001 plates*, part 2 251-500, installation view. Curated by Azadeh Shooli, 2018. <https://www.instagram.com/1001plates/>.....53
- Figure 175:** Yaser Rajabali, *A Forest of Women, Queues and Baskets*, c. 2012, Ceramic, Colored Metal, 50 x 35 x 25 cm. From the catalogue of Made in Iran, held at Momayez Gallery in Tehran in 2012.
- Figure 176:** Laleh Soraya, c. 2012, 75 x 85. From the catalogue of Made in Iran, held at Momayez Gallery in Tehran in 2012.
- Figure 177:** Reza Taebi, c. 2012, 160 x 40 x 15 cm. From the catalogue of Made in Iran, held at Momayez Gallery in Tehran in 2012.
- Figure 178:** Reza Taebi, *Leader's Game*, 2012, ceramic, Lego bricks, 50 x 50 x 82 cm. From the catalogue of Made in Iran, held at Momayez Gallery in Tehran in 2012.....54
- Figure 179:** Majid Ziaee, *Aporia*, video stills from a 2015 performance with handbuilt coils, H. 3 m. Photo courtesy of the artist.
- Figure 180:** Kiln sculpture/wood firing at Tabriz Islamic Art University, 2009. Photo courtesy of Majid Ziaee.

Figure 181: Mahnaz Mohammadzadeh Mianji, <i>Imagination Flight</i> , 2019, paperclay porcelain. Photo courtesy of the artist.	55
Figure 182: Abbas Akbari, <i>Stonepaste</i> , 2015, old broken pieces of pottery, new stonepaste, plexiglass. Photo courtesy of the artist.	
Figure 183: Abbas Akbari, lustre work, various dates and dimensions. Photo courtesy of the artist.	
Figure 184: Mihrab from the Maidān mosque in Kashan in the Iranian province of Isfahan. Dated by Master of Hasan ibn ‘Arabshah to the last decade of Šafar (663/1223), Quartz frit, modelled and painted under transparent colorless glaze, chandelier painting, 280 cm x 180 cm. Inv. I. 5366. Museum of Islamic Art, Berlin. https://universes.art/en/art-destinations/berlin/museum-of-islamic-art/photo-tour/kashan-prayer-niche	56
Figure 185: Abbas Akbari, <i>The Mihrab, The New Narrative</i> , 2015, 115 x 69 cm, bronze and ceramic. Photo courtesy of the artist.	
Figure 186-187: Abbas Akbari, <i>The Reexamination of History</i> , detail, 2015, iron and ceramic, 282 x 188 cm. Photo courtesy of the artist.....	57
Figure 188: Abbas Akbari, <i>Reminding of the Afternoon Devotion</i> , part of the Oriental Devotions series, 2015, iron and ceramic, 20 x 40 x 80 cm. Photo courtesy of the artist.	
Figure 189: Still from a video recording of a group performance project held at the Kashan Pottery Centre, 2018. Video courtesy of the Abbas Akbari.....	58

Appendix B:

Images From The Third Biennial.....	59
Images From The Fourth Biennial.....	78
Images From The Fifth Biennial.....	96
Images From The Seventh Biennial.....	113
Images From The Eighth Biennial.....	132
Images From The Ninth Biennial.....	170
Images From The Tenth Biennial.....	194
Images From The Eleventh Biennial.....	227
Images From The First Sculpture Triennial.....	246

Declaration

I declare that this thesis is a presentation of original work and I am the sole author. This work has not previously been presented for an award at this, or any other, University. All sources are acknowledged as References.

Acknowledgements

For my husband Seth, who in addition to being an amazing potter, was the first to point out the missing academic history of contemporary of ceramics in Iran. Without your insight and support none of this would have been possible. I couldn't ask for a better friend and research partner.

A special acknowledgment is due to my dear friend and colleague Atefeh Fazel, upon whose research and connections this project is built. You have been an invaluable fixer, a patient teacher, and a keen observer.

There are a number of people without whom this thesis might not have been written, and to whom I am greatly indebted. I am especially appreciative of the kind and generous artists, potters, and scholars in Iran who opened their studios and homes to me and who shared generously of their time and resources. To list them all would require adding another volume to this thesis. In addition to those listed as interviews at the end of this work, I would especially like to thank Mortezar Teimouri, Majid Ziaee, Mahnaz Mohammadzadeh Mianji, Bayun and Golan Farzami, Abbas Akbari, and Sara Faraji for being such kind hosts during my research. I am also grateful to Rojhaneh Hosseini, Behzad Azjdari, and the Iranian Ceramic Artists Association for arranging access to so many wonderful potters and resources. Thanks to Zeinab Safarian for capable assistance in translation and in identifying imagery from Islamic sources. Finally, I am deeply thankful to Mehdi Mohammadzadeh and Tabriz Islamic Art University for hosting me during the course of my research.

I am incredibly grateful to the University of York for the opportunity to pursue this rather unconventional project, and for giving me the time and resources to carry it out and to my supervisor Michael White who continued to believe I would get there in the end. Credit must also go to my reviewers, Melanie Gibson and Richard McClary, whose comments made this a stronger paper. I would like to acknowledge Marriam Rosser-Owen and the Victoria and Albert Museum for offering me so many foundational opportunities to share this research in a meaningful way. Finally, thanks are due to Erin Tapley at Western Carolina University for reading my drafts so good-naturedly and for giving me the chance to do what I love.

Introduction: Towards an Art Historical Narrative of Contemporary Iranian Ceramics

For over thirty years, from 1988 to 2011 and again in 2020, a series of semi-regular art exhibitions have been held in Iran exclusively dedicated to contemporary ceramics. Originally designed as an exhibitionary opportunity for a small group of students and artists working in Tehran, these events quickly grew into the country's most important showcase for ceramic arts. The body of work which emerged from the Iranian national ceramics biennials offers a fascinating record of artistic response to a unique set of political, cultural, and social influences, in which opportunities for ceramic art expanded in alignment with international trends and even foreshadowed the rejection of the art/craft divide happening elsewhere at the time. These exhibitions significantly predate the establishment of clay-based national biennials elsewhere. With each exhibition, submissions were more diverse and the number of contributors and venues went up. Participation in the biennials would eventually grow to include more than five hundred people and provide the impetus for the establishment of an independent professional association for ceramic artists. (See Appendix D for an alphabetical listing of participants) Although they have largely been overlooked in the institutional collections and academic histories of Islamic art, contemporary Iranian art, and studio ceramics, they gave Iranian ceramicists a platform on which to help renegotiate their identity as artists and the position of ceramics in Iranian life. This thesis details these exhibitions and posits that they are significant events in contemporary craft culture which have implications for building a more inclusive narrative of global art history.

The ceramics biennials grew out of small annual exhibitions of student work in Tehran which were retrospectively included in the biennial sequence. There remains very little surviving documentation of these shows. It was not until 1992 that, under the sponsorship of the Ministry of Culture and Islamic Guidance, these exhibitions were regularised and the new area of artistic activity that was 'contemporary Iranian pottery' was codified. For most of this period, the use of the term biennial is an inexact term, in so far as it refers to an exhibition held only every other year. The Iranian ceramics biennials did not always adhere strictly to this schedule, and it would not be until the seventh exhibition that the biennial nomenclature would be widely applied. Yet considering them together under this heading offers clear, provocative insights into the structure and changes underlying the trajectory of contemporary Iranian ceramics and allows for multiple points of comparison to other media and exhibitions of contemporary art.

The biennial artists were supported in their endeavour by a unique cultural climate that was ready to position ceramics as an artistic counterpoint to the values of western-

dominated modern art. After the 1979 Islamic revolution, the boundaries of artistic practice in ceramics expanded and offered new avenues for growth and by reframing established processes and materials as fine art rather than as handicraft. One of the achievements of the Islamic revolution, according to Mohammad Sohofi, director of the Visual Arts Centre in the early 1990s, was a new attention paid to the country's rich cultural and artistic heritage. This included pottery making, which Sohofi claimed, would drive Iran's 'return to cultural genuineness; and lead to new achievements in the field of visual arts.'¹ In the post-revolutionary period, governmental support for ceramic art was encouraged by cultural leaders who wanted to shape Iranian society into a more acceptably Islamic mould, but it also reflected a democratisation of arts policy, mirroring and validating ideas already in circulation. The biennial artists were familiar with the artist potter concept put forward by the international studio pottery movement and saw it as a model for effectively challenging the hegemony of Eurocentric discourses regarding the position of ceramics as a minor decorative art. One of the primary concerns of the post-revolutionary period biennial artists was to carve out space for a discrete kind of Iranian ceramics as a modern art form equal to other national visual arts but distinct from the commercial and heritage sectors.

The third, fourth and fifth biennials were held at the Tehran Museum of Contemporary Art (TMoCA). The development of contemporary ceramics occurred alongside national and international trends in painting and sculpture, and not in isolation from those fields. In many ways, the biennials echo developments in other art mediums, which supports the argument that ceramics were in fact a contemporary Iranian artform with unique rationale, influencers, and emerging narratives. These early exhibitions were characterised by functional pottery that drew heavily on the style and conceptual frameworks of the international studio pottery movement. The choice of Iran's premier venue of modern art for an exhibition of ceramics demonstrates the willingness of the post-revolutionary arts administration to sanction the public display of ceramics as art. Placing functional vessels into the spaces and institutions of fine art brought them into contact with Iranian modernism, which provided a formula for reworking local styles into contemporary art. Eventually, more than 14,000 professionally bound, full-colour catalogues were published and distributed to document and promote the pottery biennials.² These catalogues are a unique documentary record of thirty years of change in outlook and technique, displaying the effects of cultural, intellectual, and institutional changes as well as evolving personal vision.

¹ Seyyed Mohammad Sohofi, preface to *Contemporary Pottery of Iran: A Selection of the Works Exhibited at the Third Exhibition of Contemporary Potters of Iran*, edited by Seyyed Mohammad Sohofi (Tehran: The Visual Art Association, 1994),

² While attendance at the biennials is not recorded in the catalogues, they do list the number of catalogue copies printed. A conservative estimate includes the following: 3rd and 4th unlisted, but likely in line with the fifth exhibition; 5th: 3000 copies printed; 7th: 2000 copies printed; 9th: 2000 copies printed (in at least two editions); 10th: 1200 copies printed.

By the seventh biennial in 2001, ceramics artists who had been isolated from international exchange again began to come into contact with other global studio pottery trajectories, especially after the introduction of the internet. Contemporary ceramics also benefited from close ties to other forms of postmodern visual art and the continued development of technical processes. The later biennials grew into comprehensive national surveys, developing a more systematic curatorial logic.

Mine is the first study to examine the biennial objects in any detail. I have found no mention of them in the existing literature of Iranian studies, which tend to focus on political and intellectual histories. They do not appear in literature surveying Islamic ceramics, which primarily cover objects made before the twentieth century. The characterisation of utilitarian ceramics as craft has also marginalised ceramicists in academic histories of Iran's modern art scene. The ceramics biennials are a footnote (quite literally) in that field, which is largely concerned with two dimensional mediums.³ This includes English-language surveys of contemporary art written by Iranian authors published in English. Iranian contemporary ceramics have been overlooked because they sit at a disciplinary intersection, left out of Islamic art histories for being too contemporary and left out of contemporary art histories because they didn't qualify as canonical fine art. Undoubtedly, this was compounded by the logistical difficulties of traveling to Iran during the Islamic Revolution and the subsequent war with Iraq. Limits to international exchange, unfavourable international perceptions of Iran, language barriers, monetary sanctions, and export regulations continued to direct the study of Iranian ceramics towards historical collections already in European museums.⁴

In writing this thesis, I have been influenced by Ali Ansari's partition between narratives and history. Ansari defines narrative as competing interpretations of events that work together to form a socially recognized 'grand narrative'.⁵ History, the objective reality of the past, is subject to interpretation and analysis by the human imagination and is a fluid and contested social construction. Narratives form an incomplete interpretation limited by their social construction as a 'product of experiences, ideological convictions and prejudices, as well as the changing nature of method.'⁶ The objects in the ceramics biennials are the objective record of history, and the narrative which surrounded their making, sharing, and documenting are a subset of the grand narrative of Iranian contemporary art. The creation of an artistic identity for these objects—one which distinguishes them from both other

³ Hamid Keshmirshekan, *Contemporary Iranian Art: New Perspectives* (London: Saqi Books, 2013), 231, note 38.

⁴ Pew Research Center, 'Global Views of Iran Overwhelmingly Negative', *Pew Research Center's Global Attitudes Project*, 11 June 2013, <https://www.pewresearch.org/global/2013/06/11/global-views-of-iran-overwhelmingly-negative/>.

⁵ Ali Ansari, "'Persia" in the Western Imagination', in *Anglo-Iranian Relations Since 1800*, ed. Vanessa Martin (London: Routledge, 2005), 8–20.

⁶ Ansari, 9.

functional ceramics and visual artforms, can be viewed through a variety of overlapping interpretive narratives of nationalism, religion, education, gender, and class.

The relationship between the history of modern Iranian ceramics and its narratives—which intersect the fields of Iranian studies, archaeology, museum practice, international politics, and academic disputes about the role of ceramics in the fine arts—has been a problematic one. Ceramics were an important part of the development of contemporary art in Iran and placing ceramics at the forefront of an art historical narrative offers a new complementary perspective on the dominant themes of contemporary Iranian art: the opening of Iran to the international art scene, the formation of modern artistic identities, experimentation with innovative technologies, and the notional relationship between politics, social history, and aesthetics. My work is related to a growing interest in exploring Islamic art history outside the survey volume and a widening of topics seen as appropriate for inquiry, as evidenced by a recent proliferation of monographs that explore what Finbar Barry Flood calls an opportunity for ‘rethinking modernity and its epistemologies’ through developing local histories of translation and transformation.⁷ Additionally, I suggest contemporary ceramics should be a new topic for inquiry in Islamic art history and that it extends existing studio pottery narratives.

This study explores the context of the creation of the biennial artworks but is not intended to be a comparative history to other narratives of contemporary ceramics. Iranian biennial artists travelled abroad in the 1970s and their encounters with contemporary studio pottery aesthetics left a visible presence in their work. In the same period, ceramic artists, British, Japanese, American, and Iranian, were drawing inspiration from some of the same source material, which included historic Iranian ceramics. Internationalism is a driver of modern studio pottery, not a defect. It is not always possible to distinguish what has developed from the shared material properties of working with clay and what is artistic quotation from another source, contemporary or historical, or by what route those inspirations might have been known. In some cases, the biennial artists predate stylistic and technical trends which emerge in studio pottery elsewhere, and at times their work participates in or imitates the style of foreign artists. The progression of technical achievement was limited by access to resources in the post-revolutionary state not by creativity.

⁷ Finbar Barry Flood, ‘From Prophet to Postmodernism? New World Orders and the End of Islamic Art’, in *Making Art History: A Changing Discipline and Its Institutions*, ed. Elizabeth Mansfield (London: Routledge, 2007).

Modern Iranian Ceramics in the Art Histories of Europe

Historically, Iranian ceramics have been the domain of the Islamic art historian, a field of study which emerged as antique vessels and tiles from Islamic lands, especially Iran, began to flood into European consciousness through museums and private dealers during the second half of the nineteenth century. The exotic aura and complex designs of Islamic ceramics captured the imaginations of designers, architects, and historians alike.⁸ The study of Islamic ceramics during the early and mid-twentieth century was focused on examining and cataloguing the results of various state-sponsored archaeological excavations. These objects form the core of European museum holdings and private collections and thus are the primary focus of general histories of Islamic ceramics.

Despite the almost universal praise for what was believed to be medieval-era lustreware in nineteenth-century European scholarly and popular sources, descriptions of Iranian ceramics made in the nineteenth century indicate a widespread belief that the industry was in the midst of a significant cultural decline. This attitude was frequently underscored by the condescending language of imperialism, exemplified by Rexford Newcomb's lament that 'since the time of Shah Abbas the ceramic art of Persia has gradually declined with the result that, although Persians have before them thousands of examples of the world's most excellent ceramic art, they seem to have neither desire nor inclination to perpetuate it.'⁹ Even in more recent scholarly texts, if not ignored altogether, ceramics made in Iran since the foundation of the Qajar dynasty (which ruled Iran from 1789 to 1925) have been portrayed as derivative, low-quality work. Perception of artistic decline in the modern decorative arts is found throughout the field of Islamic art, as Finbarr Barry Flood points out.¹⁰ However, it is particularly acute in ceramics. Authors that use the summative term 'Iranian ceramics' including Ackerman and Pope, Lane, Watson, Fehévári, the *Encyclopaedia Iranica*, Pourjavady, and Wilkinson, concentrate on the period before about 1800 and 'the dawn of the colonial age.'¹¹ A survey of more than seventy-five general and

⁸ See Moya Carey, *Persian Art: Collecting the Arts of Iran for the V&A* (London: V&A Publishing, 2017); Stephen Vernoit, *Occidentalism: Islamic Art in the 19th Century*. (Oxford: Oxford University Press, 1997); Barry D. Wood. "'A Great Symphony of Pure Form': The 1931 International Exhibition of Persian Art and Its Influence.' *Ars Orientalis* 30 (2000): 113–130.

⁹ Rexford Newcomb, *The Architectural Ceramics of Persia: Ancient, Medieval and Modern*, Architectural Monographs on Tiles and Tilework 3 (Beaver Falls, Pennsylvania: Associated Tile Manufacturers, 1925), 29. See also George Curzon, *Persia and the Persian Question*, vol. 1. (London: Longmans, Green & Co., 1892), 330 and Rupert Murdoch Smith, *Persian Art*. London: Chapman and Hall, 1876), 5

¹⁰ Flood, Prophet, 33.

¹¹ Flood, Prophet, 33. Phyllis Ackerman and Arthur Upham Pope, eds., 'Survey of Persian Art', 1964, 1446–1706; Arthur Lane, *Early Islamic Pottery: Mesopotamia, Egypt and Persia* (London: Faber and Faber, 1947); Arthur Lane, *Later Islamic Pottery: Persia, Syria, Egypt, Turkey* (London: Faber and Faber, 1957); Oliver Watson, multiple works including *Ceramics of Iran: Islamic Pottery from the Sarikhani Collection* (New Haven ; London: Yale University Press, 2020); Geza Fehévári, *Ceramics of the Islamic World in the Tareq Rajab Museum* (London and New York: I.B. Tauris, 2000); 'Ceramics,' *Encyclopædia Iranica*, October 10, 2011, Vol. V, Fasc. 3, pp. 265-331; available online at <https://www.iranicaonline.org/articles/ceramics-index>,

specialty references on Islamic art and ceramics (primarily English-language sources published in the United Kingdom and the United States from the twentieth century) produced only a few brief notes concerning the decline of Iranian ceramics made during the period in which they were published.¹²

The absence of contemporary ceramics in Islamic art texts speaks as loudly as the hypercritical title of one of the few comprehensive studies to focus specifically on nineteenth-century Iranian ceramics production, Oliver Watson's 'Almost Hilariously Bad.'¹³ Watson, who was a curator of contemporary British pottery and the Islamic collections during his time at the Victoria and Albert Museum, 'never dealt with contemporary Iranian work', even during his fieldwork in the 1970s.¹⁴ Watson's title referenced Arthur Lane's judgment of contemporary Iranian pots, but rather than challenging this evaluation, Watson's article perpetuates it.¹⁵ 'The seventeenth century,' Watson wrote, 'was the last period in which a technically and artistically assured ceramic industry flourished in Iran.'¹⁶ After this point, Iranian ceramics were no longer of any 'great interest in terms of the broader sweep of ceramic history,' nor were they 'at the cutting edge of neither stylistic nor technical development, [playing] no part in a wider world of design nor of trade, nor tak[ing] part in the global development of ceramics.'¹⁷ Although Watson ends on a positive note, in the hope that 'we may again see great Iranian ceramics in the future', this is a problematic echo of colonial-era language. Watson's article was published in 2006, the same year as the eighth contemporary ceramics biennial, and yet presents a sweeping and authoritative condemnation. This is not a personal critique but rather a reflection of the field more generally.

The dismissal of contemporary works in the standard handbooks of Islamic ceramics, including Arthur Lane's *Later Islamic Pottery* (1957), can be partly explained by the transition of Iran's ceramic industry from one based primarily on small rural workshops to production via semi-industrial factories during the period in which those texts were written. However, Willem Floor provides key insights into the industrial development of ceramics, documenting their continued contributions to the national economy, while Keelan Overton

accessed 9 April 2021; Charles K. Wilkinson, *Iranian Ceramics* (New York: Asia House/Harry N Abrams, 1963); Nasrollah Pourjavady, ed., *The Splendour of Iran* (London: Booth-Clibborn Editions, 2001).

¹² These are not cited in this thesis but included texts by significant figures which include J.W. Allan, Jonathan Bloom, Sheila Blair, Richard Ettinghausen, Atil Esin, Aimée Froom, Lisa Golombek, Ernst Grube, Oleg Grabar, Robert Hillenbrand, Yuka Kadoi, Oya Pancaroğlu, and Bernard Rackham.

¹³ Oliver Watson, 'Almost Hilariously Bad: Iranian Pottery in the Nineteenth Century,' *Islamic Art in the 19th Century: Tradition, Innovation, and Eclecticism*, Doris Behrens-Abouseif and Stephen Vernoit, (Leiden: Brill, 2006.), 333.

¹⁴ Oliver Watson, personal communication, 20 September 2017.

¹⁵ Arthur Lane, *Later Islamic Pottery: Persia, Syria, Egypt, Turkey* (London: Faber and Faber, 1957).

¹⁶ Watson, 'Hilariously Bad', 336.

¹⁷ Watson, 'Hilariously Bad', 335.

highlights the presence of a tile industry able to meet local and international demand.¹⁸ There are a few sources which address the technical aspects of ceramics production in the contemporary context, principally Hans Wulff's *The Traditional Crafts of Persia* (1966) and Micheline Centlivres-Demont's doctoral study of a community of potters in Meybod, near Yazd (1971).¹⁹ But these anthropological studies of modern potters were undertaken in order to document a culture perceived to be in decline, a point of view which emphasised the continuity of historic and inherited practice rather than modern innovation.

It is only relatively recently that scholars have begun to critically evaluate the narratives which accumulated around ceramics during the formative years of the discipline of Islamic art history and reassess the inherent value of nineteenth and early twentieth century ceramics.²⁰ Our understanding of the richness and complexity of this subject has benefited enormously from attention paid to the international exchange of aesthetics and technologies taking place between Central Asia, East Asia, and Europe throughout the nineteenth century. My research extends this approach to ceramics of the later Pahlavi and post-Revolutionary periods, which have not yet been given this same critical re-evaluation. When modern Iranian ceramics are approached as the subjects of a globally-focused art historical inquiry they come into focus as something more than uninspired copies; they are the artistic manifestations of the significant changes sweeping the country during the twentieth century.

Most of the secondary sources which were relevant to my research were published in the last twenty years (including several coterminous doctoral theses), offering an indication of a growing interest in modern Iranian artistic cultures. An important part of this has been the exhibition and subsequent publication of contemporary Iranian art.²¹ Ceramics do make an appearance in these sources, but their presence is insubstantial. *Honar: The*

¹⁸ Willem Floor, *Industrialization in Iran 1900-1941*, Centre for Middle Eastern and Islamic Studies, Occasional Paper 23, (Durham, 1984); Keelan, Overton. 'From Pahlavi Isfahan to Pacific Shangri La: Reviving, Restoring, and Reinventing Safavid Aesthetics, ca. 1920–40.' *West 86th* 19, no. 1 (2012): 79-82.

¹⁹ Hans Wulff, *The Traditional Crafts of Persia: Their Development, Technology, and Influence on Eastern and Western Civilizations*. (Cambridge, ME: The M.I.T. Press, 1966) and Centlivres-Demont, Micheline, 'Une Communauté de Potiers en Iran; Le centre de Meybod (Yazd)', (PhD dissertation, Université de Neuchâtel, 1971).

²⁰ The publications of Jennifer Scarce, Stephen Vernoit, Hadi Sayf, Iván Szántó, Moya Carey, Margaret Graves, and Willem Floor offer more detailed accounts of Qajar ceramics and tilework.

²¹ In addition to those cited elsewhere, see Rose Isa, ed., *Zendegi: Twelve Contemporary Iranian Artists*. (London: Beyond Art Productions, 2011); Rose Issa, *Iranian Contemporary Art* (London: Booth Clibborn Editions, 2001); Saeb Eigner, *Art of the Middle East: Modern and Contemporary Art of the Arab World and Iran* (London: Merrell, 2010); Peter Chelkowski and Hamid Dabashi, *Staging a Revolution: The Art of Persuasion in the Islamic Republic of Iran* (London: Booth-Clibborn Editions, 2000); Manya Saadi-Nejad, 'Mythological Themes in Iranian Culture and Art: Traditional and Contemporary Perspectives,' *Iranian Studies*, 42, no. 2 (2009), 231-246; Axel Langer ed., *The Fascination of Persia: The Persian-European Dialogue in the Seventeenth-Century Art & Contemporary Art from Tehran*, (Zurich: Verlag Scheidegger & Spiess AG, 2013); Fereshteh Daftari and Aga Khan Museum, eds., *Rebel, Jester, Mystic, Poet: Contemporary Persians: Works from the Mohammed Afkhami Collection Exhibited at the Aga Khan Museum* (London: Black Dog Publishing, 2017).

Afkhami Collection of Modern and Contemporary Art, for example, contains more than two hundred paintings and some thirty artworks which could be classified as sculptures, with only four examples of artists working with clay.²² And even these—Parviz Tanavoli, Shapour Pouyan, Babak Golkar, and Bitā Fayyāzi—are multidisciplinary in their practice. They also live and work at least partly outside the country. The inclusion of the Iranian diaspora (artists who went abroad primarily after the Islamic revolution in 1979) in histories of contemporary Iranian art highlights an important issue with many of these texts. Their use of the phrase ‘contemporary Iranian art’ assumes a point of view which sounds comprehensive but is in fact bounded by a very particular set of institutional and critical narratives. The artworks have been curated from a number of possible modernisms not with the goal of offering a representative image of contemporary Iran, but to define by medium (principally painting and photography), style (which is inclined toward abstraction and a colourful Pop/Neo-Pop vernacular), and message (cultural rebellion and national identity) the Iranian contributions to globally recognisable modern movements. This sublimates some elements, sentimental realism in painting or functional ceramics, for example, which are identified as contemporary art by other Iranians.²³

Hamid Keshmirshakan, author of *Contemporary Iranian Art* wrote that exhibitions of ceramics and biennials of artworks other than painting ‘did not affect contemporary Iranian art [...] largely because of their lack of organisation and comprehensiveness [...] none of these exhibitions was sufficiently wide-ranging to cover much of contemporary Iranian art, and none was organised according to set principles and rules.’²⁴ Comprehensive academic histories such as Keshmirshakan’s (which provided an analysis of intellectual and governmental discourse concerning art) and Talinn Grigor’s *Contemporary Iranian Art: From the Street to the Studio* (which also includes architecture and the tension between public and private manifestations of artistic cultures) are foundational texts on the subject, but—except for occasional moments of multimedia artistic intersection—leave craft materials like ceramics, wood, metalwork, textiles, and glass out of their definitions of contemporary art completely.²⁵

Linking Iranian ceramics to contemporary art historical narratives raises the question of whether or not it is possible to separate the tools of art historical discourse from their Eurocentric origins and the translatability of discipline-specific terminology and methodologies from one culture to another. For example, terms such as contemporary and

²² Mohammed Afkhami et al., *Honar: The Afkhami Collection of Modern and Contemporary Iranian Art*, ed. Diane Fortenberry (London: Phaidon Press Limited, 2017).

²³ Morteza Katouzian and Khashayar Khamisizadeh, *A Selection of Contemporary Iranian Painter’s Works*, (Tehran: Yassavoli publications, 2014).

²⁴ Keshmirshakan, *Contemporary Iranian Art*, 231, note 38.

²⁵ Talinn Grigor, *Contemporary Iranian Art: From the Street to the Studio* (London: Reaktion Books, 2014).

postmodern were originally coined to describe art in a Euro-American context related to specific social, political and historical events. To apply them in an Iranian context is to introduce a translation: the Iranian revolution marked a dramatic shift in artistic policy and practice which occurred roughly at the time as the emergence of postmodern art in Europe. Binary descriptive terms are particularly problematic—Persian/Iranian, craft/art, western/oriental, modern/traditional—being either generally based on European hierarchies in the visual arts or denoting social and racial pejorative stereotypes. These dualities occupy positions within an academic landscape that is already rife with competing ideologies of authenticity, identity, imperialism, exoticism, commercialism, nationalism, utility, and aesthetics. Yet the aesthetic influence of International Modernism is clearly identifiable in Iranian ceramics prior to the revolution. Does this negate other kinds of artistic production occurring at the same time but outside of the specific label of sculptural modernism? Should we understand everything that comes after the revolution as ‘postmodern’ simply because it breaks with an obvious modernism? Or is it more appropriate to apply that label to the conceptual artworks emerging of the last few decades despite their asynchronicity with earlier international postmodernisms? Partha Mitter has suggested that in fact, a globalized art history might offer a way to resolve this difficulty. Rather than studying the path of modernism from centres of influence to its peripheries (i.e., from Europe to Iran), Mitter suggests that contemporary art historians should view developments in modern art ‘as the transfer of technology, which in other fields [including, I would add, ceramics histories] is accepted as part of the global process of cross-fertilization.’²⁶

Iranian Sources on Contemporary Ceramics

The studio pottery movement in England and Japan (the cultural exemplars most commonly cited as inspiration for Iran’s contemporary craft revivalism) was accompanied by the publication of extensive technical and philosophical writings. Yet one of the unique features of the Iranian experience is just how few comprehensive ceramics publications were (and still are) available to independent artists, which only made the role of institutions as centres of experimentation and skills sharing even more critical. The research library that forms the heart of Tehran’s Ceramics and Glass Museum has filing cabinets full of old copies of *Studio Potter* and *Ceramic Review* magazines, but even these are of limited usefulness as the chemical properties of ceramics materials vary greatly with geography. Being able to reformulate clay body and glaze recipes is a specialized skill requiring dedicated experimentation. Asian and European studio ceramics also work with stoneware bodies that

²⁶ Partha Mitter, ‘Decentering Modernism: Art History and Avant-Garde Art from the Periphery’, *The Art Bulletin* 90, no. 4 (2008): 539.

vitrify at much higher firing temperatures than most local clays. Maryam Salour had a subscription to *Ceramics Monthly* magazine, but eventually gave it up as it became more difficult to obtain, but also because of its reliance on materials and equipment only available in the United States.²⁷ Influential potters like Behzad Azjdari (b. 1969) largely had to rely on adapting a limited range of industrial ceramics textbooks.²⁸ *Making Pottery Without a Wheel* (1975) by F. Carlton Ball and Janice Lovoos is one of the few technical publications translated into Farsi, but has only been available since 2004.²⁹

In Britain, the United States, and Australia, writing on the topic of contemporary ceramics was driven by the artists themselves in response to the lack of critical attention from the fine arts establishment, and it appears that a similar motivation underpins the publication of texts in Iran. Saeed Gorjestani (b. 1950), an early participant in the biennials exhibitions who completed a masters' degree in ceramics at the University of Florida, wrote a comprehensive textbook covering basic hand building and throwing techniques, design, sources of inspiration, glaze formulas, chemistry, kiln design, plaster casting, some advice on marketing work, and a bilingual Farsi-English dictionary of materials called *Teaching: Ceramics and Pottery Art and Technique*.³⁰ Gorjestani covers many of the topics which would be expected in an introductory pottery text and illustrates it with biennial artists Maryam Salour, Mohammad Mehdi Anoushfar, and Mohammad and Mehdi Ghanbeigi, reproducing pages drawn directly from the third biennial catalogue.³¹ Iranian work featured in this text is positioned amongst a host of international historic and contemporary ceramicists, figures as diverse as Bernard Leach, Ladi Kwali, and Richard Shaw.³² (fig. 7, 8) Gorjestani's book offers an important insight to the diversity of works on display in the biennials. Rather than being portrayed through any of the existing local pottery styles, the text presents contemporary ceramics as equal participants in the international contemporary discourse. In 2006, Arab Ali Sherveh and Mohammad Mehdi Anoushfar published *Glaze-Tile-Pottery*, which although relatively short, was one of the first Iranian-authored, ceramics-focused titles to be published in modern Iran.³³ Part of this text is taken from the book *Clay and Glazes For The Potter* by Daniel Rhodes.³⁴ The photograph on the front cover of the

²⁷ Maryam Salour in conversation with the author, 12 June 2017.

²⁸ Behzad Azjdari, in conversation with the author, 11 July 2018.

²⁹ Frederick Carlton Ball and Janice Lovoos, *Making Pottery without a Wheel: Texture and Form in Clay* (New York; London: Van Nostrand Reinhold, 1975), Translated into Farsi by Ali Akbar Rajdam and Sanbel Nefrieh and published by University Publication Center, Tehran, 2005.

³⁰ Saeed Gorgestani, *Teaching: Ceramics and Pottery Art and Technique* (Tehran: Art University Publications, Tehran University of Art, 2000).

³¹ Gorgestani, *Teaching*, 251-257, See Appendix B images 3.8, 3.9, 3.25, 3.30, 3.50, 3.103.

³² Gorgestani, *Teaching*, 12-13.

³³ Mohammad Mehdi Anoushfar and Arab Ali Sherveh, *لعاب کاشی سفال [Glaze Tile Pottery]* (Tehran: Javadan Khord, 2006).

³⁴ Daniel Rhodes, *Clay and Glazes for the Potter* (Philadelphia: Chilton Co, 1957). The 1973 reprint of this book was widely influential in the studio pottery movement.

book suggests a connection between Iranian architectural ceramics and contemporary clay making. (fig. 1) Arab Ali Sherveh (b. 1939), a sculptor who often made figural work in clay, (fig. 2-6, Appendix B 7.57) and his wife Marzieh Qaradaghi, translated foreign texts on the more popular subjects of painting, drawing, and art history in association with the art magazine *Tandis*.³⁵ Other technical books were published in the mid to late 2000s, including Marzieh Qaradaghi's *Basics and Fundamentals of Pottery* (2004).³⁶ Maryam Kian Asl's *Persian Pottery* (2008), Saifullah Kambakhsh Fard's *Pottery And Pottery In Iran: From The Beginning Of The Neolithic To The Contemporary Era* (2014) and *Eight Thousand Years Of Iranian Pottery* (2018) by Hassan Talaei frame contemporary developments as small part of the longer historical trajectory of Iranian ceramics.³⁷ *Research in Tradition and Modernism and Its Impact on Handicrafts* references contemporary ceramics in a small section at the end of the arrival of modernism in Iran and situates it among the important visual arts after the Iranian revolution.³⁸ There are also some recent translations of Islamic ceramics texts by Alan Caiger Smith and Oliver Watson, but no dedicated critical art historical material published on the subject of contemporary ceramicists.

Many published Iranian sources cover ceramics as part of the field of handicraft, particularly emphasizing its role in the tourist and export economy. There are several towns which remain regional centres of concentrated small-scale handicraft pottery production. In 2009, there were an estimated 900 workshops and 3,900 employees just in the town of Lalejin in Hamedan province.³⁹ Prices for handmade functional pots are generally comparable with imported goods, that is, within reach of the middle-class, and their sale contributes significantly to the economy.⁴⁰ The work of these potters is left out of my research into contemporary pottery because the biennial artists drew clear boundaries between the output of these production potters (a studio pottery term for a someone producing standardised utilitarian objects by hand and in a uniquely identifiable style) and their own artistic responses. The biennials were successful enough at doing this that the

³⁵ Arab Ali Sherveh [Arabali Sherveh], *Ney Publishing*, accessed 16 November 2018 <http://nashreney.com/content/عربعلی-شروه>.

³⁶ Marzieh Qaradaghi, *Basics and Fundamentals of Pottery* (Tehran: Roham, 2004).

³⁷ Maryam Kiān Aşl, *Persian Ceramics* (Tehran: Dāyirah, 2009); Sayf Allāh Kāmbakhsh'fard, سفال و سفالگری [Pottery And Pottery In Iran: From The Beginning Of The Neolithic To The Contemporary Era] (Tehran: Phoenix, 2014); Ḥasan Talaei, *Eight thousand years of Iranian pottery* (Tehran: Organization for the Study and Compilation of University Humanities Books, 2018).

³⁸ Abolghasem Dadvar et al., *A Survey on Tradition & Modernism and Their Impact in the Handicrafts* (Tehran: Al-Zahra University: Bā hamkāri-i Murakkab-i Sapīd, 2015).

³⁹ Behjat Abbasi, Deputy Director of the Hamedan ICHTO, quoted in Ali Asghar Pahlavan, 'Lalejin, the Heartland of Pottery and Ceramics in Iran', *Payvand Iran News*, 12 September 2009, accessed 15 April 2022 <http://payvand.com/news/09/sep/1132.html>.

⁴⁰ Reza Afhami and Shahriyar Shokrpour, 'Crafts and Their Effect on Iran's National Economy', in *Features, Characteristics and Cultural and Economic Contribution of Arts and Handicrafts*, ed. Nazīh Ma'rūf, Islamic Craft Series (Istanbul: IRCICA, Research Centre for Islamic History, Art and Culture, 2014).

objects and artists of the biennials have become the standard definition of ‘contemporary’ as a category of ceramics.

It’s not until the ceramics biennials that there is reliable and systematic documentary evidence of the evolving works of contemporary pottery in the form of exhibition catalogues, and these have remained an untapped resource for what they reveal about how contemporary ceramic artists navigated national and international art worlds. The biennial catalogues offer a vital snapshot of a developing ceramics subculture through a comprehensive portfolio that offers a rich opportunity for metanalysis. They also encouraged the production of internet-based material, artist books, and other related ephemera, which was often bilingual.

However, as useful as the biennial catalogues are, they are not perfect archives. The catalogues also do not contain any critical essay text, and thus their organisational logic and presentation can only be reconstructed from the objects as they are presented. However, catalogues for the third, fourth, fifth, seventh, ninth and tenth biennials were professionally published in large enough numbers to be available at used bookstalls in Tehran in 2017, however tracking down the complete set was challenging. I have reproduced the photographs and the textual information from the biennial catalogues in Appendix B in the hopes that it may be useful to further scholarship. Each artwork in the has been given an identifying number based on biennial and then position in the catalogue. Works referenced in the text from the biennial catalogues are presented according to this format. For example, the first object in the third biennial catalogue is indexed as 3.1 while the last image of the seventh catalogue is 7.110. I have included as much label information as possible but there are significant gaps, especially as the caption information provided for each biennial varies by year. The third and tenth catalogues were published more than two years after the exhibitions, and there is an unresolved discrepancy between the recorded number of artists accepted and the publication’s images. All other relevant illustrations are referred to with the prefix *fig.* and can be found in Appendix A.

As no catalogue was published for the eighth and eleventh biennials, the catalogue record is supplemented by photographs provided by Atefeh Fazel, Mahnaz Mohammadzadeh, and Majid Ziaee. I have organised these unpublished photographs loosely by their visual characteristics and then numbered them as images in sequence because it was not always possible to separate individual objects. The eleventh biennial occurred too close to the date of this study’s publication to allow it to be fully integrated into the data of the biennials, I have only included a short summary. The first, second, and sixth exhibitions also did not have catalogues, and I have been unable to locate any photographic documentation of the artworks they contained. Thus, they are largely excluded from the current analysis.

The figures for the graphs in Appendix C were estimated based on a visual count of the works included in the catalogues, and the gender of participants based on name. The sixth and eighth biennials were not included in these calculations because there was no way to standardise this in comparison to the other biennial sources.

Studio ceramics in the European Tradition

The global turn of contemporary art history and the expansion of the field of Islamic art is mirrored by a similar broadening of the scope of craft histories, and of ceramics in particular. Whether sculptures or functional pots, the modern ceramic object has transitioned from being an everyday item to a mediator of artistic experiences. The study of ceramics as an independent area of art history followed pots out of domestic settings into ‘white cube spaces’ and placed contemporary ceramics onto the spectrum of conceptual art.⁴¹ The trajectory of studio ceramics intersects the development of contemporary art in many places, but also diverges along a parallel path, with its own narratives, aesthetic standards, methods of evaluation, and texts. This history may not be familiar to scholars of either contemporary art or Islamic art histories, but is nevertheless useful to understanding the relevance, logic, and social structures which emerge in the Iranian ceramics biennials. The story of contemporary potters in Iran is indisputably a part of the wider narrative of modern studio ceramics. There are two particularly applicable themes in ceramics scholarship. The first is a recognition of the role that the aesthetics of display and exhibition spaces have in shaping perceptions of functional objects. The museum is a pivotal metaphor for artistic production and putting ceramics into a museological construct (especially via catalogues and other ephemeral documentation) turns a tactile art form into an optical experience.⁴² The contemporary pottery embodied by the biennial exhibitions belongs to the world of the museum, not the bazaar. The second theme is a persistent effort to address the relationship of contemporary makers and their medium-specific traditions. The contemporary ceramic artist can, according to Shales, either be committed to the ‘self-referential rupture’ or to being a traditionalist depending on their self-perception in relation to collective tradition. The Iranian ceramics biennials brought together ceramicists who shared a common approach to ceramics traditions. The biennial artists legitimised the importance of historic motifs within their own medium and brought clay back into harmony with its own historical references. They also reclaimed the material as one which had the capacity to engage with

⁴¹ Laura Gray, ‘Museums and the “Interstices of Domestic Life”: Re-articulating Domestic Space in Contemporary Ceramics Practice,’ *Interpreting Ceramics*, no. 13 (2011)
<http://www.interpretingceramics.com/issue013/articles/03.htm>

⁴² Laura Breen, *Ceramics and the Museum* (London New York Oxford: Bloomsbury visual arts, 2019).

other cultural contexts and contemporary subject matter, as defined by the artist's own unique point of view.

The iconic aesthetic of the early twentieth century studio pottery movement—wheel-thrown pots decorated with asymmetrical Asian-inspired glazes fired in a reduction kiln—became a visible element of contemporary style throughout regions of British cultural influence.⁴³ It grew out of the dialogue between the *wabi-sabi* acceptance of transience and imperfection of Japanese pottery as represented by Soetsu Yanagi, the formalism of the European artistic avant-garde, and the arts & crafts morality of Bernard Leach.⁴⁴ (fig. 9) Bernard Leach's 1940 publication *A Potter's Book* was the essential text of the movement. Leach defined a functional aesthetic standard and developed the concept of the 'artist potter'. Leach claimed that the beauty of a functional pot grew out of its 'proper adaptation to use' and the harmonious and judicious relationship of form and decoration to function.⁴⁵ The visual intersection and rhythm of curves and angles—the cut of a foot ring or the position of a spout—offered points of objective consideration and evaluation. The subtle contours and surface decoration Leach championed resulted from highly skilled finishing and firing processes. The studio pottery aesthetic also relied on the serendipitous effects of 'truth to materials'—wood-fired ash glazes, local clay—in synthesis with the disciplined intervention of the hand of potter. Studio potters created non-representational sculptures that prioritised the 'incidental nature' of raw surfaces and the physical traces of making. This concept is part of what distinguished the artist potter from the uninspired 'perfect finish' of the industrially manufactured soup tureen or porcelain figurine and placed it in opposition to the soulless products of the industrial age.⁴⁶ The essential character and subjective clue of the handmade pot as a work of art was the emotional and intellectual activity which occurred around it. 'Technique,' Leach wrote, 'is a means to an end. It is no end in itself.'⁴⁷

Leach and Yanagi romanticised the perceived authenticity of humble anonymous pots, drawing inspiration from 'unpretentious' folk traditions, like those of 'early Persia' which produced examples, Leach wrote, of the world's best pottery.⁴⁸ Yet at the same time, Leach mocked the 'intellectual snobbery' of 'second-rate tea-masters' who have to resort to adding deliberate imperfections to their work in imitation of 'the accidentals of potting'

⁴³ Tanya Harrod, *The Last Sane Man: Michael Cardew: Modern Pots, Colonialism and the Counterculture* (New Haven; London: Published for the Paul Mellon Centre for Studies in British Art by Yale University Press, 2012).

⁴⁴ Soetsu Yanagi, *The Unknown Craftsman: A Japanese Insight into Beauty*, [1st ed (Tokyo, Palo Alto, Calif.): Kodansha International, 1972); Julian F. Stair, 'Critical Writing on English Studio Pottery, 1910-1940' (doctoral dissertation, Royal College of the Arts), 2002. Jeffrey Jones, *Studio Pottery in Britain, 1900-2005* (London: A. & C. Black, 2007).

⁴⁵ Bernard Leach, *A Potter's Book* (London: Faber and Faber, 1945), 19.

⁴⁶ Leach, *Potter's Book*, 25.

⁴⁷ Leach, *Potter's Book*, 24.

⁴⁸ Leach, *Potter's Book*, 4.

because their own sense of aesthetic virtue was underdeveloped.⁴⁹ Leach's artist potter is a thoroughly modern creation, distinguished from the traditions he so admired by the self-conscious cultivation of abstract concepts and artistic identity. Importantly, although Leach would insist that formal schooling was worth less than apprenticeship and a keen eye, the ability of the artist potter to insist on these principles was predicated both on having the education and social status to encounter and pursue these ideals, and on the removal of the essential function of the potter in producing necessary objects for the community as a result of modern factory production. In the first decades of the 20th century, Roger Fry viewed historic ceramics through the same lens as contemporary art: 'it is irrelevant for us to know,' Fry wrote, 'whether the bowl was made several hundred years ago in China or in New York yesterday. Such, then is the nature of aesthetic vision, the vision with which we contemplate works of art.'⁵⁰ The collapsing of social and historical details into an 'artistic vision' characterised the fine art department of the University of Tehran under André Godard (1881–1965), and it would underpin developments in post-revolutionary Iranian ceramics as well. The studio pottery emphasis on individual artistic agency and clay as a medium of fine art was fundamental to the growth of contemporary ceramics. Ezra Shales describes the modernist potter as one who 'learned to center clay on the wheel and to transcend form through repetition and variation on a theme, but also to work alone, without the past.'⁵¹ From this perspective, all of the visual history of ceramics is available for use as inspiration, but the academisation of the craft draws a boundary around that history, with the maker as an observer on the outside of tradition.

The history of ceramics also has its own medium-specific concepts of postmodernism. Garth Clark characterised postmodernism as a creative burst of energy which allowed ceramics to finally escape an unconsummated, antagonistic, and demoralising relationship between ceramics and modern art movements.⁵² Mark Del Vecchio identified postmodernism not as a period with precise chronological boundaries, but as a set of specific and identifiable themes and styles. These include a rejection of minimalism in favour of pattern, the use of organic abstraction, a return to figurative sculpture, an interest in image and narrative, and—citing Omar Khayyam (1048-1131)—what Del Vecchio calls the reworking of the 'serial aesthetic'.⁵³ Del Vecchio's work is not however, a critical history, but a visual dictionary of contemporary works. Shales identifies ceramics postmodernism as

⁴⁹ Leach, *Potter's Book*, 24.

⁵⁰ Qtd. in Alexandra Gerstein and Courtauld Institute Galleries, eds., *Beyond Bloomsbury: Designs of the Omega Workshops 1913-19* (London: Courtauld Gallery in association with Fontanka, 2009).

⁵¹ Ezra Shales 'The Museum As Medium Specific Muse' in Jorunn Veiteberg, ed, *Ting Tang Trash: Upcycling in Contemporary Ceramics* (Bergen, Norway, Bergen Academy of the Arts, 2011), 62.

⁵² Garth Clark, Introduction in *Postmodern Ceramics* (New York, N.Y: Thames & Hudson, 2001), 8.

⁵³ Mark Del Vecchio, *Postmodern Ceramics* (New York, N.Y: Thames & Hudson, 2001), 70.

a product of art-school training resulting in abandonment of the ‘wheel as well as other artistic conventions’ but also an overriding emphasis on the self and individual experience.

Contemporary Ceramics as a Social Construct

Oliver Watson identified three approaches that have been historically taken in writing about the specialist field of Iranian ceramics: as art, as archaeology, and as objects for collection.⁵⁴ In order to understand this subject in a living, dynamic state, I would add another: as *discursive social construction*. As outlined by Charles Bazerman, the communal construction of language through discourse is an integral part of complex social activities.⁵⁵ Language is the medium of cooperative endeavours, emerging from a dialectical negotiation which occurs as a natural part of the communal validation of knowledge. The concept of contemporary ceramics around which the biennial exhibitions were organised, for example, is framed by special language developed and used in conjunction with activities which reinforce opportunities for dialogue. The aesthetic and stylistic manifestations of contemporary ceramics in Iran are underwritten by narratives of social experience. This has been the approach taken by art historian Hamid Keshmirshekan, who sees contemporary Iranian art as ‘inventing a new politics of identity for the twenty-first century’, one which ‘echoes the complexity and multiplicity of Iranian society.’⁵⁶ Although he does not do so explicitly, I include ceramics within that definition. In light of current conversations surrounding the development of an inclusive global art history, the effect of political and social circumstances on the production and conception of clay as an artistic medium must be considered as a step towards bringing Iranian ceramics practitioners back into the critical discourse of global art history, a place from which they were exiled for large parts of the twentieth century.⁵⁷

The sociological associations of Iranian ceramics have been studied extensively by Atefeh Fazel, who was herself a participant in the biennials (Appendix B 9.56, 10.124, *fig. 10, 11*).⁵⁸ Her research, primarily focused on the city of Tabriz, explores public attitudes towards handmade ceramics through interviews conducted over several years with different

⁵⁴ Oliver Watson, *Ceramics from Islamic Lands* (London: Thames & Hudson, 2004) 11-12. The significance of collectors in the development of Islamic ceramic history is also shared by the historiography of studio ceramics.

⁵⁵ Charles Bazerman, ‘Discourse Analysis and Social Construction’, *Annual Review of Applied Linguistics* 11 (March 1990): 77–83, DOI:10.1017/S0267190500001963.

⁵⁶ Keshmirshekan, *Contemporary Iranian Art*, 17.

⁵⁷ For extended conversation regarding the role of art history in a globalized world, particularly regarding the shape of ‘western’ or ‘normal’ art history and its utility in developing the narratives of ‘non-western’ art see James Elkins, ed., *Is Art History Global?*, *Art Seminar*, v. 3 (New York ; London: Routledge, 2007) and Anthony Gardner, ‘Doing Art History in the “New Normal,”’ (lecture, *Art History, Postcolonialism, and the Global Turn*, October 09, 2020).

⁵⁸ Fazel, Atefeh. ‘Consumption Of Pottery Products in Relation to an Islamic-Iranian Lifestyle (Case Study in Tabriz)’, PhD dissertation, Tabriz Islamic Art University, 2019.

classes, ages, and ethnicities, from museum officials to hairdressers. Fazel captures the range of associations and motivations amongst Iranian citizens towards the ceramics in their lives and their reasons for purchasing them, or not. Fazel leans heavily on Pierre Bourdieu's structural distinctions of artistic consumption to deconstruct Iranian social attitudes towards contemporary ceramics.⁵⁹ She categorises the aesthetic and intellectual responses of these groups and demonstrates that ceramics have significant social capital as objects and function differently depending on an individual's outlook and background. While local and rural production of traditional forms remains an affordable way to purchase pottery, for some consumers such work is of questionable quality and carries undesirable associations with an unrefined way of life.⁶⁰ Fazel points out that those with the wealth to purchase or commission hand-made ceramics, especially in a fine arts context, often prefer other materials (particularly copper and silver), while those who are motivated to buy exclusively local, handmade items, often lack the disposable income to afford them. Especially among the educated younger generation and those with an artistic background, purchasing (and displaying) handmade pots is an important part of preserving their Iranian-Islamic identity. This fits Igor Kopytoff's description of 'a moral economy that stands behind the objective economy of visible transactions.'⁶¹ The people of Tabriz have strong emotional connections to clay and identify it as an important part of Iranian society. They connect to handmade ceramics in personal and highly symbolic ways: the nostalgia of remembering a grandmother making yogurt in a clay pot, setting out traditional ceramic dishes as part of the *haft sin* table during the Noruz holidays, or making clay figures from garden soil as children.⁶²

While traditional art histories have focused on interpretation of specific art objects, Howard Becker describes a process of sociological investigation for the systems surrounding and facilitating art as a cooperative activity with socially constructed conventions. Artworks are not created without the communal social activity which supports them. This methodological framework offers insight into how ceramics function within society but also helps to identify the society that forms around ceramics. Extending my art historical study to the 'art world' of the biennials provided a critical perspective on how these art events were created and the 'philosophical justification which identifies what is being made as art, as good art, and explains how art does something that needs to be done for people and

⁵⁹ Pierre Bourdieu, *Distinction: A Social Critique of the Judgement of Taste*, Routledge Classics (London: Routledge, 2010).

⁶⁰ Fazel, 'Consumption of Pottery,' 106.

Firouzeh Ebrahimi (contemporary biennial potter) in discussion with the author, July 2018.

⁶¹ Igor Kopytoff, 'The Cultural Biography of Things,' in *The Social Life of Things: Commodities in Cultural Perspective*, ed. Arjun Appadurai (Cambridge: Cambridge University Press, 1986), 64 – 92.

⁶² Fazel, 'Consumption of Pottery,' 112-123.

society.’⁶³ Or as Horkheimer and Adorno put it, I have applied the methods of the sociologist for aesthetic critique ‘to decipher art as the medium in which the unconscious historiography of society is recorded.’⁶⁴ The boundaries of contemporary ceramics as defined by the biennials were socially navigated and in flux over the course of their existence. Hans van Maanen demonstrated ways in which these social connections can be studied and mapped.⁶⁵ This provided an organisational structure for understanding the biennials, through the production, distribution, reception, and contextualisation of the event by both organisers, participants, and audience. Vera Zolberg points out that the sociological study of art opens space for a broader range of subjects, forms, and content because it searches for a definition of art as constructed by the group under observation rather than being pre-determined by the observer.⁶⁶ The sociological study of art also sees artworks as proxies for societal processes and conditions, which extends to documenting the institutions and systems which support training, distribution, and appreciation of ceramics as a contemporary artform.⁶⁷

My Research Process

As art history has expanded and recontextualized to fill new theoretical spaces, methods of research, analysis, and presentation have also had to adapt as well.⁶⁸ While there is certainly still an important role for formal visual and textual analysis, institutional history, and artist biography, the present study also relies on sources and structures somewhat outside of the usual art historical frameworks, especially first-person interviews and digital ephemera. This is a new area of research, in both chronology and theory, with a scarcity of documentation even in Iran. There are no archives to visit, no exhaustive collections to catalogue, nor an established historiography with which to compare my interpretations. As a result, my study has much in common with sociological fieldwork, relying on many hours of personal observation, participation, and documentation gathered through interviews with academics, collectors, and makers as well as visits to museums, studios, workshops, institutions, galleries, and private collections.

⁶³ Howard Becker, *Art Worlds*, 25th anniversary ed. updated and expanded (Berkeley, Calif.): University of California Press, 2008), 4.

⁶⁴ Max Horkheimer, Theodor W. Adorno, and Gunzelin Schmid Noerr, *Dialectic of Enlightenment: Philosophical Fragments, Cultural Memory in the Present* (Stanford, Calif: Stanford University Press, 2002), 101.

⁶⁵ Hans van Maanen, *How to Study Art Worlds: On the Societal Functioning of Aesthetic Values* (Amsterdam: Amsterdam University Press, 2009), 242.

⁶⁶ Vera Zolberg, *Constructing a Sociology of the Arts*, Contemporary Sociology (Cambridge; New York: Cambridge University Press, 1990), 8.

⁶⁷ Becker, *Art Worlds*, 5.

⁶⁸ Charles Salas, ‘The Essential Myth?’ in *The Life & the Work: Art and Biography*, ed. Charles Salas (Los Angeles: Getty Research Institute, 2007) 1-27.

I first encountered Iranian ceramics as a young student enrolled in pottery courses. In that role I had also observed the contemporary manifestations of many other global ceramics traditions, and so when I searched for information on current practice from the middle east its absence in print was especially conspicuous. These days the internet would have provided a more ready answer in the form of tourist photo blogs from workshops in the town of Lalejin, but my working hypothesis was then that some form of ceramics culture must have continued, even if it occurred outside of the notice of European academics.⁶⁹ However I had no idea what form it had taken. The scope of the research started very broadly and unfolded along inter-personal networks. I began learning Farsi and travelled to Tehran in the spring and summer of 2017 with additional periods of extended research the following year.

I first approached Iranian institutions of art and culture, beginning with the Museum of Contemporary Art and the Glass and Ceramics Museum in Tehran, trying to establish what information was available. I followed many avenues of inquiry, speaking with institutional representatives, artists, teachers, industry workers, and theorists. In each case, I asked one primary question: *How would they define contemporary ceramics in Iran?* Unsurprisingly, opinions varied greatly. Our conversations ranged widely, discussing artists now living and those in earlier generations, the economy, materials and techniques, the history of ceramics, current trends, and how they and the people around them interact with ceramics. These interviews were often informal but documented through notes and often by subsequent communication via social media. (A list of these interviews is provided in Appendix G) Finally, after each encounter, I asked for advice on where to turn next. Who should I talk to? Which places to visit? What sources to follow up with? This approach led to many unexpected connections and was occasionally unwieldy. At times there was an overwhelming abundance of material, and yet I also found significant gaps and inconsistencies in what I wanted to uncover. Often sources disagreed as to the dates of important events, governmental bodies went through a continual process of consolidation and renaming, and the translation of individual names and technical ceramics terms in use varied greatly. Online sources had to be located using Farsi text and many of the webpages which provided useful biographical information for the artists were unstable and short-lived, remaining only in my saved transcriptions. These are, of course, epistemological difficulties inherent to interviewing living subjects whose perception and interpretations of events change over time, particularly in an inter-cultural setting and often through translation. It

⁶⁹ The town of Lalejin in Hamadan province has become a popular feature of tourist blogs and news posts, especially after the town was recognized by the World Crafts Council and UNESCO. See for example 'Iran's Lalejin; The Pottery Capital Of The World', 24 June 2018, accessed 25 January, 2019 <https://ifpnews.com/irans-lalejin-the-pottery-capital-of-the-world/> and 'Lalejin, City of Pottery', IRAN Travel Experience, 26 August 2018, accessed 11 April 2022 <https://irantravelx.com/lalejin-city-of-pottery/>.

became necessary to continually revisit earlier ideas and materials in the light of new information, seeking out patterns within the varying chronologies and overlapping themes in order to reconcile these many points of view and the known artistic works. I have, as much as possible, sought feedback about accuracy and representation at each stage.

The present text brings together three fields of study, contemporary art, Islamic art, and studio ceramics, to establish a new and cohesive narrative for an underrepresented aspect of global art history. My first chapter establishes a brief outline of events influencing the eventual development of the biennials, including the effects of the industrialisation of Iran's pottery manufacture, the introduction of academic arts institutions, the efforts of the Pahlavi government to support pottery as handicrafts, and the experiments of modern artists in clay.

The second chapter covers the first five biennials and the evidence for the integration of ceramics into the arts agenda of the Islamic Republic, the characteristics which emerged to distinguish contemporary pottery from other types of ceramics, and the evolving relationship between utilitarian form and abstract sculpture.

Chapter three outlines the growth and evolution which occurred between the seventh and tenth biennials as the result of less restrictive arts policies, digital technologies, and growth in university ceramics programmes. Finally, the concluding chapter investigates the period of time from the tenth biennial to the present day, when the foundation established for contemporary ceramics by the biennials grew beyond the boundaries of those exhibitions to be an independent and established part of artistic practice. In their entirety, these chapters support my main premises that the biennial exhibitions should be included in the scope of existing art histories and that they offer a unique case study of contemporary ceramics.

Chapter One: From Ancient Splendour to Modern Symbol: Definitions of Ceramics Before the Introduction of ‘Contemporary Pottery’

This chapter will describe some of the social, economic, and political conditions which affected the production of ceramics in the twentieth century because this establishes a baseline of industry and art against which to compare the objects of the biennials. The first section of this chapter will briefly touch on the changes which were set in motion during the reign of Naser al-Din Shah (r. 1848-1896), chiefly the industrialisation and importation of foreign ceramics which undermined local workshops and the introduction by the Qajar state of European models of education and art which prioritised painting and other artforms over ceramics. These social conditions shifted public opinion of ceramic art.¹ Ceramics produced primarily for their aesthetic value became increasingly distinct from the ceramics industry which provided the objects of daily domestic use. The output of factory production began to supplant the need for community-based production in urban areas, and a fashion for European styles led to the loss of court patronage for workshops producing luxury pottery. Although utilitarian objects continued to be made by hand, especially in rural areas, they lost ground as a national artform.

However, this situation is only part of the story. The rise of romantic and political nationalism in Iran around the turn of the century also went hand-in-hand with a growing sense of the symbolic value of Iran’s cultural heritage.² Intellectuals and government officials began to recognise the need to define and preserve their unique cultural heritage, fashioning some of the laws and organisations with which to do so on European models.³ Institutional change was driven by Iranians who had first-hand experience of the museums and educational institutions of Europe and by foreigners who were appointed to hold positions of authority within many of Iran’s cultural, educational, and artistic institutions.⁴ During the twentieth century, the European dismissal of ceramics from the academic

¹ See Szántó, Iván. 'Faded Lustre: Ceramic Art in the Qajar Period' in Béla Kelényi and Iván Szántó, eds., *Artisans at the Crossroads: Persian Arts of the Qajar Period (1796-1925)* (Budapest: Ferenc Hopp Museum of Eastern Asiatic Arts, 2010), 86-96 and David J. Roxburgh et al., eds., *Technologies of the Image: Art in 19th-Century Iran* (Cambridge, Mass: Harvard Art Museums, 2017).

² Talinn Grigor, 'Cultivat(Ing) Modernities: The Society for National Heritage, Political Propaganda, and Public Architecture in Twentieth-Century Iran,' (PhD dissertation, Massachusetts Institute of Technology, 2005).

³ Mehdi Hodjat, 'Cultural Heritage in Iran: Policies for An Islamic Country,' (PhD dissertation, University of York, 1995).

⁴ Wijdan Ali, *Modern Islamic Art: Development and Continuity*. (Gainesville, Florida: University of Florida Press, 1997) 137-138; Grigor, 'Cultivat(Ing) Modernities', 20.

hierarchy of fine art affected Iranian ceramics as well.⁵ Ceramics, as an important national artform were not rejected, but neither were they included in the emerging novel definition of the fine arts. Prior to the Islamic revolution of 1979, two definitions—ceramics as handicraft industry and ceramics as traditional art—were the focus of both practical production and intellectual discourses surrounding clay.

There are two ways in which ceramics returned to national prominence during the Pahlavi era (1925-1979) and one way in which it failed to do so. Ceramics produced under the category of traditional arts were heritage based. The traditional arts developed as a professional industry that was separate from manufacturing because of the importance of ceramics as objects of cultural and national significance. Modern artisan production valued the ability to incorporate inherited traditions as a generalised and comprehensive vocabulary of design. Programs for training and disseminating ceramics emphasised updating and modernising historic techniques without deviating from an overall identifiably Iranian aesthetic and historic idiom. The restoration of the Hotel Abbasi in Isfahan in the 1960s provided a perfect showcase for ceramic tiles and their application as a decorative art in the most literal sense. Handicrafts, the second modern category in which ceramics materialised had significant crossovers with the traditional arts but was much more informal. Handicraft was a flexible term, which encompassed a range of a related clay-based activities, from community arts programs to the part-time production of pots as supplementary income. The extensive exhibition and its accompanying publication *Survey of Persian Handicraft: A Pictorial Introduction to the Contemporary Folk Arts and Art Crafts of Modern Iran* introduces both strands, handicraft and traditional arts, as contemporary ceramics in 1977.⁶ This characterisation was reinforced by other similar exhibitions and the display of ceramics in Pahlavi museums.

Additionally, a third model began to emerge as the avant-garde modernism of the twentieth century came into Iran's new system of higher education. Initially, this occurred through the presence of resident foreigners as cultural and artistic advisors, but developments were increasingly led by large numbers of Iranians who had been educated abroad returning to work in higher education and civil administration. Such groups viewed ceramics as a source of academic interest and artistic inspiration. The main actors of Iran's mid-century modern art scene were keenly interested in their own artistic heritage and some of them used clay in surprising ways. This was the moment which introduced modernism to the purview of contemporary ceramics. The freedom with which contemporary artists now

⁵ Elissa Auther, 'The Decorative, Abstraction, and the Hierarchy of Art and Craft in the Art Criticism of Clement Greenberg', *Oxford Art Journal* 27, no. 3 (2004): 339–64.

⁶ Sumi Gluck, Jay Gluck, and Carl Penton eds., *A Survey Of Persian Handicraft: A Pictorial Introduction to the Contemporary Folk Arts and Art Crafts of Modern Iran* (Tehran, New York, London, Ashiya, Japan: The Bank Melli Iran, 1977)

approach ceramics can be largely attributed to the subsequent integration of ceramics into the fine arts universities where it came into contact with modern art. A key idea that emerged in the institutional context was that the agency and autonomy of the individual is key to the experimentation required to develop as a craftsperson.⁷ By looking at Iranian traditional arts through this lens, graduates of the university system began to participate in a global narrative reconciling ceramics to modern art. The functional vessel form was relegated to industry, traditional art, or handicraft, while the decorative schema of history was incorporated into the styles of modern art preferred by the cultural elite.

Ceramics in Iran's First Modern State: The Decline of Handmade Ceramics

In the first years of Naser al-Din Shah's reign, prime minister Amir Kabir founded the Dar al-Funun polytechnic institute in Tehran with the initial aim of training upper-class young men as officers and civil servants but which ultimately expanded access to formal education much more widely.⁸ Graduates of the Dar al-Funun were among the leading progressive intellectuals of the time and influenced the political, and cultural development of Iran's reform movements.⁹ The Dar al-Funun's arts curriculum was intentionally modelled on that of European academies and introduced a formal style of painting which was extensively patronized by the Qajar court.¹⁰ However, artists trained at the Dar al-Funun also played a role in bringing commercially successful crafts into contact with contemporary ideas regarding artistic production.¹¹ As Leonard Helfgott observed, 'European tastes influenced well-placed Iranians [...who] began to look at Iranian arts and crafts through European eyes, essentially grafting European tastes onto their own aesthetic sensibilities.'¹² In the early nineteenth century, the British pottery firm Wedgwood furnished Qajar ruler Fath Ali Shah with formal tableware, sparking off a fashion for new styles of European porcelain among the upper classes. (*fig. 12*) Although such wares had previously trickled into Iran through European merchants and diplomats, from the 1880s onwards, as long-distance modes of communication and transport improved, mass-produced imports became widely affordable,

⁷ Wijdan Ali, *Modern Islamic Art: Development and Continuity* (Gainesville: University Press of Florida, 1997), 70.

⁸ Adamiyat Fereydun, *Amir Kabir and Iran*, 4th ed. (Tehran, Kharazmi Publishing 1975), 28 & 89.

⁹ Fereydun, *Amir Kabir*, 353-360. John Gurney and Negin Nabavi, 'Dār al-Fonūn' *Encyclopædia Iranica*, November 14, 2011, Vol. VI, Fasc. 6, 662-668; available online at <https://iranicaonline.org/articles/dar-al-fonun-lit>.

¹⁰ Maryam Ekhtiar, 'Nasir Al-Din Shah and the Dar al-Funun: The Evolution of an Institution', *Iranian Studies* 34, no. 1, Qajar Art and Society (2001): 159-60..

¹¹ Gurney and Nabavi, 'Dār al-Fonūn', *Encyclopædia Iranica*.

¹² Leonard Helfgott, 'Carpet Collecting in Iran, 1873-1883: Robert Murdoch Smith and the Formation of the Modern Persian Carpet Industry', *Muqarnas* 7 (1990): 171-81.

which severely impacted small-scale producers.¹³ European decorative vases and plates, tea services, and coordinated serving sets all became common items in wealthy households.¹⁴ There was even enough demand to persuade manufacturers to mass-produce designs specifically intended for the Iranian market.¹⁵ By 1908, L. J. Olmer, later a professor of physics and chemistry at the Imperial Polytechnic College of Tehran, observed that ‘If one asks for bowls, cups at the Tehran bazaar, and one insists upon Persian faience, you are offered articles on the back of which has been written: Hadji Ali Akbar, Tehran, in Persian characters, but these vases are made in England.’¹⁶

In response, Amir Kabir introduced economic policies intended to address the growing imbalance of the porcelain trade and control the rate at which foreign ceramics entered the country.¹⁷ The Shah also commissioned translations of French technical treatises concerning the production of porcelain and established one of the first china factories in Iran.¹⁸ The growing fashion for British and Russian dinner services amongst the upper classes had depressed their patronage of local workshops.¹⁹ According to Floor and Jaap, in 1910 as much as thirty percent of the urban Iranian labour force was still employed in producing rugs, metalwork, and other crafts, however only a portion of those goods would have been ceramics, and fewer still producers of high-end ceramics.²⁰ Domestic pottery workshops were brought into competition with factories both at home and abroad. Yet scaling up manufacture of decorative vessels and tableware opened a conceptual space for handmade ceramics to grow beyond their inherited social and practical boundaries. And just as it did in many parts of the industrializing world, the manufactured object—representative of both national progress and capitalist imperialism—grew apart from the authenticity and cultural associations that came to be invested in the handmade pot in the twentieth century.²¹

Urban potters began producing decorative and historicist ‘art pottery’ vessels and tiles that incorporated a hybrid style of European design and Iranian cultural traditions.²² The best-known of these was Ali Mohammad Isfahani whose 1888 treatise *On the manufacture of Modern Kashi Earthenware Tiles and Vases in Imitation of the Ancient*

¹³ Willem Floor and Jaap Otte, ‘European Ceramics in Iran in the 19th and Early 20th Centuries’, *American Ceramic Circle Journal*, no. 20 (2019): 126.

¹⁴ Vernoit, *Occidentalism*, 172-185.

¹⁵ Vernoit, *Occidentalism*, 156.

¹⁶ L.J. Olmer, *L’Industrie Persane*, vol. 16, Nouvelles Archives Des Missions Scientifiques et Littéraire (Du Ministère De L’Instruction Publique Et des Beaux-Arts, 1906), 54.

¹⁷ Fereydoun, *Amir Kabir*, 402-416.

¹⁸ Mehran Matin and Moujan Matin, ‘A Preliminary Study of a Nineteenth-Century Persian Manuscript on Porcelain Manufacture in the Sipahsalar Library, Tehran,’ *Muqarnas*, Vol. 35, no. 1 (2018), 239-299.

¹⁹ Floor, ‘European Ceramics’, 124-5.

²⁰ Willem Floor, *Industrialization in Iran 1900-1941*, Occasional Paper 23 (Durham: University of Durham Centre for Middle Eastern and Islamic Studies, 1984), 4-5.

²¹ For the origins of the ideological framework within the studio pottery movement, see Tanya Harrod, ‘Studio Pottery’ in Andrew Livingstone and Kevin Petrie, eds. *The Ceramics Reader*. (London: Bloomsbury, 2017) 128-136.

²² Watson, ‘Hilariously Bad,’ 340-342.

introduced him to European audiences as ‘a celebrity’, an honorific giving some indication of the interest European designers had in historic Iranian design.²³ Ali Mohammad Isfahani’s ‘highly artistic’ work—original designs produced in imitation of historic styles—was exhibited at the South Kensington Museum in London in 1876, along with other examples of ‘modern manufacture.’²⁴ (*fig. 13*) Citing the considerable sums of money spent sponsoring Iranian national pavilions and displays of ceramics at international exhibitions, Stephen Vernoit drew a connection between Iranian art pottery and a desire on the part of the Qajar elite to participate in transcultural modernity and to be seen doing so.²⁵

Qajar tilework was also an important public artform whose aesthetic and technical innovations represent a key contribution to the development of a wider modern design repertoire.²⁶ In the late 1800s, the fashion for decorative architectural tile in Tehran concentrated opportunities for potters in the rapidly growing new capital where they produced colourful underglaze tiles that introduced painterly European-style romantic landscapes, architectural scenes, portraiture, and even botanical illustration to the ceramic lexicon.²⁷ (*fig. 14*) Margaret Graves sees in Qajar art ‘themes of continuity and revivalism’ which can provide a ‘point of conceptual intersection between Qajar art and Iranian modernism’ as the eclectic borrowings of the contemporary globalised world echo the hybridity of the Qajar period.²⁸ The mix of styles which characterised much of nineteenth century art has now itself become so frequently emulated that it is a commonly used and easily recognisable element of contemporary postmodern pastiche. (For example, *fig. 15-18*, Appendix B 11.91-93)

Towards the end of the century, Qajar rulers and officials were forced to navigate the demands of both European imperial powers and calls for reform from within their own state, eventually leading to a struggle that ultimately resulted in the 1906 Constitutional

²³ Ali Mohamed, ‘On The Manufacture Of Modern Kashi Earthenware Tiles And Vases In Imitation Of The Ancient’, in *Leadless Decorative Tiles, Faience, and Mosaic*, by William James Furnival, trans. John Farques (Staffordshire: Stone, 1904), 215–23. It was Rupert Murdoch Smith who persuaded Ali Muhammad Isfahani to write a text explaining his materials and craft techniques, as indicated by its full title, *On the manufacture of Modern Kashi Earthenware Tiles and Vases. Written at the request of Major-General Sir R. Murdoch Smith KCMG*. See Jennifer Scarce, ‘Major-General Sir Robert Murdoch Smith KCMG and Anglo-Iranian Relations in Art and Culture’, in *Anglo-Iranian Relations Since 1800*, ed. Vanessa Martin (London and New York: Routledge, 2005), 31.

²⁴ Rupert Murdoch-Smith report to the South Kensington Museum No. 60, 1884 qtd in Jennifer Scarce, ‘Ali Mohamad Isfahani, Tilemaker of Tehran’, *Oriental Art*, New Series, 22, no. 3 (1976): 278–88.

²⁵ Vernoit, *Occidentalism*, 241.

²⁶ Jennifer Scarce, ‘Function and Decoration in Qajar Tilework’, in *Islam in the Balkans, Persian Art and Culture of the 18th and 19th Centuries*, ed. Jennifer Scarce (Edinburgh: Her Majesty’s Stationery Office, 1978), 75–86.

²⁷ Mohammad Reza Riazi, *Qajar Tile Work* (Tehran: Yassavoli Publications, 2016).

²⁸ Margaret Graves, ‘Feeling Uncomfortable in the Nineteenth Century’, *Journal of Art Historiography* 6 (2012), 14.

Revolution.²⁹ In the following years, imported ceramics, and ceramics made in imitation of foreign goods, came to be seen as ‘decadent, ill-formed, inauthentic’, emblematic of larger threats to sovereignty and independence facilitated by a corrupt Qajar decline.³⁰ And despite parliamentary legislation establishing new governmental structures to manage the ceramics industry and the efforts of reform-minded clerics and merchants to establish associations dedicated to promoting the purchase of local products, political and economic instability in the years following the constitutional revolution meant less demand for existing labourers.³¹ In one case, only six tile makers could be found in Isfahan by 1920.³² Yet from the perspective of actual production, the first two decades of the twentieth century were relatively uneventful. Most of Iran’s utilitarian production still took place in small-scale localised workshops.³³ And notwithstanding some disruption by the First World War, imported manufactured dinnerware continued to saturate Iranian markets until the 1930s.³⁴

At the same time, in 1911, Kamal al-Molk (b. Mohammad Ghaffari, 1848-1940), a former court painter and one of the Dar al-Funun’s most famous graduates, founded the Academy of Fine Arts in Tehran.³⁵ While the academy’s curriculum focused primarily on easel painting, it also included workshops dedicated to reviving traditional arts such as carpet weaving, woodworking, and mosaic tile design (although notably, not vessel production).³⁶ The Academy brought crafts skills training to a new demographic—the urban elite—within a formalised educational program, transforming the cooperative labour of Iran’s historic ceramics guild structure.³⁷ Although the cumulative effect of these changes was initially

²⁹ Ervand Abrahamian, *Iran between Two Revolutions*, Princeton Studies on the Near East (Princeton, NJ: Princeton Univ. Press, 1983), 57; and Abbas Amanat, *Pivot of the Universe: Nasir al-Din Shah Qajar and the Iranian Monarchy*, (London; New York: I.B. Tauris, 2008), 430.

³⁰ Grigor, ‘Cultivat(Ing) Modernities’, 21.

³¹ Article 18 of the 1906 Constitution includes ‘The acquisition and study of all sciences, arts and crafts is free. Article 19 states the foundation of schools at the expense of the government and the nation, and compulsory instruction, must be regulated by the Ministry of Sciences and Arts.’ ‘Iran’s 1906 Constitution’, Foundation for Iranian Studies, accessed 9 April 2022 <https://fis-iran.org/en/resources/legaldoc/iranconstitution>.

³² Habib Borjian, ‘Isfahan Crafts’ *Encyclopædia Iranica*, April 5, 2012, Vol. XIV, Fasc. 1, 48-55; available online at <http://www.iranicaonline.org/articles/isfahan-xiii-crafts>.

³³ Floor, *Industrialization*, 3.

³⁴ Floor and Jaap, ‘European Ceramics,’ 138-9.

³⁵ Layla Diba, ‘The Formation of Modern Iranian Art: From Kamal-Al-Molk to Zenderoudi’, in *Iran Modern*, eds. Fereshteh Daftari and Layla S. Diba (New York, NY Asia Society Museum in association with Yale University Press, New Haven, 2013), 47.

³⁶ Atefeh Fazl, ‘Social Developments in The Field of Pottery and Ceramics With The Arrival of The Modern State of Iran’ (unpublished manuscript, 2017), 16.

³⁷ Most settled urban potters were members of a loosely organised guild system which was documented by Mirza Hussein Khan, an employee of the Isfahan Telegraph Office. Beginning in 1877, Hussein kept an account of the trades associated with construction and building in his city, including stone masons, bricklayers, plasterers, and potters (who also produced other useful clay items such as roof tiles and drainpipes). Hussein described tile and vessel makers operating together under the social, religious, and even political influence of the potter and brickmakers’ guild. Atefeh Fazl, ‘Social Developments in The Field of Pottery and Ceramics With The Arrival of The Modern State of Iran’ (unpublished manuscript, 2017), 2. See also Thomas Philipp, ‘Isfahan 1881-1891: A Close-up View of Guilds and Production’, *Iranian Studies* 17, no. 4 (1984). Until the introduction of state economic and political reforms in the mid-twentieth century, the craft guilds were important in administering the economic affairs of their members, especially regarding

small, they represent an important moment of transition that would take place throughout the twentieth century as makers and institutions shaped the character of Iranian ceramics from daily requirement to national symbol. Once placed within an intellectual framework based on European pedagogical prototypes of fine arts and cultural heritage, Iran's pottery traditions began to transcend political and social boundaries while at the same time being called upon to help define them.

Nationalism and Industrialisation in the Early Pahlavi Years

As contemporary artistic patrons, the Qajar Shahs sought to consolidate their empire and legitimise their rule by commissioning works of art which emphasised their connections with the past.³⁸ The visual language of the Qajar bureaucracy intentionally positioned the modern Iranian state as inheritors of an ancient kingship.³⁹ Under the subsequent leadership of the subsequent Pahlavi rulers, plans to centralise and modernise the Iranian state continued to leverage culture as a politically unifying force. Under Reza Pahlavi (r. 1925-1941) and his son Mohammad Reza Pahlavi (r. 1941 to 1979) this conceptual premise—that pre-Islamic societies established the distinctive foundations of the country's progressive identity—became a key influence on governmental policy and artistic output.⁴⁰ In the twentieth century, preservation of ceramics increasingly hinged upon their relevance to Iran's expanding middle classes and their modernising attitudes towards artistic heritage. Ceramics would be reformulated, promoted, and exported as one of the defining products of their modern nation. Within just a few generations, the production, ownership, and appreciation of handcrafted goods became essential to an ideal cultural life, and ceramics a class of objects whose intangible value reflected a proud national character.

In the early 1920s, educated and influential Iranians took part in activities designed to promote cultural discourse and patrimony, founding the Society for National Heritage to 'cultivate public fascination with Iranian scientific and industrial historic heritage and to

taxes and the distribution of work. While guild participation was a prerequisite to opening a workshop, there were few hereditary and regulatory compulsions to membership. Pottery workshops invariably consisted of extended families who took on apprentices to learn the craft. Specialised workshops supplied everything from raw materials to finished wares to the local bazaars. However, guild members were not themselves merchants. Willem Floor, 'Aṣnāf' *Encyclopædia Iranica*, August 16, 2011, Vol. II, Fasc. 7, 772-778; available online <http://www.iranicaonline.org/articles/asnaf-guilds>. Dhamija claims that those who were seen to be overly competitive and profit-driven were chastised or even removed from membership. Jasleen Dhamija, *Living Traditions of Iran's Crafts* (New Delhi: Vikas Publ. House, 1979), 37.

³⁸ Jennifer Scarce, 'Ancestral Themes in the Art of Qajar Iran, 1785-1925,' *Islamic Art in the 19th Century: Tradition, Innovation, and Eclecticism*, Doris Behrens-Abouseif and Stephen Vernoit, (Leiden: Brill, 2006.), 231-256.

³⁹ Afsaneh Najmabadi, 'The Eclipse of the Fe(Male) Sun' in *Women with Mustaches and Men without Beards: Gender and Sexual Anxieties of Iranian Modernity* (Berkeley: University of California Press, 2005) 63-96.

⁴⁰ Talinn Grigor, *Building Iran: Modernism, Architecture, and National Heritage under the Pahlavi Monarchs*, (New York: Periscope, 2009).

attempt to protect the fine arts and handicrafts and to preserve their old style and method.⁴¹ Arthur Upham Pope, then curator of Islamic art at the Art Institute of Chicago, was invited by the Society in April 1925 to speak to a Tehran audience which included Reza Pahlavi and other prominent government officials.⁴² In his lecture ‘The Art of Iran in the Past and the Future,’ Pope, in his characteristically hyperbolic style, praised the history and spirit of Persian contributions to world civilisation through the decorative arts and encouraged Iran’s new government to take an active role in perpetuating artistic revival.⁴³ Royal patronage, through which the newly established ruler could directly influence cultural heritage, appealed to Reza Pahlavi. He had the contents of Pope’s speech published and distributed to schools around the country for inclusion in their history curriculum.⁴⁴ And later that same year he became the titular head of the Society for National Heritage.⁴⁵ As Reza Pahlavi set out to strengthen secular reforms and centralize public facilities, he did so in part by capitalizing on Iran’s archaeological inheritance, rescinding a previous Qajar-era treaty that had granted the French an exclusive monopoly on excavated antiquities and consolidating artefacts into the newly built National Museum in Tehran.⁴⁶ And rather than relying on the traditional system of religious and charitable endowments for the preservation of important architectural sites, in the first ten years of Reza Pahlavi’s new regime, the budget of the Ministry of Culture increased six-fold, indicating a desire on the part of state officials to take on a more active role in the administration of cultural institutions.⁴⁷ Ceramics, as one of the most prominent symbols of Iran’s artistic past, became inextricably linked to the promotion of cultural heritage. Archaeological excavations, public arts programs, and craft training centres provided the material basis for constructing this narrative of unbroken creative tradition and provided tangible objects that could be put on display for the world, underwriting Iran’s international reputation as a successful modern state and providing the philosophical justification for its political actions.⁴⁸ The cumulative effect of these actions

⁴¹ Grigor, *Building Iran*, 21. For the citing of Europeans as models as models be emulated in the conservation of relics see Nader Nasiri-Moghaddam, ‘Archaeology and the Iranian National Museum: Qajar and Early Pahlavi Cultural Policies’, in *Cultural Politics under Reza Shah: The Pahlavi State, New Bourgeoisie and the Creation of a Modern Society in Iran*, eds. Bianca Devos and Christoph Werner (London and New York: Routledge, 2017), 121-148.

⁴² Jonathan Bloom, ‘Arthur Upham Pope: His Life and Times,’ in *Arthur Upham Pope and a New Survey of Persian Art*, ed. Yuka Kadoi, (Leiden ; Boston: Brill, 2016), 82-83

⁴³ Pope, Arthur Upham. *The Past And Future Of Persian Art*. Tehran: [University Press]. 1976, 6.

⁴⁴ Mehdi Azizkhani, ‘Interactions and Contradictions of Preservation and Modernization: The case of Isfahan, Iran,’ (Masters Dissertation, The University of Texas at Austin, 2014), 19.

⁴⁵ Hodjat, ‘Cultural heritage’, 176. The Society for National Heritage was subsequently suspended by Reza Shah in 1934. Only after the second world war did the Iranian archaeological mission began conducting independent excavations. Abdi Kamyar, ‘Nationalism, Politics, and the Development of Archaeology in Iran’, *American Journal of Archaeology* 105, no. 1 (2001): 51–76.

⁴⁶ Charles Wilkinson, *Nishapur: Pottery of the Early Islamic Period* (New York: Metropolitan Museum of Art; distributed by New York Graphic Society, Greenwich, Conn, 1973), xxiv.

⁴⁷ Talinn Grigor, ‘Re-Cultivating “Good Taste”’: The Early Pahlavi Modernists and Their Society for National Heritage’, *Iranian Studies* 37, no. 1 (2004), 43.

⁴⁸ Grigor, ‘Cultivating Modernities’, 15.

would eventually revitalise ceramics as a domestic industry and produce an ideological renaissance built on the potential of ceramics to act as an influence on the cultural life of the new nation.

One of the earliest and most important of the Pahlavi-sponsored heritage projects was the extensive restoration of the early seventeenth-century Sheikh Lotfollah mosque in Isfahan, begun in 1926. (*fig. 19*) Arthur Upham Pope, in cooperation with French archaeologist and architect André Godard, advised the project, and it was personally financed by Reza Pahlavi.⁴⁹ The investment in state-funded architectural monuments not only maintained the technical skills necessary to the production of complex tile and mosaic work, but it also brought modern tilemakers into direct contact with historic examples of their craft. Workshops specialising in architectural ceramics had not been subject to the same declining fortunes as vessel-makers, largely because architectural tile continued to be required for the construction of upscale private urban buildings and the upkeep of religious spaces.⁵⁰ Later observers noted that the replication of historic tiles for the renovation of the Sheikh Lotfollah mosque provided the inspiration for a new generation of tile workshops.⁵¹ Notably, when American heiress Doris Duke commissioned 17,000 individual tiles for her Hawaiian home in 1938, they were made in Tehran with designs drawn from the mosque.⁵² The production of these tiles was well documented, the potters shown at work in formal European-style suits, representing an industry capable of undertaking commissions for both foreign and local patrons, ‘stimulating a commercial export trade, preserving a craft tradition, underscoring Iran’s modernization’ and, in Keelan Overton’s analysis, displaying the ‘technical virtuosity and historical fluency of Pahlavi ceramicists.’⁵³ (*fig. 20*)

The Pahlavi state’s support was also extended to academic and vocational programmes specifically designed to revitalise artisan production. In the 1930s, the government (under the authority of the same ministry responsible for fine arts programs) began to centralize and modernise education by closing independent foreign-run schools, opening the University of Tehran and other adult education programs, and establishing the

⁴⁹ Azizkhani, ‘Interactions and Contradictions’, 20.

⁵⁰ Dhamija, *Living Traditions*, 42.

⁵¹ Gluck, *Survey Of Persian Handicraft*, 392-93 and Wulff, *Traditional Crafts*, 118-71.

⁵² Overton, ‘Shangri La’, 78.

⁵³ Overton, ‘Shangri La’, 79-82. Arthur Upham Pope, after photographing the craftspeople of Isfahan in black and white in the twenties and thirties, made a series of colour films after the second world war in collaboration with photographer Stephen H. Nyman, but they mostly focused architecture, weavers, and metal- and woodworkers. Duke was wealthy enough to secure the finest of antiques for her new home, which she called Shangri La. These included an eclectic mix of decorated Minai bowls, eight-century storage jars, and hundreds of tile panels, including a thirteenth-century lustre-glazed mihrab. See also Keelan Overton, ‘Filming, Photographing and Purveying in “The New Iran”: The Legacy of Stephen H. Nyman, ca. 1937–42’, in *Arthur Upham Pope and a New Survey of Persian Art*, ed. by Yuka Kadoi (Leiden; Boston: Brill, 2016), 326-370 and Sheila Blair, ‘Art as Text: The Luster Mihrab in the Doris Duke Foundation for Islamic Art’, in *No Tapping around Philology*, ed. Alireza Korangy and Daniel J. Sheffield (Wiesbaden: Harrassowitz Verlag, 2014), 407-436.

first national tuition-free schools.⁵⁴ These reforms included a number of secondary-school vocational institutes designed to encourage local production of traditional crafts.⁵⁵ These training schools continued the fundamental transformation begun by the Qajar academies; programs with relatively open admission were an important step towards creating a pathway into the field for young men not affiliated with an existing pottery family, and eventually the women who now make up a significant percentage of Iranian ceramicists. The integration of ceramics training into the institutions of higher education set up this trade as something more desirable than simply manual labour.

One educational approach offered training in ceramics within the new field of traditional arts, a term used to distinguish a class of objects whose value primarily lay in their contributions to the cultural sphere rather than the economic one, differentiating them from the functional pottery workshop and foreign academism. In 1929, graduates of Kamal al-Molk's Academy founded the School of Traditional Arts to emphasise practical training in Iran's own artistic traditions (especially miniature painting, carpet design, and tilemaking) in a setting influenced by European views of the decorative arts.⁵⁶ A similar program for secondary students was opened the same year in Isfahan.⁵⁷ By 1971, Micheline Centlivres-Demont would observe that the 'ceramics executed at the School of Fine Arts in Isfahan and Tehran' played a significant role in the ceramics made in those areas.⁵⁸ (fig. 21-24)

Other schools were primarily vocational. In 1936 the Iran-German Industrial School, which had opened in Tehran at the time of the constitutional revolution, was restructured to include courses in metalwork, carpentry, painting, and other utilitarian skills, 'aimed at protecting and revitalizing native industries and crafts.'⁵⁹ In 1939, the school separated fine arts from the industrial courses with the goal of 'protecting and revitalizing native industries and crafts.'⁶⁰ Branches of this school of fine arts were also opened in Tabriz, Shiraz, Mashhad and Isfahan.⁶¹ Hans Wulff, a German engineer and principal of the Technical

⁵⁴ Iran Chamber Society, 'History of Higher Education in Iran: Iran's Higher Education until the World War II', *Education in Iran*, accessed 9 April 2022

https://www.iranchamber.com/education/articles/history_higher_education1.php.

⁵⁵ (Honarestān-e sÂan 'ati) and (Honarhā-ye zibā), Grigor, *Contemporary Art*, 40. See also Shahlā Kāzemīpūr, 'Vocational And Technical Schools' *Encyclopædia Iranica*, December 9, 2011, Vol. VIII, Fasc. 2, 207-210; available online at <http://www.iranicaonline.org/articles/education-xii-vocational-and-technical-schools>.

⁵⁶ Hamid Keshmirshekan, 'Modern and Contemporary Iranian Art: Developments and Challenges,' in *Different Sames: New Perspectives in Contemporary Iranian Art*, ed. Hossein Armirsadeghi (London: TransGlobe Pub, 2009), 12.

⁵⁷ Keshmirshekan, 'Modern and Contemporary' in *Different Sames*, 12.

⁵⁸ Centlivres-Demont, 'Communauté de Potiers', 84.

⁵⁹ Maryam Borjjan and Habib Borjjan 'Isfahan Education And Cultural Affairs' *Encyclopædia Iranica*, April 5, 2012, Vol. XIV, Fasc. 1, 67-71; available online at <http://www.iranicaonline.org/articles/isfahan-xv-education-and-cultural-affairs>.

⁶⁰ Borjjan, 'Isfahan education'.

⁶¹ Borjjan, 'Isfahan education'. Although these training programs had similar aims, each was independently managed and there was no coordinated curriculum.

College in Shiraz reported that his institution began offering training in Iran's traditional crafts at the insistence of by Reza Pahlavi after a visit to the school in 1937.⁶² Wulff's text, *The Traditional Crafts of Persia* documents in detail the processes, vocabulary, and materials of a range of technologies then operating in Iran, including ceramics, which is described among the trades associated with construction and building.⁶³ This text was of interest to foreign nationals living in Iran, including Bernard Leach's grandson Philip Leach, who lived in Tehran from 1970 to 1973 while teaching at the American Community School.⁶⁴ Philip Leach spent time sketching from the collections of the National Museum and on his return to England, continued to developed a bright turquoise glaze inspired by what he saw. (*fig. 25-27*)

In 1919, Kamal al-Molk had left the Academy of Fine Arts and it was re-established as the School of Arts and Crafts, a branch of the Fine Art School of Tehran at the Dar al-Funun, which was itself replaced by the formation of the University of Tehran in 1935 as a part of the movement to reform and centralise Iran's system of higher education.⁶⁵ A College of Fine Arts was formed as an affiliate to the new University through the merger of two former Dar al-Funun programs, the School of Applied Arts and Crafts and the School of Architecture.⁶⁶ André Godard, the French national who was director of the Iranian Archaeological Service and the first director of Iran's national museum, served as the first dean. Despite the small initial enrolment before the reorganisation of the College as a formal department of the University in 1948, the opening of the College of Fine Arts meant a comprehensive liberal arts education was available as a public alternative to the vocational schools for young people interested in artistic careers.

Godard established a curriculum of academic painting and sculpture modelled after the *École des Beaux-Arts* in Paris, but he and the other faculty, many of them graduates of Kamal al-Molk's Academy, were also enthusiastic about Iran's artistic and architectural heritage and encouraged their students to engage with these traditions also.⁶⁷ The art department at the University of Tehran especially encouraged the development of a national style through 'recycling earlier Persian models into a new art appropriate to the twentieth century' which incorporated inherited traditions but valued the ability to update and modernise one's cultural heritage by thinking of it as a generalised and comprehensive

⁶² Wulff, *Traditional Crafts*, v.

⁶³ Wulff, *Traditional Crafts*, 151-167.

⁶⁴ Philip Leach, in conversation with the author, 5 September 2017. American Community School, *Mirage 1971 Yearbook 13* (Tehran, Iran), pp. 40-41.

⁶⁵ Mortazā Momayyez 'Faculty of Fine Arts' *Encyclopædia Iranica*, January 20, 2012, Vol. IX, Fasc. 2, 142-143; available online at <https://iranicaonline.org/articles/faculties-ii>.

⁶⁶ Baharak Tabibi, 'Propagating "Modernities": Art and Architectural Patronage Of Shahbanu Farah Pahlavi,' (PhD dissertation, 2014, 139.

⁶⁷ Momayyez 'Faculty of Fine Arts'.

vocabulary of design.⁶⁸ As a result, when Iran's first modern artists borrowed patterns or imagery from historic ceramics, it was almost always to use it in the context of a more acceptably artistic media such as oil paint or cast bronze. And even when modern artists worked with clay, they used the formal conventions of modernism as way to bring their material into the territory of art by abstracting the form or design of their pottery.

The cumulative effect of this approach is exemplified by the transformation of the eighteenth-century Mader-e Shah caravanserai into Isfahan's landmark Hotel Abbasi. The property was completely renovated by the Iran Insurance Company at the suggestion of Godard from 1958 to 1966 with up-to-date guest suites and grand public spaces representative of the 'native original arts.'⁶⁹ (fig. 28, 29) The decorative scheme of the hotel borrowed motifs and styling from across Iran's history, using a medley of decorative techniques including cut-mirror mosaics, detailed stucco and plasterwork, stained glass, carved wood, painted panels, and extensive tilework. The designs for the project's interior were eventually carried out by more than one hundred and fifty workers who came to be known as the Mehr Art Group.⁷⁰ Their work was overseen by Mehdi Ebrahimian, a graduate of the Esfahan School of Fine Arts who had studied interior design in France and whose connections with the local artisan community in Esfahan facilitated the apprenticeship of students from the government-sponsored College of Fine Arts at the University of Tehran.⁷¹ Arthur Upham Pope, who observed the work in the winter of 1966, noted that those attempting to 'learn the craft under Mr. Ebrahimian's apprenticeship [...achieved] adequate expertise in a very short time and perform[ed] the task zealously and eagerly [...demonstrating] the continuity of Persian artists' style.'⁷²

As one contemporary observer noted, the translation 'succeeded in welding modernity with tradition, and transformed the modern hotel into a veritable museum of the contemporary and vibrant decorative arts of Isfahan.'⁷³ Its name invoking the renowned Shah Abbas I, the grandeur of the hotel was a powerful showcase, especially to the foreign dignitaries who were its frequent guests, The placement of ancient cultural motifs in Iran's modern civic life brought the opulent interiors of a royal palace within reach of anyone who

⁶⁸ Fatemeh Takht Keshian, 'Reviving Identity: An Investigation of Identity in Iranian Artworks in the period 1958-1966 in relation to a Contemporary Fine Art Practice,' (PhD dissertation, Lancaster University 2016), 14.

⁶⁹Habib Borjian, Hourī Borjian, and Rezā-Nur Bakhtiar, *Abbasi Hotel: Museum Within A Museum* (Tehran: Iran Insurance Company, 1997), 140-1. The designs for the project's interior initially submitted by the head of the school of Fine art were eventually deemed too expensive and required extensive modification and reconstruction by Mehdi Ebrahimi.

⁷⁰ Borjian, *Abbasi Hotel*, 140.

⁷¹ Borjian, *Abbasi Hotel*, 133.

⁷² Qtd. in Borjian, *Abbasi Hotel*, 136.

⁷³*Chinikhana* is a decorative scheme based on the repetition of niches originally display of ceramics created primarily for aesthetic effect. See Mehreen Chida-Razvi, 'From Function to Form: Chinikhana in Safavid and Mughal Architecture', *South Asian Studies* 35, no. 1 (2019): 82–106.

could afford afternoon tea in its lush gardens.⁷⁴ The hotel's fusion of modish amenities with a glamorous catalogue of Iranian décor became popular among jet-setting visitors and upscale patrons, and subsequently influenced the fashionable interiors of public buildings and private residences.⁷⁵

Under the Pahlavi government, investment in large-scale restoration of historic monuments and the construction of new buildings in ancient styles came to represent the primary capacity in which urban mosaic and tilemakers were engaged until after the establishment of university-based ceramic-specific programs in the Islamic Republic. Growth in the commercial building sector after the second world war, combined with increasing oil revenues, fuelled a new demand for craftspeople during the reign of Mohammad Reza Pahlavi. In Isfahan for example, in the years between 1952 and 1962 the number of craftsmen in Isfahan doubled, and their output almost quadrupled.⁷⁶ In Tehran at the same time, almost four hundred people were employed in twenty-eight private workshops producing 10.9 million tiles per year.⁷⁷ Isfahan's growing international reputation as a desirable tourist destination during the 1960s also encouraged the manufacture of vases, tiles, and other small and portable souvenirs. By the 1970s, there was a large market for ceramic vessels destined for the export market in Isfahan, many of them brought from the nearby village of Shah Reza, where many potters still work.⁷⁸

Domestic demand for functional ceramic dishes and other household wares exceeded the capacity of an industry largely based on hand-scale workshops, with the difference still largely met by imported goods.⁷⁹ Following the second world war, the Iranian government introduced quotas on the importation of porcelain to stimulate local production.⁸⁰ In the early 1950s, a porcelain factory capable of producing some 500 tons of china annually was built in Tehran and profitable modern manufacturing processes was established on a large scale with American technical assistance in the 1960s.⁸¹ By the 1970s, there were four modern porcelain factories with a combined capacity of just under 5,000 tons.⁸² Iran is now the world's fourth largest producer of domestic ceramics, regionally exporting hundreds of millions of dollars in dishware, tiles, and sanitaryware each year for the last decade.⁸³ As

⁷⁴ The Hotel also played a significant role in the Shah's celebrations for the 2500th anniversary of the Iranian Monarchy. See *Decadence and Downfall: The Shah of Iran's Ultimate Party*. Directed by Hassan Amini. Storyville Documentary, BBC, 2016.

⁷⁵ Gluck, *Survey of Persian Handicraft*, 400-402.

⁷⁶ Borjian, 'Isfahan Crafts'.

⁷⁷ Willem Floor, 'Bricks and Ceramics Industry' *Encyclopædia Iranica*, July 20, 2005; available at <https://www.iranicaonline.org/articles/bricks-and-ceramics-industry>

⁷⁸ Demont, 'Une Communauté de Potiers', 84.

⁷⁹ Demont, 'Une Communauté de Potiers', 84.

⁸⁰ Floor and Jaap, 'European Ceramics in Iran,' 139.

⁸¹ Floor and Jaap, 'European Ceramics in Iran,' 139.

⁸² In 1960, the brick industry around Tehran employed 21,000 people. Floor, 'Bricks and Ceramics Industry'.

⁸³ 'Iran Exports Tiles, Ceramics Worth \$169.7 in 6 Months', *Islamic Republic News Agency*, 1 November 2016, accessed 17 May 2019 <http://www7.irna.ir/en/News/82289803/>; 'Iran Would Export Ceramics Worth \$

handmade goods began to make up a proportionally smaller percentage of the total ceramic output, their cultural significance rose inversely. The simultaneous establishment of a separate industry for heritage crafts and the introduction of public arts programmes which offered leisure activities made the increasingly concentrated urban population into both the makers of ceramics and their most important audience. Iranian craftspeople began to be presented to the world as the country's 'greatest asset', an important part of positioning the Pahlavi state among the developed nations of the world.⁸⁴

Under Pahlavi leadership in the 1960s and 1970s, attention was given to expanding access to training in the traditional arts while also raising the quality of existing professional craft production and preserving Iran's established pottery production workshops. Through their Ministry of Education, Endowments, and Industrial Arts, the Pahlavi government enacted policies intended to 'protect producer incomes, uphold the technical quality of production, and enhance the artistic standards.'⁸⁵ The establishment of the Isfahan-based Handicrafts Centre in 1964 established a nation-wide professional body to coordinate the affairs of independent craft enterprises. The Handicrafts Centre staff, under the leadership of Farangis Shahrokh, worked to obtain extensive data on the economic and social conditions of Iran's craftspeople, their production and distribution methods, and their challenges.⁸⁶ The Centre purchased samples of regional work, set up training centres with the latest technical developments, organised local purchasing cooperatives and loans for raw materials and equipment, and eventually, beginning with the opening of the Tehran-based Handicrafts Emporium in 1966, retail outlets and marketing assistance for its members.⁸⁷ The Emporium employed buyers to travel the country commissioning goods for 'connoisseurs of traditional skills, tourists, ordinary household purchasers, and foreign importers.'⁸⁸

The Centre's educational efforts were aimed at providing technical advice for specialists, supplying new designs and patterns drawn from a variety of different regional traditions, and offering 'short-term training courses in different fields to improve the technical skill and knowledge of craftsmen.'⁸⁹ In 1974, the Iranian Handicrafts Centre was placed under the authority of the new Ministry of Mines and Industry and renamed the

1b', *The Iran Project*, 22 June 2014, accessed 17 May 2019 <https://theiranproject.com/blog/2014/06/22/iran-would-export-ceramics-worth-1b/>.

⁸⁴ Yousef Khoshkish, preface to Gluck, *Survey of Persian Handicraft*, 7.

⁸⁵ Martin Rudner, 'The Modernization of Iran and the Development of the Persian Carpet Industry: The Neo-Classical Era in the Persian Carpet Industry, 1925-1941', *Iranian Studies* 44, no. 1 (2011), 53.

⁸⁶ Farangis Shahrokh, 'A Short History of the Iranian Handicrafts Center,' in *Survey of Persian Handicraft*, ed. Gluck, 24-28.

⁸⁷ Afterword, Gluck, *Survey of Persian Handicraft*, 410.

⁸⁸ Carole Bier, et al. 'Crafts' *Encyclopædia Iranica*, December 15, 1993, Vol. VI, Fasc. 5, 390-398; available online at <https://iranicaonline.org/articles/crafts->.

⁸⁹ Shahrokh, 'A Short History', 27.

Iranian Handicrafts Organisation, with regional offices in every province.⁹⁰ Under the directorship of Khodadad Raffi and Foroukar Nourmah, the Organisation compiled a number of reports on the contemporary crafts and maintained a limited permanent study collection, created largely through the donation of work from artists and scholars which were directly utilized in the development of the *Survey of Persian Handicraft*.⁹¹ Production potters were among the prime beneficiaries of these coordinated institutional efforts, having been hit especially hard by the introduction of disposable plastic containers, high materials costs, and limited local markets.⁹² From 1973 to 2005, the Handicraft Organisation supported several workshops near historic production centres, investing in cultural programs and social services for potters.⁹³

Handicraft as a Foundational Definition of Pahlavi Ceramics

At the end of the Universal Declaration of Human Rights adopted by the United Nations General Assembly in 1948 is the assertion that all people should be able to freely participate in the cultural life of their community and enjoy the arts. In 1969, the United Nations further reaffirmed craft as central to that pursuit as it fulfils a basic human instinct to create beauty.⁹⁴ By that time, rather than emphasising their functional necessity, crafts had come to be seen as a collective catalyst for improving human well-being. Ceramics in particular had what Peter Dormer identified as the potential to reject the elitist tendencies of ‘fine art’:

Modern pottery's function may be described as providing delight, solace, and a thickening of the visual texture of the home. [...] In the twentieth century pottery has become a decorative art championed by the middle classes—it provides them with a chance to own and enjoy expressive objects whose vitality is palpable. [...] The potter is fortunate in that he or she is working in a medium with a language of shape and form which everyone can recognize and understand and not retreat from baffled and feeling excluded. Pottery's demotic language makes pottery accessible.⁹⁵

This is a sentiment shared by Jasleen Dhamija, a United Nations expert in rural industries who came to Iran from India in the early 1970s and served as an advisor to the Iranian

⁹⁰ Bier, ‘Crafts’. For the locations of handicrafts centre offices, see *Iran Almanac and Book of Facts, Echo of Iran* (Tehran: Iran Almanac, 1974), 243.

⁹¹ Shahrokh, ‘A Short History’, 26.

⁹² Shahrokh, ‘A Short History’, 27.

⁹³ The potters of Mend Gonabad, for example, depend on the thriving trade of pilgrims and tourists on their way to the shrine of Imam Reza in Mashhad. Other towns such as Kouzekonan and Shah Reza primarily supply domestic wares to the nearby urban markets in Tabriz and Isfahan. Meybod is famous for its distinctive and colourful painted pieces, particularly the central motif of *khanoum-e khorshid*, a personification of the female sun. For the use of this motif, see Najmabadi, ‘Eclipse of the Fe(male) Sun’. See Centlivres-Demont, ‘Communauté de Potiers’ for descriptions of other active centres in 1960s and 70s.

⁹⁴ Kamaldevi Chatthopadaya, ‘The Crafts as an Embodiment of the Great Folk Tradition: United Nations Educational, Scientific and Cultural Organization’, in *The Arts and Man* (Paris: UNESCO, 1969), 45–60.

⁹⁵ Peter Dormer, ‘Familiar Forms’, in *Fast Forward: New Directions in British Ceramics*, ed. Svend Bayer (London: Institute of Contemporary Arts, 1985), 6.

Handicrafts Organisation. ‘Crafts,’ Dhamija wrote, ‘are a bridge of understanding between people, and [...] have a language of their own which transcends cultural barriers.’⁹⁶ Dhamija goes on to explain that ‘in many highly industrialised societies, the leisure time of most people is absorbed in working with their hands. [...] Through crafts they are involved in the entire process of building an object from the beginning to the end, and thus express themselves through it.’⁹⁷ The foreword to Dhamija’s book *Living Traditions of Iran’s Crafts*, written by Jamshid Behnam, then chancellor of Farabi University, credits the influence of John Ruskin and William Morris on industrial design movements across Europe as the inspiration for his vision of crafts as ‘expressive of [Iran’s] rich heritage as well as the contemporary movements of art.’⁹⁸ ‘We need,’ wrote Behnam, ‘crafts to be once again in the mainstream of the art movements of the country.’⁹⁹

Those in charge of developing craft-based programming in Iran were asking a critical question: ‘Can we learn from the mistakes which have been made by [the west]?’ Dhamija wrote, before concluding that ‘industrialisation does not necessarily mean westernisation.’¹⁰⁰ Focusing on the ‘identity and continuity of the traditional culture which finds expression through the crafts practised by the people’, traditional economic sectors and industrialisation could be encouraged to develop together, each supplementing the other.¹⁰¹ In one of the photographs illustrating *Living Traditions*, a potter makes a series of small bowls. (*fig. 30*) Beside him is another bowl, factory-made but used by the potter as he works. In the background can be seen a set of delicate china teacups which look as though they have just been set out for the pottery’s visitors. Even though the subject of the image is ostensibly the potter and his work, many of the actual ceramics visible in the photograph were probably not made in that studio, showing the potter as both the maker of pots and a consumer of the industrial sector. The juxtaposition of these two kinds of objects is the visible representation of ‘the social balance and equilibrium of a society, [introducing] change at a pace which would be acceptable and within the receptibility of a traditional society.’¹⁰²

Dhamija’s book resonates with what Negin Nabavi has written about cultural discourse in the later Pahlavi years, which emphasized the need for ‘a reinterpretation of traditions that would result in some social change in the present,’ citing authors who were particularly concerned with developing an awareness amongst the Iranian people of their own cultural

⁹⁶ Dhamija, *Living Traditions*, ix.

⁹⁷ Dhamija, *Living Traditions*, 6.

⁹⁸ Jamshid Behnam, foreword to *Living Traditions*, vii.

⁹⁹ Behnam, foreword, vii.

¹⁰⁰ Dhamija, *Living Traditions*, 6.

¹⁰¹ Dhamija, *Living Traditions*, 6-7.

¹⁰² Dhamija, *Living Traditions*, 6.

heritage as a fundamental element of national unity.¹⁰³ Returning to an authentic cultural state, Nabavi says, was the driving force behind official efforts to promote Iran's past traditions and thus define a clear sense of national identity.¹⁰⁴

These ideas were on display in the 1977 *Survey of Persian Handicraft* exhibition which travelled to Tehran, New York, London, and Japan in celebration of the fiftieth year of Pahlavi rule. The title of the exhibition echoes the extensive volumes of Arthur Upham Pope and Phyllis Ackerman's *Survey of Persian Art*, and according to Pope's accompanying essay, the publication of *Survey of Persian Handicraft* was intended to be a supplement to that well-known work.¹⁰⁵ It presents writings from both Iranian notables and international scholars, including the American scholar Jay Gluck, that set out the boundaries of Iranian craft to include 'no miniatures or painting other than architectural decoration, no studio or high school carpets, no architecture, and no costume.'¹⁰⁶ It's difficult to say whether these classifications match the ones which might be given by the average Iranian as the voices represented in the text are not those of the makers themselves, but rather of their self-appointed benefactors. The introductory essays focus on the relevance of crafts in the modern world, establishing a narrative based on traditions carried into the modern world, prefaced by a full-page colour photograph of the Shah and his family in stylish tailored suits and day dresses made from a fabric reminiscent of Iranian *termeh* cloth, the embodiment of their efforts to remake Iran's traditional industries.¹⁰⁷

The history of ceramics occupies a significant portion of the text, and tellingly, the works selected for the exhibition are almost indistinguishable from the historical exemplars. While there was at that time significant interest in pre-Islamic motifs and forms in architecture and modernist painting it took longer for the aesthetic vocabulary of ceramics to move away from the historicist forms of established workshop practice. The modern pieces included have not been chosen for their technical advancements or aesthetic innovations so much as their continuity within an established artistic identity, the product of Islamic art history. For example, a bottle made in 1949 by the poet Mahmoud Farshchian (b. 1930) as a part of his thesis project for the Isfahan arts college is noted by the authors for being done 'according to a Safavid design.'¹⁰⁸ (*fig. 31*) The tall, slender form and pastel colours are reminiscent of Farshchian's miniature paintings, which include similar pots as a kind of visual shorthand for authentic Iranian visual culture. (*fig. 32*)

¹⁰³ Negin Nabavi, 'The Discourse of "Authentic Culture" in Iran in 1960s and 1970s,' in *Intellectual Trends in Twentieth Century Iran: A Critical Survey*, ed. Negin Nabavi (Gainesville, FL: University Press of Florida, 2003). 99.

¹⁰⁴ Nabavi, *Discourse*, 97.

¹⁰⁵ Gluck, *Survey of Persian Handicraft*, 410.

¹⁰⁶ Gluck, *Survey of Persian Handicraft*, 411.

¹⁰⁷ The *Survey of Persian Handicraft* was priced at eighty dollars in 1977.

¹⁰⁸ Gluck, *Survey of Persian Handicraft*, 94-95

The foreword to *Survey of Persian Handicraft* written by Farah Pahlavi describes her aspirations as a patron for supporting and reviving Iranian handicrafts, which she describes as ‘brilliant reflections of the endless fecundity of the Iranian nation’s eminent culture [which] have always assumed a lofty status within the context of our people’s artistic creativity and spiritual life.’¹⁰⁹ (*fig. 33*) She goes on to describe her hope that crafts like ceramics will

provide a valuable, meaningful activity for the leisure time of women and men living in villages and small cities, and, on the other hand, bear economic fruits which, in the long run, may considerably expand other economic pursuits such as tourism. [...] handicrafts are but small industries in which a proper balance has been achieved between economic practicality and inherent beauty.¹¹⁰

There are two roles defined here for modern crafts. The first is directed at those who already have, or might aspire to, leisure time. It is craft as a recreational hobby, intended to be enjoyed by those reaping the laboursaving benefits of modernisation and factory production, a contemporary definition which removes the essential functional necessity of production and abstracts making into a privilege which could be adopted at will by those with the interest to do so.

The second transforms craft into an alternative means of livelihood for workers displaced by the technological changes now overtaking the country and makes them guardians of the nation’s cultural heritage and identity. Cultural activities not only became part of the modernisation and internationalism of the country’s economy but were also seen as beneficial to the social and emotional well-being of Iran’s citizens. This was further developed in the preface by Yousef Khoshkish, president of the exhibition’s sponsor, Bank Melli, who wrote that ‘as modern Iranians, we are still much the Persians of old [...] we take pride in our artistic contributions, our arts and crafts, and keep a place for them in everyday life.’¹¹¹ Khoshkish reflected on how the ‘philosophical’ aspects of handicrafts demonstrate ‘the spiritual health and greatness of a people,’ but also highlights the economic potential of crafts:

while such pursuit of classic pastimes might be supported by modern psychotherapists as essential for the well-being of the harried executive, our immediate motive behind this book is the purely ulterior one of presenting to the world a catalogue of exportable crafts products. A more long-range purpose is to document an important aspect of technological capital—the craftsmanship of our people. Take a people with a high level of crafts technology and a rising

¹⁰⁹ Farah Pahlavi, foreword to Gluck, *Survey of Persian Handicraft*, 5.

¹¹⁰ Farah Pahlavi, foreword to Gluck, *Survey of Persian Handicraft*, 5.

¹¹¹ Yousef Khoshkish, preface to Gluck, *Survey of Persian Handicraft*, 6.

expectation outstripping the production capacity, and you have a nation ready to enter the modern industrial era.¹¹²

For Khoshkish, an essential characteristic of a developed and stable economy is one in which industrialisation has freed the artisan from meeting the basic demands of society. Khoshkish cites examples of other industrialised nations who had successfully made the transition to a modern economy without sacrificing their traditions, namely the United Kingdom and Japan. In developing his argument that prioritizing the aesthetic traditions of the handmade made them more valuable in the conditions of modern life and urban anxieties.¹¹³ This point of view also enabled heritage crafts to act as exportable representations of Iranian cultural life and values.

Ceramics on View in the later Pahlavi years

State policies and public arts programmes encouraged not only the making of ceramics as a leisure activity, but also the viewing of ceramics. Exhibitions of ceramics in the 1960s and 1970s presented a curated view of handicrafts as authentic artistic identity and offered a way to publicly participate in a new shared cultural narrative. The inaugural annual craft exhibition of the Handicraft Centre was held in the autumn of 1966, and the Centre organised month-long craft exhibitions in association with the avant-garde Shiraz Arts Festival from 1968 to 1976.¹¹⁴ They also sent Iranian contemporary crafts to exhibitions in Japan and the United States and celebrated their tenth anniversary with an exhibition at the Iran-America Society in Tehran.¹¹⁵ In 1975, an award for excellence in handicrafts was inaugurated by Farah Pahlavi and in 1976, the Iranian Handicrafts Organisation opened a dedicated showroom in New York City.¹¹⁶

Showcasing the continuity of craft traditions was also part of the motivation for the creation of Tehran's Glass and Ceramics Museum in 1976. In an analysis of Farah Pahlavi's role as patron, Tabibi demonstrated that through the national museums, the queen exercised

¹¹² Yousef Khoshkish, preface to Gluck, *Survey of Persian Handicraft*, 6.

¹¹³ Japan's craft revival was also cited as an exemplar by Jasleen Dhamija. Japan, she wrote, was a country where 'they are aware that a loss of their craft traditions means a loss of their national and traditional identity. Every effort is made not only to preserve their traditions but to develop them.' Dhamija, *Living Traditions*, 6.

¹¹⁴ Handicraft exhibitions were held in 1968, 1969, 1970, 1975, and 1976. Gluck, *Survey of Persian Handicraft*, 411-12.

¹¹⁵ There were a handful of exhibitions to include modern Iranian ceramics, including *Contemporary Persian Arts and Crafts* held in honour of Arthur Upham Pope's seventieth birthday at the Asia institute in New York in 1950-51 and the *Crafts of Iran* display at the 1958 Brussels World Fair, a 1964 Exhibition sponsored by Wakayama Shimibun newspaper at Wakayama Castle Municipal Museum, the 1967-68 Persian Folk Arts at Tenri Museum Pilgrimage Gallery, Nara Japan, and the World Folk Arts, Exhibition Expo, 1970 Osaka Japan in cooperation with Iran handicrafts centre. Japan was particularly active as an export market, especially for pots with a turquoise-glaze. Bier, 'Crafts', *Encyclopaedia Iranica*.

¹¹⁶ Shahrokh, 'A Short History', 28.

unprecedented political power through her agency within the arts.¹¹⁷ German architect Hans Hollein was chosen to oversee the design. Hollein's concept aimed at creating 'a harmonious relationship between the old which was to be preserved, and the new which was being introduced.'¹¹⁸ (fig. 34) Yet despite the modern displays, the focus of the collection is not on modern ceramics. Nabavi describes Pahlavi-era museums as 'an opportunity for cultural artifacts, as manifestations of authentic culture, to be collected, put on display, and made accessible to all, in an attempt to work toward a recognition of Iranian civilization and culture, which would then serve as protection against outside civilization.'¹¹⁹

The Influence of Modern Artists and their Experiments in Clay

There were Iranian artists who experimented with clay as a sculptural material, introducing abstraction as a formal and conceptual concern and opening the door for innovation in the medium beyond the bounds of the traditional arts. Mid-twentieth-century artistic engagement with clay is best represented by the artists associated with the art movement known as 'Saqqakhaneh'—a term coined by the art critic Karim Emami in the early 1960s and later widened to include artists who drew on a kind of generalised vocabulary of 'neo-traditional' Iranian motifs as references in their work, particularly Shi'a devotional imagery.¹²⁰ This approach leveraged the formal conventions of modernism as way to bring ceramics into the territory of art. Charles Hossein Zenderoudi and Faramarz Pilem, for example, borrow the graphic quality of the circular calligraphy and colouring of tenth-century bowls from Nishapur in easel paintings.¹²¹ (fig. 35-37) The work of the Saqqakhaneh artists represented a change in the conceptualisation of ceramics in Iran. Bringing ceramics into contact with the avant-garde, even in a limited way, built upon the connection that had been established between ceramics and national identity, to set up a unique local response to international ceramics discourse, using modernism as the framework upon which to negotiate the reinterpretation of Iranian cultural heritage that was taking place around them.

¹¹⁷ Tabibi, 'Propagating "Modernities"'.
¹¹⁸ Hans Hollein, 'Case Study: Tehran Museum of Glass and Ceramics', in *Places of Public Gathering in Islam*, ed. Linda Safran (Philadelphia: Aga Khan Award for Architecture, 1980), 99. According to Somayyeh Mohebbi, the museum's director in 2017, these exhibitions were among the first heritage-based projects to attract tourists, predating Farah Pahlavi's better-known efforts to establish the Tehran Museum of Contemporary Art. The Glass and Ceramics Museum still hosts over twelve thousand visitors a year, most of them Mohebbi says, university students, foreign tourists, or visitors from the government heritage organisations Somayyeh Mohebbi (museum director) in discussion with the author, April 2017.

¹¹⁹ Nabavi, 'Discourse', 97.
¹²⁰ Saqqakhaneh is a name first applied by art critic Karim Emami in the early 1960s. For more information about this movement see Hamid Keshmirshakan, 'Neo-Traditionalism and Modern Iranian Painting: The Saqqa-Khaneh School in the 1960s', *Iranian Studies* 38, no. 4 (2005): 607–30.
¹²¹ This comparison is made by Keshmirshakan in *Contemporary Art*, 105, analysing the calligraphy as a graphic element, not as narrative content.

For some artists, research into traditional material culture informed their artistic practices. Jalil Ziapour and Parviz Tanavoli travelled across Iran researching and collecting examples of ceramics and other crafts.¹²² Jalil Ziapour (1920-1999) began his higher education at the School of Applied Arts and Crafts, where he studied carpet design, tilework, gilding, and miniature painting before graduating with honours from the University of Tehran in 1945.¹²³ Many of Ziapour's paintings are abstractions of figures divided, like a panel of tiles, by a 'simple four-cornered design'.¹²⁴ (fig. 38) While this stylistic organisation reflects his interest in cubism, Ziapour also describes tiles as a visual signifier of an Iranian-Islamic artistic identity in contemporary art.¹²⁵ Through his paintings and extensive publications and lectures, Ziapour encouraged the development of a 'national school' of modern art for Iran, one that incorporated the stylistic freedom of surrealism with the aesthetic heritage of his country.¹²⁶ Ziapour criticised the 'cultural colonialism' that he saw as the basis for formal arts education:

The art history program at the art school is set up in such a way that our students become aware of all the old and new countries (except for Iranian arts). The art of our ancient people during these thousands of years whose works have fascinated the world. Why isn't the history of Iranian art taught in the art school? Has this art school been established so that Iranian children do not know about their arts and only know about Greece and France? Where in the world does a nation plan its children's education in such a way that they do not know anything about their art? Shouldn't these young people know what their past people have been like and what they have done? ¹²⁷

In the early 1950s, after returning from a graduate degree at the French *École Nationale Supérieure des Beaux-arts* sponsored by the Ministry of Culture, Ziapour and a small group of fellow artists were tasked with the organisation of two secondary schools in Tehran dedicated to the visual arts, one for boys and one for girls.¹²⁸ Graduates of these secondary schools could apply to the College of Fine Arts at the University of Tehran or, after 1960, to the less-selective School of Decorative Arts, which became an important centre for artists of the next generation who rejected academic realism in favour of investigating artistic and national identity.¹²⁹ The School of Decorative Arts was established by the Ministry of

¹²² Parviz Kalantari, 'Ziapour, the Flagship of Contemporary Iranian Painting', *Tandis Two Weekly*, 2009, accessed May 10, 2020. <http://www.ziapour.com/?p=1001>.

¹²³ Nojan Medinei, 'Ziapour, Jalil' *Encyclopædia Iranica*, June 29, 2016, available online at <http://www.iranicaonline.org/articles/ziapour-jalil>

¹²⁴ Jalil Ziapour, 'اثر [Effect]', *Jalil Ziapour*, accessed 14 April 2022 http://www.ziapour.com/?page_id=71.

¹²⁵ Jalil Ziapour, 'اثر [Effect]'.

¹²⁶ Jalil Ziapour, 'O People! Find the Art School', *Panje Khorus [Rooster's Claw]*, 2 May 1953, reproduced at <http://www.ziapour.com/?p=113>.

¹²⁷ Jalil Ziapour, 'O People! Find the Art School'.

¹²⁸ 'Activities', *Jalil Ziapour*, accessed 14 April 2022 http://www.ziapour.com/?page_id=489

¹²⁹ Hamid Keshmirshakan, 'Saqqā-Ķāna School of Art,' *Encyclopædia Iranica*, August 15, 2009; available online at <https://iranicaonline.org/articles/saqqā-kāna-ii-school-of-art>.

Culture in response to the idea that art should reflect a distinctly Iranian character, which included expanding the kinds of media which would be used by modern artists.¹³⁰ The school awarded degrees in many areas of applied art which were not part of the curriculum at the University of Tehran such as graphic design, printing, wheel-thrown pottery, textiles, and interior decoration.¹³¹

Ziapour was also associated with the School of Decorative Arts, as were several important Saqqakhaneh painters, sculptors, and critics, either as students or faculty. These included Karim Emami, Faramarz Pilaram, Parviz Tanavoli, Massoud Arabshahi, Mansour Qandriz, Charles Hossein Zenderoudi, Mahmoud Farshchian, and Sadegh Tabrizi.¹³² The school's courses encouraged experimentation with new perspectives on subject matter and materials and local sources of inspiration.¹³³ One of the key objectives for the curriculum at the School of Decorative Arts which set it apart from the College of Fine art at the University of Tehran was an increased emphasis on Iranian art as the basis for teaching. The School of Decorative Arts has been characterised as 'rigorous', with a 'combination of formal training, historical focus, and international influence that produced a body of graduates who were at once global and local, contemporary and traditional.'¹³⁴ Significantly, the faculty would also be involved with organising the first post-revolutionary exhibitions of ceramic art.¹³⁵

In 1967, the new Ministry of Sciences and Higher Education began dramatically expanding Iran's universities, while local governments also began opening cultural centres in the poorer urban areas.¹³⁶ Community centres enacted the ideologies of modernisation at the municipal level by offering activities as diverse as sports and film together as leisure activities for ordinary citizens. The inclusion of arts programming with other new recreational pastimes further reinforced the separation of modern arts from what was happening in production-oriented craft workshops. One of these new cultural centres was the Kanun Visual Arts Training Centre in Tehran. Saqqakhaneh painter Parviz Kalantari joined the Centre in 1967 and later served as its director.¹³⁷ Within a year Kalantari and his

¹³⁰ Takht Keshian, 'Reviving Identity', 44.

¹³¹ 'History (Faculties)', *Tehran University of Art*, accessed 12 December 2017

<http://www.art.ac.ir/tabid/80/Default.aspx>.

¹³² Keshmirshekan, 'Saqqā-Kāna School'.

¹³³ Keshmirshekan, 'Saqqā-Kāna School'. The Dean of the College, Hushang Kazemi, lectured on Persian ceramics.

¹³⁴ Maryam Ekhtiar and Julia Rooney, 'Artists of the Saqqakhana Movement (1950s–60s),' *The Metropolitan Museum of Art* (New York: The Metropolitan Museum of Art, 2014)

http://www.metmuseum.org/toah/hd/saqq/hd_saqq.htm.

¹³⁵ Mohammed Mehdi Anoushfar, preface to *Contemporary Iranian Pottery: A Selection from the Seventh Biennial*, edited by Yaghoub Emdadian, (Tehran: Institute for Promotion of Visual Arts with the Cooperation of the Maghsoud China Complex, 2001), 7.

¹³⁶ David Menashri, 'Higher Education,' *Encyclopædia Iranica*, December 9, 2011, Vol. VIII, Fasc. 2, 216-219; available online at <http://www.iranicaonline.org/articles/education-xvii-higher-education>.

¹³⁷ Fereydoun Moezi Moghadam, 'Visual Arts Training Center,' *Encyclopædia Iranica*, 30 December 2012, Vol XV, Fasc. 5, 515-517; available online at <http://www.iranicaonline.org/articles/kanun-e-parvares-e-fekrie-kudakan-va-nowjavanan-visual-arts-training-enter>.

assistant went on a research trip to the Los Angeles Junior Arts Center. They brought back with them not only a desire to professionalise the training and administration of the arts in community centres, but also plans for adding courses in ceramics to the Kanun Centre. Eventually, Kalantari's method of first teaching basic techniques and then fostering independent and open inquiry as students progressed became the standard instructional methodology for community-based ceramics programs. Students were encouraged to apply their imaginations to the materials and were neither constricted by inherited methods and forms nor required to consider the economic value of what they produced.¹³⁸

This experimental spirit is found in the work of Saqqakhaneh painters who demonstrated the significance of clay as a material in the environment and artistic consciousness of modernism. Marcos Grigorian, a graduate of the University of Fine Art in Tehran and the Accademia di Belle Arti in Italy, used clay in a less direct way, mixing it into the paint of his canvases. The rough surfaces and layered squares of Grigorian's *earthworks* series carry the tactile memory of adobe clay.¹³⁹ (*fig. 39*) So does the work of Kalantari, where earthen buildings appear frequently as nostalgic symbols of rural life. (*fig. 40*) Mohammad Ebrahim Jafari's (1940-2018) *Desert House* also borrows the surface texture of clay as a reflection of the cultural and personal memories associated with this material in the built environment. (*fig. 41*)¹⁴⁰

Sculptor Changiz Shahvagh (1933-1996) helped establish the first galleries and biennial exhibitions of modern painting with Marcos Grigorian and Parviz Tanavoli.¹⁴¹ Shahvagh began working with ceramics soon after his entry into the University of Fine Arts in Tehran in 1957, holding small exhibitions of pottery and clay sculpture.¹⁴² (*fig. 42*) During the 1960s, he began working in an increasingly large scale, introducing new materials such as fiberglass, polystyrene, and cement.¹⁴³ Shahvagh's style is characterised by strong angular geometry softened by draped and textured surfaces. A series of tiles made after 1972 has reliefs which echo the linear shapes of cuneiform, a Bronze age text often written on clay tablets.¹⁴⁴ (*fig. 43-45*) The influence of these tiles can be seen in Nahid Djam Nejad's 1979 panel. (Appendix B 3.74) In the 1980s Shahvagh, while employed as a member of the faculty of Islamic Azad University, began working in a ceramics studio established in the basement

¹³⁸ Moezi Moghadam, 'Visual Arts Training Center.'

¹³⁹ Fereshteh Daftari, *Marcos Grigorian Earthworks*, (New York: Leila Heller Gallery, 2011).

¹⁴⁰ Gata Ziatabari, 'Artists Forum Hosts Mohammad Ebrahim Jafari Painting Exhibit', *Honaronline*, 22 January 2020, accessed 15 April 2022 <http://www.honaronline.ir/Section-visual-4/144692-artists-forum-hosts-mohammad-ebrahim-jafari-painting-exhibit>.

¹⁴¹ Keshmirshekan, *Contemporary Iranian Art*, 55-56.

¹⁴² Darioush Kiars, 'عشق جنون آسای شهوق' [Love Madness Shavagh], *Jadid Online*, 15 August 2010, accessed 3 June 2019 https://www.jadidonline.com/story/06082010/frnk/iranian_artist_shahvagh.

¹⁴³ 'Changiz Shahvagh, Sans Titre', *Centre Pompidou*, accessed 14 April 2022 <https://www.centrepompidou.fr/en/ressources/oeuvre/cMdjppy>.

¹⁴⁴ Kiars, 'Love Madness Shavagh'.

of a Ministry building in Baharestan Square researching glaze and ceramic materials, and was involved in a design partnership for small-scale commercial porcelain factory trading under the name of ‘Moonlight.’¹⁴⁵

As the director of sculpture at the University of Tehran and through his Atelier Kabood which became a local hub of artists and collectors in the 1960s and 1970s, Parviz Tanavoli set the tone for much of Iranian contemporary sculpture.¹⁴⁶ (*fig. 46*) An important figure in the Saqqakhaneh movement, Tanavoli works with repeated themes and subjects across mediums, transforming lions, birds, and humans into totemic icons, with talismanic symbols and calligraphy tumbling over the surface. (*fig. 47-48*) Tanavoli also began working in clay after his graduation from the newly formed sculpture programme at the University of Tehran in 1956.¹⁴⁷ Initially, Tanavoli’s forays into ceramics were limited, and although he had his own small kiln, he bought most of his materials ready-made from potters working in south Tehran.¹⁴⁸ (*fig. 49, 50*) Other Saqqakhaneh artists worked in this way, making incidental pieces without investing in ceramics as a full-time occupation.¹⁴⁹ Tanavoli’s personal art collection includes vessels decorated by Charles Hossein Zenderoudi and Sadegh Tabrizi, which were on display at the Dastan+2 gallery in Tehran in 2020.¹⁵⁰ (*fig. 51-54*) These pieces were analogous to those produced or decorated by Pablo Picasso, Georges Braque, Marc Chagall, Jean Cocteau, Raoul Dufy, Joan Miro, and other European modernists whose experimental ceramic work and collaboration with functional potters was also an overlooked extension of their oeuvre until relatively recently.¹⁵¹

In 1960, after his return from the Brera Academy in Italy, Tanavoli worked for a short time out of a government-sponsored ceramic workshop, before taking up a three-year post at the University of Minnesota in the United States.¹⁵² There he was exposed to high-temperature stoneware clay bodies and worked with Warren MacKenzie, former apprentice to Bernard Leach and an influential member of the American studio pottery community. When his own studio was later established in Tehran, Tanavoli included a large kiln and

¹⁴⁵ ‘Obituary, Changiz Shavagh’, *Fars News*, accessed 3 June 2019
<http://www.farsnews.com/newstext.php?nn=8902150235>.

¹⁴⁶ David Galloway, foreword to *Parviz Tanavoli: Poet in Love 1970’s-2011* by Setareh Meshkati (London: Austin Desmond Fine Art, 2011).

¹⁴⁷ Parviz Tanavoli, in discussion with the author, 28 August 2018.

¹⁴⁸ Parviz Tanavoli, in discussion with the author, 28 August 2018.

¹⁴⁹ ‘Parviz Tanavoli ‘Virus of Collecting’, *Dastan Gallery*, 4 October 2020, accessed 14 April 2022
<https://dastan.gallery/exhibitions/333/>.

¹⁵⁰ ‘Virus of Collecting’, *Dastan Gallery*.

¹⁵¹ Many other well-known European artists tried their hand at ceramics (or at least decorating their surfaces), most notably Joan Miró and Pablo Picasso, whose collaborations with local pottery workshops produced significant bodies of work that have been overshadowed until recently by critical attention to their paintings and sculptures. See Yvonne G. J. M. Joris, *Terra Sculptura, Terra Pictura: Georges Braque, Marc Chagall, Jean Cocteau, Raoul Dufy, Joan Miró, Pablo Picasso* [catalogue de l’exposition qui a eu lieu au Musée Het Kruithuis à ’s-Hertogenbosch, Pays-Bas, du 19 janvier au 12 avril 1992] (Hertogenbosch, Nederland: Museum Het Kruithuis, 1992).

¹⁵² Parviz Tanavoli, in discussion with the author, 28 August 2018.

glazing room in the plans.¹⁵³ Beginning in the 1960s, Tanavoli included abstract ceramic figures in his series *Poet*, created in reference to the tenth-century epic poem *Shahnameh*. (fig. 55)

While he uses stylized vernacular motifs, Tanavoli considers himself a sculptor who works with clay, preferring to focus on the physical effects of ceramics as a material rather than refining technical production skills, a distinction that he believes makes his ceramic sculptures thoroughly modern.¹⁵⁴ Tanavoli describes his experience with clay as a ‘joyful intermezzo’ to his other work, a more direct and expressive medium than bronze or fiberglass and lends itself to different kinds of finished structures.¹⁵⁵ Unlike the more aerial quality of his famous *Heech* bronzes, Tanavoli’s ceramics are visually solid, with brighter surface colours and rougher, more spontaneous textures. He also worked with large panels of tiles, a medium which was attractive to other Saqqakhaneh artists as well. (fig. 56)

The paintings of Mohammad Ehsaei (b. 1939) are characterised by large blocks of overlapping calligraphic text, a style which carries over into the design of a 450 square meter wall relief he executed for the Academy of Theology at the University of Tehran from 1975 to 1978.¹⁵⁶ (fig. 57, 58) Although the style is similar, by shifting from canvas to clay, Ehsaei’s large installation directly evokes the tradition of tiles featuring calligraphy as a primary means of decorating the architectural fabric of Iranian mosques. In 1988, Ehsaei would also design and complete a 230 square meter mural for the Iranian Embassy in Abu Dhabi.¹⁵⁷

Massoud Arabshahi (b. 1935) was another of the early pioneers of modern painting in Iran who used ceramics relief as a small but important part of his wider output. Arabshahi trained as an architect, eventually graduating among the first cohort to earn a BA in Sculpture and Painting from the department of Decorative Arts at the University of Tehran, followed by an MA in Interior Design in 1967.¹⁵⁸ After graduation in 1969, Arabshahi began work on a three-year commission to cover the six-hundred square meter auditorium of the Lion and Red Sun Organisation (similar in remit to the Red Cross and where Ehsaei had been graphic and calligraphy director from 1962-1965) at Arg-e Bam Square in Tehran with unglazed earthenware tile. (fig. 59, 60) Arabshahi later wrote that he had set out the circular designs ‘on the clay myself, as I didn’t want anyone to assist me because I wanted to do every line

¹⁵³ Parviz Tanavoli, in discussion with the author, 28 August 2018.

¹⁵⁴ Parviz Tanavoli, in discussion with the author, 28 August 2018.

¹⁵⁵ Parviz Tanavoli, *Ceramics*, ed. Sarah B. Sherrill, Works of Parviz Tanavoli 2 (Tehran: Bon-Gah Publications, 2010). 5.

¹⁵⁶ ‘Mohamad Ehsaei’, *Shirazi Art Gallery Melbourne*, accessed 14 April 2022 <https://shiraziartgallery.com.au/mohamad-ehsaei/>.

¹⁵⁷ ‘Mohamad Ehsaei’, *Shirazi Art Gallery*

¹⁵⁸ ‘Massoud Arabshahi’, *Lawrie Shabibi*, 2017, accessed 7 October 2020 <https://www.lawrieshabibi.com/artists/152-massoud-arabshahi/overview/>.

and curve with my own hands. I wanted the work to take form and shape with my hands.’¹⁵⁹ His next commission was a mural combining copper and ceramic elements on a larger visual scale done in 1971 for the exterior façade of the Iranian Office for Industry and Mining. Arabshahi continued to create earthenware installations throughout that decade which relied on the interplay between surface and sunken relief.¹⁶⁰ (*fig. 61, 62*)

Arabshahi made non-representational paintings in the subdued earth tones of native clays. His ceramic murals reflect the geometry of his painting, with strong, architectural curves that include what Ruyin Pakbaz identifies as the esoteric symbolism and patterns of Iranian cultures past and present.¹⁶¹ (*fig. 63*) In 1977, Firooz Shirvanlou described the multi-layered referencing in Arabshahi’s work as ‘characteristic of a contemporary artist, who with the aid of primitive symbols, are in a way trying to show the transformation of the material achievements of today’s life into fetishes, which in the life of present day man, are as powerful as the heavenly idols in the distant past.’¹⁶²

Hadi Sayf (writing just after the 1979 revolution) explains at length that this new style is not simply a derivative of western styles, but a modern artform that could exist in an international intellectual capacity ‘without boundaries or borders’.¹⁶³ Sayf’s description of Arabshahi’s work as revolutionary and modern is not based on a rejection of functionality or tradition, but rather on its potential contributions to a new and outward-looking language of art. In the 1950s and 1960s, ceramic artists in several countries were exploring intersections between the vessel form and modern abstraction, usually working by hand rather than on the potter’s wheel. In the United States, Peter Voulkos (1924-2002) and the funk ceramicists were cutting, stabbing, and tearing thrown forms, stacking them high, roughing them up. In Britain, a new movement, what Jeffrey Jones labelled ‘the potter-sculptors’, arose in connection with schools of art such as Harrow, and especially later, Camberwell, where the modernist aesthetic filtered into ceramics from painting via other sculptural media, resulting in a flurry of works from makers such as Allan Wallwork (1931-2019) (*fig. 64*), Ian Auld (1926-2000) (*fig. 95*), Gillian Lowndes (1936-2010), and others.¹⁶⁴ Self-consciously un-functional, their work subverted the dominant symmetry and solidity of Bernard Leach-inspired studio pots. Japanese potters in the Sodeisha group, led by Yagi Kazuo (1918–1979) (*fig. 65*), Hikaru Yamada (b. 1924), and Osamu Suzuki (b. 1926) reacted

¹⁵⁹ Hadi Sayf, *Massoud Arabshahi: Relief in Architecture* (Tehran: Offset Press Inc, 1980), 23.

¹⁶⁰ Qtd in Sayf, *Relief in Architecture*, 22.

¹⁶¹ Ruyin Pakbaz, ‘Signs & Symbols of Arabshahi’s Works’, in *Pioneers of modern art: Massoud Arabshahi*, catalogue for exhibition at TMOCA December 2001. Trans. Guita Mirsaedi and Farrokh Salehpour, 14.

¹⁶² Firooz Shirvanlou, ‘A Creative return to Iran’s Ancient Art’, in *Pioneers of Iranian Modern Art: Massoud Arabshahi*. (Tehran: Mahriz Publications, 2001), 9.

¹⁶³ Sayf, *Relief in Architecture*, 49.

¹⁶⁴ Jones, *Studio Pottery*, 144.

to the Mingei revival of ceramics traditions by de-emphasising the functionality of their work in favour of biomorphic and geometric forms.¹⁶⁵

Iran's rich historical ceramics typologies do appear in the visual vocabulary of artists, making the relative scarcity of actual ceramic objects in their work more notable. It is clear that there were significant moments of connection between the work of Iran's modern painters and sculptors, so why is it that the Saqqakhaneh artists didn't embrace ceramics more fully as a material? To start with, ceramics training and equipment was not widely available for individuals outside of the localised pottery centres and technical colleges.¹⁶⁶ Producing the desired effects of surface and form in ceramics requires an investment in equipment, materials, and training that simply isn't required of many other fine arts disciplines. The Saqqakhaneh artists were able to partly circumvent this difficulty by working in collaboration with local pottery workshops, but even Massoud Arabshahi claimed that his return to painting had been accelerated by the physical difficulty of working with clay.¹⁶⁷ The deliberate primitivism of the Saqqakhaneh artists, while different to the generalised borrowing done by these potters, was still far from the hard physical labour that was fundamental to traditional production. Iran's modern artists wanted to make sculpture that reflected the ideological concerns of their ceramics heritage rather than being physical participants in its processes themselves. The international contemporary ceramic movements referenced above grew out of the work of people already trained in ceramics production who could build on their individual and collective technical knowledge to support their artistic endeavours and subsequently came to the attention of the contemporary art world when they intersected it.¹⁶⁸ In Iran, the social identity and form of pottery was firmly established both by historic precedent and contemporary systems and thus could not be so easily altered, although it would shift over time.

Painter Mansoureh Hosseini (1926-2012) had, like Marcos Grigorian, represented Iran at the Venice Biennale. Her first exhibition after graduating with a degree in painting from University of Tehran in 1948 was held at the British Council in Tehran.¹⁶⁹ Hosseini taught at the School of Decorative Arts until she went to the Accademia di Belle Arti in Rome.¹⁷⁰ In 1968 she began teaching art criticism at the University of Tehran, and five years later

¹⁶⁵ Meghan Jones, 'Hamada Shōji, Kitaōji Rosanjin, and the Reception of Japanese Pottery in the Early Cold War United States', *Design and Culture* 9, no. 2: 187–205.

¹⁶⁶ Parviz Tanavoli, in discussion with the author, 28 August 2018.

¹⁶⁷ Sayf, *Relief in Architecture*, 25.

¹⁶⁸ See Jo Lauria, *Color and Fire: Defining Moments in Studio Ceramics, 1950-2000* (Los Angeles, Calif: LACMA in association with Rizzoli International Publications, 2000).

¹⁶⁹ Ahmadi Bahram, 'Journey of an Iranian Artist: Mansoureh Hosseini', *La Revue de Tehran*, November 2012, accessed <http://www.teheran.ir/spip.php?article1656>.

¹⁷⁰ Hengameh Fouladvand, 'Hosseini, Mansoureh,' *Encyclopædia Iranica*, August 1, 2014; available online at <http://www.iranicaonline.org/articles/Hosseini-Mansoureh>

opened her own eponymous gallery of modern art.¹⁷¹ In the 1960s, Hosseini's husband Chandhian Changiz was engaged in cultural affairs and had a pottery workshop at the end of Shapur Street in Tehran.¹⁷² Assisted by a potter named Avesta Massoud, Hosseini made forays into hand-built ceramics, later creating a body of work with highly finished and burnished surfaces in the form of pre-Islamic ritual vessels. (*fig. 66-68*) These works were important enough for her to include in retrospective exhibitions. But the majority of her ceramic work was done after the 1979 revolution and sits comfortably in the style of work being made and exhibited in the biennials at that time.

When interviewed about her ceramic work for an exhibition at the Tehran Museum of Contemporary Art, Hosseini admits that she had not given much thought to the value of ceramics as art in her youth.¹⁷³ She recalled being approached by a man who greeted her by stating that Hosseini had a number of his artworks in her home. Surprised, as she was unsure who he was and because he did not strike her as a 'serious artist', she questioned him further. When the man replied that the artworks in question were his ceramics, Hosseini said it was a revelation: as if something 'sparked in my mind'. Ceramics, she realised, could be an artform accessible to everyone, unlike formal painting with its institutional limitations.¹⁷⁴ This indicates that at least some functional potters thought of what they were doing as art, but that despite the work she was doing with the material herself, Hosseini's training in art had conditioned her to see this as a separate avocation. There were deep divisions present in Iranian society in this period, especially between craft producers, who were concentrated in rural, culturally conservative areas and relatively affluent university-trained artists, who were at the forefront of international academic practice.¹⁷⁵ The visual language of abstract expressionism and primitive modernism appeared in Iran largely as the result of artists whose higher education included a period of study abroad and who sought to develop an identifiably Iranian vernacular response to the modern art styles and concepts they had encountered in places like Rome, Paris, and New York.¹⁷⁶

The ideological orientation of professional opportunities for artists was also an important factor in failure of ceramics to reach the status of other modern artforms, because despite having relatively successful and independent careers, artists like Hosseini were

¹⁷¹ Mohammad Reza Taheri, 'Conversation with Mansoureh Hosseini, Mighty Mother of Art', 2 July 2012, accessed 11 November 2018 <http://www.tmoca.com/section29/page2.aspx?lang=En>.

¹⁷² Taheri, 'Conversation with Mansoureh Hosseini'.

¹⁷³ Taheri, 'Conversation with Mansoureh Hosseini'.

¹⁷⁴ Taheri, 'Conversation with Mansoureh Hosseini'.

¹⁷⁵ Darya Shojai Kaveh, 'Contemporary Iranian Art: Emerging Interest in Iranian Art in the International Art Markets and the Reception, Production and Assessment of Iranian Contemporary Art in the International Sphere.' (Masters Dissertation, Università Ca' Foscari Venezia, 2019), 8.

¹⁷⁶ Mehdi Hosseini and Golham Reza Nami, *Selected Works of Tehran Museum of Contemporary Art: Berlin-Rome Travelers*, trans. Mojtaba Ahmad Khan (Tehran: Tehran Museum of Contemporary Art, 2017), 7.

working within practical and institutional constraints. Arts awards, funding, and support for the arts came largely at the behest of the royal family, especially Farah Diba Pahlavi.¹⁷⁷ And while she encouraged the continued reform of Iranian handicrafts in line with the ideologies of modernisation and nationalism established by Reza Pahlavi, her personal views on what constituted avant-garde art had been influenced by her training as an architect in Paris.¹⁷⁸ The artistic activities that she patronised centred around the dominant modernist concern of the time, namely, the development of a national style of painting that was easily communicated to an international audience.¹⁷⁹ The policies that focused on developing ceramics as an industry and as a hobby created a dissonance between Iran's artistic history (in which ceramics played a starring role) and the Pahlavi state's handicraft programs which left Iranian ceramics out of sync with the essential twentieth-century definition of art as an intellectual activity.

Studio Pottery Enters Iran

Modern British potters who were the contemporaries of the Saqqakhaneh artists were also looking to historic Iranian ceramics for inspiration. Alan Caiger Smith and Eileen Nisbet made masterful pseudo-calligraphic bowls (*fig. 70, 71*). Caiger Smith even worked with reduced pigment lustre glazes. In the work of William Newland, it is easy to identify the forms of ancient Iranian artefacts he must have seen in the vitrines of European museums. (*fig. 73*) Bryan Newman's abstract architectural sculptures (which also prefigure the clay models made more recently by Shapour Pouyan) were looking towards desert and adobe dwellings (*fig. 72*). Emmanuel Cooper (1938-2012), one of Newman's apprentices, kept an annotated copy of a catalogue from an exhibition of Islamic pottery held at the Victoria and Albert Museum in 1969.¹⁸⁰ Such amalgamation of forms and motifs underscores an important assumption of studio pottery: a universality which connects people through clay, and which has important lessons for contemporary artists.¹⁸¹ In 1976, Tony Birks described this as a factor in the work of Newman who enjoyed 'visiting potters in countries [...] where ceramics are not exploited as a high art form but developed as a folk art, attracting a simple response.'¹⁸² Newman had even been invited to exhibit in Iran in 1979, but was prevented

¹⁷⁷ Takht Keshian, 'Reviving Identity', 56.

¹⁷⁸ Tabibi, 'Propagating "Modernities"', 42-43.

¹⁷⁹ Takht Keshian, 'Reviving Identity', 143.

¹⁸⁰ R. H. Pinder-Wilson and Edmund De Unger, *Islamic Pottery 800 - 1400 AD* (London: Victoria and Albert Museum, 1969). Cooper's copy of this book is now in the library collection of the Leach Pottery Museum in St. Ives, Cornwall.

¹⁸¹ Philip Rawson, 'Analogy and Metaphor in Ceramic Art' in Garth Clark, ed., *Ceramic Millennium: Critical Writings on Ceramic History, Theory, and Art* (Halifax, Nova Scotia, Canada : New York, N.Y.: Press of the Nova Scotia College of Art and Design, 2006), 56. Also see Philip Rawson, 'Echoes: An Introduction', 155-162 and George Woodman, 'The Decorative Vessel', 207-219 in the same volume.

¹⁸² Tony Birks, *Art of the Modern Potter* (London: Country Life Books, 1976), 55.

from doing so by the outbreak of civil unrest.¹⁸³ Susan Pearce describes this as a kind of collective culture of craftsmanship, the embodiment of our humanity, and ‘one of the few universal values in art.’¹⁸⁴ This second-hand adoption and idealising of folk techniques and motifs served much the same function as the ‘primitive’ aesthetic had in painting (and to which much the same critiques of appropriation can be applied). The convergence of styles seen in the biennials can partly be attributed to the fact that studio potters in England and Iran were looking to the same source material, which included historic Iranian examples and modernist sculpture.

In 1964, the responsibility of managing Iran’s museums and historic sites was shifted to the newly formed Ministry of Arts and Culture. Until its dissolution during the 1979 Islamic revolution, this department was one of the principle means by which foreign art, music, films, and publications were brought into the country.¹⁸⁵ In 1977 the British Council in Iran put on one of the largest cultural festivals ever staged overseas in cooperation with the Ministry of Arts and Culture. This included an exhibition of ceramics and textiles curated by the Crafts Advisory Council to ‘demonstrate the work of leading British craftsmen.’¹⁸⁶ The ceramics exhibition was one of the only parts of the festival to travel to venues outside of Tehran and to receive a published bilingual catalogue, which used the phonetic translation of ‘ceramic’ with diacritical pronunciation marks for its Iranian audience. (*fig. 69*) The language of the British Council’s reports reinforces the position taken by the Iranian government towards its own ceramics heritage, acknowledging that ‘bringing Persian art to other countries [...] is a field of splendid promise.’¹⁸⁷ Because of the ‘very long tradition of craftsmanship in these fields’ the organisers recognised that their Iranian audience was ‘likely to be very discriminating and will certainly immediately recognize if they are being “fobbed off” with anything that is second best.’ In an area in which there was a ‘tremendous sophisticated cultural heritage of over 2000 years old’ the ceramics on display should ‘represent the very best available and contain the highest quality of individual exhibits – just

¹⁸³ Julia Newman, in conversation with the author, 2019.

¹⁸⁴ Susan Pearce, *On Collecting: An Investigation into Collecting in the European Tradition*, The Collecting Cultures Series (London: Routledge, 1999), 333-35.

¹⁸⁵ Alisa Eimen, ‘Shaping and Portraying Identity at the Tehran Museum of Contemporary Art (1977-2005)’, in *Performing the Iranian State: Visual Culture and Representations of Iranian Identity*, ed. Staci Gem Scheiwiller (London: Anthem Press, 2013), 85.

¹⁸⁶ Most of the existing British Council records held at the National Archives in Kew indicate that their primary concern was with technical education, teaching English, organising faculty exchanges, and acting in an educational advisory capacity for the Shah and a number of universities. During the thirty odd years of its operation, the British Council brought close to 10,000 students and visitors from Iran. For more information, see ‘British Council’ *Encyclopædia Iranica*, December 15, 1989, Vol. IV, Fasc. 5, 455-456; available online at <http://www.iranicaonline.org/articles/british-council-activities-in-iran-1942-79>.

¹⁸⁷ This section was adapted from an article published as Jillian Echlin, ‘A New Language for Clay: Mid-Century Iranian Ceramic Artists in Dialogue with British Potters’, *The Decorative Arts Society Journal* 43 (2019): 150–69. National Archives, Kew, London; McNab, ‘Report on Visit to Iraq and Iran May 1943’, British cultural propaganda 1943-1946, BW 49/1.

as if the exhibition were to be shown in Paris or Brussels. [...] it is important that this explanatory material does not talk down to the audience'.¹⁸⁸

John Houston's introductory text for the catalogue frames the exhibition within the context of the studio pottery and arts and crafts movement. Houston emphasises ceramics as a craft made relevant by the current generation of artists, whose 'relationship with tradition depends upon insight, a blending of intellect with intuition, which keeps the work developing on a personal level but without denying the historic basis of their chosen crafts.'¹⁸⁹ The British Council exhibition highlights how closely integrated the conceptualisation and exhibition of ceramics was with international art objects and ideas. Houston's comments about craft and tradition were intentionally presented to Iranians as discriminating connoisseurs able to participate in the wider discourses of modern craft.

The works in the British Council's exhibition represent a moment of transition when studio potters were expanding from functional work into sculpture. This exhibition was one of the avenues through which this aesthetic could be brought to the attention of Iranian artists, and when considered alongside the international experiences of potters traveling abroad, underscores the fluid and interrelated character of modern ceramic arts.

The British Council adopted the language of tradition but also offered a model for continued innovation by presenting ceramics as modern art. Iranian artists who had trained abroad formed a significant portion of the early biennial participants and went on to become jury members and organisers of the later biennials.¹⁹⁰ Those beginning their careers during the late 1980s and 1990s received training from that earlier generation but had less direct opportunity for exposure to new ideas and processes as the result of international restrictions placed on Iranian citizens. For example, from 1974 to 1983, each year Iran sent more students to the United States than any other country—more than 50,000 in 1979.¹⁹¹ In comparison, only 1,700 students went abroad during the lowest point in 1998.¹⁹² As a result, the early biennials were isolated from the stylistic trajectory of international studio ceramics and continued to reflect the functional and sculptural aesthetic found in the 1977 British

¹⁸⁸ McNab, 'Report on Visit to Iraq and Iran', BW 49/1.

¹⁸⁹ John Houston, *Ceramics and Textiles* (London: The British Council, 1977), 1.

¹⁹⁰ Biennial artists with foreign training include Saeed Gorjestani, MA ceramic design, University of Florida; Jila Kamyab, ceramic art at Mire studio, Paris; Iraj Mohammadi, Rome Academy Of Fine Arts; Babak Dalaki, Diploma, Graphic design, Australia; Iraj Dashti, Vancouver, BC; Mahin Noormah, MA Sorbonne, Paris; Monir Ghanbeigi BA art history, Morely College London; Mahmoud Baghaeian, Arts John Ebte College, Montreal.

¹⁹¹ Javid Nafari, Alireza Arab, and Sina Ghaffari, 'Through the Looking Glass: Analysis of Factors Influencing Iranian Student's Study Abroad Motivations and Destination Choice', *SAGE Open* 1, no. 19 (2017), accessed 9 April 2022 <https://journals.sagepub.com/doi/10.1177/2158244017716711>.

¹⁹² Nafari et al. 'Through the Looking Glass'.

Council exhibition (*fig. 74, 75*) and in books like Tony Birks' *Art of the Modern Potter*, Michael Casson's *Pottery in Britain Today*, and *Potters on Pottery* well into the 1990s.¹⁹³

By the 1970s, British ceramics had diversified well beyond the boundaries laid out by Bernard Leach but were no longer seen by the art world to fulfil the progressive criteria of modern art.¹⁹⁴ Ceramics in Europe had been demoted once again to domestic art, to craft, to leisure activity, to industry, and it was around these less-prestigious dimensions that contemporary ceramics was defined. Because Iran's fine arts universities had been set up in consultation with foreign advisors or at the very least looking towards European and American organizational models, teaching methods and materials embraced as fine art by the western academic canon, the position of ceramics in these institutions during this period tended to parallel its relative popularity abroad. So paradoxically, while the Pahlavi government's drive to revitalise ceramics production on the whole was successful, their attempts to recover a national ceramic art idiom were only marginally effective because their particular brand of artistic nationalism borrowed heavily from foreign paradigms which did not include ceramics within the scope of modern art. It's unsurprising therefore that art historians concerned with the development of contemporary art continued to overlook the introduction of clay as a material into Iranian modernism.

¹⁹³ Birks, *Art of the Modern Potter*; Elisabeth Cameron and Philippa Lewis, eds., *Potters on Pottery* (London: Evans, 1976); Michael Casson, *Pottery in Britain Today* (London: Alec Tirant, 1967).

¹⁹⁴ Julian Stair, 'Re-Inventing the Wheel,' in *The Persistence of Craft: The Applied Arts Today*, ed. Paul Greenhalgh (Piscataway, NY: Rutgers Univ. Press, 2003), 49-60.

Chapter Two: Redefining Ceramics in Post-Revolutionary Iran 1979 to 2000: Accommodational Possibilities Between Innovation and Tradition

This chapter traces the activities of ceramic artists after the 1979 Iranian revolution as they negotiated a new role for ceramics in the context of modern art. The chronological sequence of the biennials is used as the organisational framework for both of the next two chapters. The first four biennials centred around a small group of individuals who set up exhibitions as a public showcase for their particular vision of ceramics as contemporary art. They shared a common approach to making functional pottery that was rooted in tradition but made accommodation for innovation in very specific ways. The artistic negotiation of this period can be inferred from the works presented in the biennials, through the kinds of imagery and forms which are present, and also importantly, those which are not. Throughout I offer examples of the connections between the biennial artworks and the traditional arts, modern sculpture, and studio pottery to explore how the artists were leveraging historic ceramic imagery, language, and display to create a new agenda for the development and public perception of their medium, gaining official recognition for the ideological separation of artistic ceramics from the heritage production workshops. Because the first six national exhibitions of ceramics were not specifically labelled as biennials until 2001, they are referred to as exhibitions and biennials interchangeably.

This chapter highlights the work of Mohammad Mehdi Anoushfar, Maryam Salour, Monir and Mohammed Ghanbeigi, and Behzad Azjdari as the key figures of the third and fourth biennials. Their work during this period was mediated by their exposure to both studio pottery and academic arts, and they were in a unique position to build a bridge between local potters, government stakeholders, and arts institutions at a point in time when the boundaries of contemporary art were being questioned and redefined by in the Islamic State.

The promotion of ceramics was in alignment with the interests of President Rafsanjani's era of reconstruction (1989-1997) through their continued potential contributions to the country's economy. Promoting ceramics also aligned with the official policies and goals of President Khatami's reform era (1997-2005). While the Saqqakhaneh artists reworked techniques like oil painting with local subject matter and motifs, the artists of the ceramics biennials added new subject matter and methods to the local material of ceramics. Developing ceramics as a specifically Iranian national artform was an important aspect of the biennials and provides another dimension to existing narratives of modern artists within the Iranian context. But Iranian ceramics were not immune to the debates about the legitimacy of ceramics as art which dominated international studio ceramics discourse

during that time due to the clearly defined categories of handicraft and of modern art that had been established in Pahlavi Iran.

The social conditions of the Islamic Republic built on the role played by ceramics in the secular modernism of the Pahlavi state and expanded support for ceramics as a symbol of national identity. Despite the political and social upheaval which accompanied the revolution, and the closure of small family production workshops during the early 1980s as potters left to fight in the war with Iraq (1980-1989) or trained for less physically demanding work, opportunities for ceramic art actually expanded.¹ Not only were ceramics an indigenous artform with a long history admired around the world, they were also in harmony with Islamic teachings and could thus be enthusiastically approved and supported by the Islamic Republic in their efforts to establish an Iranian-Islamic nationalist-religious identity. This favourable reception created an avenue to accommodate functional ceramics as art and that in turn gave legitimacy to the emerging field of contemporary pottery. In the process the Islamic state asserted the artistic agency of Iranians working with clay and the status of their material as art. This was an environment which allowed ceramics to grow into a thriving and internationally responsive modern practice.

During the third and fourth biennials, the project of the biennial artists seems to be in finding distinctions between their work and those of Iran's handicraft producers by emphasising their identity as Iranian artist potters. They do this by employing historic motifs and forms and in new functional contexts. They avoided both the styles of pottery associated with traditional arts vessel makers and the geometric architectural tile designs of Iran's iconic mosques. And they worked largely outside of the industrial economy, emphasising teaching over the sale of artwork. Additionally, the biennial artists were selective in their approach to some of the key foreign historic exemplars which had been influential to other international studio potters, utilising the rough minimalism of Japanese tea bowls for example, but not the folksy aesthetic of English slipware (*fig. 76*) or German salt glazed pottery.

Having achieved a baseline from which to continue, during the fifth biennial, contemporary ceramic artists began to move towards establishing their artistic credentials and to explore their position relative to other craft materials. The first triennial of sculpture occurred in the year between the fourth and fifth biennials and offers an interesting case for the interest of the biennial artists in participating more closely in the realm of sculpture and fine art. This is all the more significant because it illustrates that unlike the provisional clay sculpture of the Saqqakhaneh artists, ceramics became a normalised part of post-

¹ In the city of Kashan, for example, the last functioning pottery in the bazaar—Golshoni—closed in the 1980s. It is now a store offering fancy wedding gowns. Haji Meshki (private collector) in conversation with the author, 6 June 2017.

revolutionary sculpture. Ceramics was the only craft material to successfully make this transition, and I speculate that credit for this is due largely to the activities of the early biennial artists.

The ceramic biennial exhibitions held after the revolution represented the first time Iranian ceramics as a whole were on view to the public as modern art and the organisers deliberately placed contemporary ceramics within the formal conventions of fine art display: putting works on pedestals, giving each object an individual title, and photographing the work for publication in an exhibition catalogue. The visibility of these biennials in major arts venues like the Tehran Museum of Contemporary Art helped to expand the audience for artistic ceramics, introducing ceramics into an established art context. The ceramics biennials were also fundamental to establishing new opportunities for ceramic artists by providing a stable platform for experimental work which pushed the definitional boundaries of Iranian ceramics. The biennials showcase ceramicists developing as artists, who, like their contemporaries in painting and other media, were mapping new conceptual and technical practices on to national and historical frameworks. This in turn formed the basis of much of today's ceramics practice.

There is frustratingly little surviving documentation regarding the sixth exhibition or its participants. There was no catalogue produced although it was held in 1998 and featured 166 artists with 453 total pieces on display, representing another significant increase in participation.² It will not be covered further in this chapter.

Exhibiting the Contemporary Pottery of Iran: The Opening of Ceramic Art Studios and Ceramics in the Art Museum

The activities of private studios played an important role in fostering the growth of modern ceramics. Because public galleries and arts centres were closed or heavily regulated after the revolution, several artists began offering independent ceramics lessons in their own studios, which allowed them to directly shape their students' approaches to ceramics.³

After attending a course in ceramics at the Academy de Savigny in Paris from 1985 to 1987, Maryam Salour (b. 1955) taught ceramics classes in her north Tehran home for more than twenty years.⁴ Salour was inspired by the collections of the Louvre, where she admired both classical sculpture and Iranian motifs from the excavations at Persepolis.⁵ Salour cites memories and stories from her childhood as inspiration for her work, describing

² Fazel, 'Social Developments', 15.

³ Maryam Salour in conversation with the author, 12 June 2017.

⁴ Maryam Salour in conversation with the author, 12 June 2017.

⁵ Maryam Salour in conversation with the author, 12 June 2017.

herself as a ‘daughter of the desert’.⁶ ‘I have worked in the soil for many years’, she wrote. ‘My hands have roots in it, to the point that all my works—ceramic, sculpture, canvas—are of earth [...] which is the memory of the world.’⁷ Her interpretation of Iran’s ceramic tradition focuses on the emotional and cultural memory of the material, and Salour saw educating children as an important part of building a new community of ceramics around that concept.

Salour has held solo exhibitions with both clay and paint, often mixing them together on large canvases. Like the painterly brushstrokes of her canvases, Salour’s vases and large ceramic figures are fluid and gestural with blank faces and graceful poses. (*fig. 77-81*, Appendix B 3.47-52, 4.46-47, 5.61, 7.61, 8.10, 10.40) The glazed surfaces, soft crackled white with splashes of bright turquoise and deep red, reinforce this sense of movement and are comparable to the folded porcelain bowls of her contemporary Mary Rogers (b. 1929) (*fig. 82*). Salour’s figures are dream-like images of a body not experienced directly, but impressions obscured and distorted. They are early examples of a contemporary artistic attentiveness to folds of cloth as a stand-in for women’s bodies. Compare for example *Flying symphony*, completed in 1994 or 1995, (Appendix B 4.56) and the blowing chador in Koorosh Adim’s photographs. (*fig. 83*). Salour’s raw, fragmented figures also respond to the sculptures of American ceramicist Stephen de Staebler (1933-2011). (*fig. 84*)

Arguably the most important of the private studios which opened in the 1980s was an initiative begun in 1983 by Mohammad Mehdi Anoushfar (b. 1945) and Abdollah Mehri. They began teaching courses in traditional arts, which included ceramics, to private students in a studio on Somayeh street in Tehran.⁸ In the mid-1970s, Mohammad Mehdi Anoushfar, a student of Parviz Tanavoli and recent graduate of the sculpture department at University of Art in Tehran, sponsored by Iran’s Ministry of Culture undertook an eighteen-month trip to Greece. While there, he encountered another potter who recommended that Anoushfar go to England to continue his studies in ceramics. Eventually he settled in Porthleven, Cornwall and spent the next two years in a seaside studio rented from Tony Boylan, local graphic artist and owner of a handicraft shop. Anoushfar’s output while there was varied but combined functional production techniques with an emphasis on sculptural tactility and form. (*fig. 85-92*) Anoushfar appreciated the British government’s efforts to educate the public about the philosophical contexts and social significance of pots and their makers.⁹

⁶ Daryush Shayegan, ‘Metamorphosis of Earth’, in *Maryam Salour*, trans. Minou Moshiri, Artist Book (Tehran, 2011), 1

⁷ Shayegan, ‘Metamorphosis’, 1.

⁸ Fazel, ‘Social Developments’, 9-10.

⁹ Mohammad Mehdi Anoushfar in conversation with the author, 25 April 2017.

This, Anoushfar notes, was not something considered important by average Iranians at that time.¹⁰

After holding a solo exhibition in Porthleven he went to London for a short while before returning to Iran in 1979, hoping to take advantage of government funding then available for ceramics producers. Anoushfar left much of his work in the UK, intending to return. However, his plans were altered by the outbreak of revolution, and instead, Anoushfar became one of the key drivers of post-revolutionary ceramics in Iran. Influenced by the artist-potter model of Bernard Leach (whose pottery he had visited while in Cornwall), Anoushfar brought a renewed sense of pride to the work of being a potter and the idea that making pots could be a viable artistic career.¹¹ While the Pahlavi state had provided platforms for modern ideas about art, for Anoushfar, the opportunities for clay were exemplified by the tiles of a mosque, an artform where the interest and appreciation of foreigners was balanced by Iranian understanding of their own culture.¹² In Anoushfar's opinion, the post-revolutionary period is when modern pottery really emerged in Iran.¹³ Artists, Anoushfar believed, could do more than dabble in clay. They could raise the status of ceramics through cultural investment and education.¹⁴ Like the studio potters he encountered in England, his work sought to reinvigorate the vessel form as a legitimate artistic pursuit in its own right, an approach which was instrumental in the formation of new kinds of institutions for teaching and exhibiting ceramic artworks.

In 1988, an informal display of work by a handful of promising students from Anoushfar's Somayeh street workshop and the faculty of the School of Decorative Arts was organised at the Tehran Museum of Contemporary Art.¹⁵ In 1989, a year after the first TMoCA exhibition, eleven students were invited to submit work for a second show at Pahfeer Gallery in Tehran.¹⁶

The construction of TMoCA, along with the nearby museums of carpets and ceramics, had coincided with the beginnings of revolutionary protest in the late 1970s, and thus had been targeted during the revolution as symbols of the Pahlavi regime.¹⁷ The policies and close association of arts organisations with the monarchy left those institutions in an uncertain position when the civil unrest of the late 1970s eventually led to the overthrow of the Pahlavi dynasty and the installation of an Islamic-based theocratic constitutional

¹⁰ Mohammad Mehdi Anoushfar in conversation with the author, 25 April 2017.

¹¹ Ibid.

¹² Ibid.

¹³ Mohammad Mehdi Anoushfar, in conversation with the author, 16 December 2018.

¹⁴ Ibid.

¹⁵ Fazel, 'Social Developments', 10.

¹⁶ Fazel, 'Social Developments', 10.

¹⁷ Eimen, 'Shaping and Portraying Identity', 92

government.¹⁸ By the late 1980s, after having been temporarily closed by the new regime, TMoCA had reopened, but primarily as an official venue for revolutionary art, with its collection of foreign artworks removed from public display.¹⁹ Part of the rationale for holding the exhibition in the museum was to reclaim TMoCA as a space for ‘a new language in heritage and art’.²⁰ While unfortunately there is almost no surviving documentation of these two exhibitions, they were the first to position the work of Iran’s contemporary potters in equal status with the historic Iranian ceramics on display in art museums around the world as art objects.

The ceramics exhibitions at TMoCA and Pahfeer Gallery generated enough interest that they were retrospectively honoured as the first two of a series of semi-regular exhibitions of contemporary ceramics established in 1992. These exhibitions became one of the most visible symbols of the expanding field of ceramics in the Islamic Republic, quickly growing into the country’s most important showcase for ceramic arts. While other artforms have dominated the attention of critics and historians, Iran’s organisation of ceramics within a biennial format also predates this trend elsewhere. The Taiwan Ceramics Biennale, for example, was not established until 2004. The British Ceramics Biennial launched in 2009, and the Indian Ceramics Triennale not until 2018. The implication of this is that the art/craft dichotomy which had been introduced into Iran by the western-looking academies of fine art was resolved differently in the Iranian context and enabled wider acceptance of ceramics as art. The works on display reframed the discourse of authentic cultural expression, showcasing ceramics processes as an evolving art, rather than relying on the visual solutions proposed by historicism or modernism (although it would not escape these completely). This freed Iranian ceramics to take on new layers of aesthetic and conceptual inspiration.

As group exhibitions, the first seven ceramics biennials lack focused or thematic curation. Ceramics, as a native artform with significant cultural capital, could avoid the criticism of being a subversive foreign influence, but without evolving, would remain passive and unconnected to the larger arc of contemporary art. The solution adopted by the biennials was to acknowledge a unifying materiality: everything from hand-built vessels to unfired multimedia installations share the fundamental connection of clay as the primary material of which they are composed. This can also be seen in alterations to inclusion and evaluation criteria from the ceramics biennials over the years which consequently widened the scope of ceramics inquiry.

¹⁸ Grigor, *Contemporary Iranian Art*, 132

¹⁹ Eimen, ‘Shaping and Portraying Identity’, 88-93.

²⁰ Seyyed Mohammad Sohofi, preface to *Contemporary Pottery of Iran: A Selection of the Works Exhibited at the Fourth Exhibition of Contemporary Potters of Iran*, edited by Seyyed Mohammad Sohofi, (Tehran: The Visual Association, 1995), 3.

In just a few years, the organisers of the biennials managed to secure significant public and government support. At stake was the reputation of their work to both a real domestic audience and an anticipated international one. Taken as a group, the collective body of the biennial artworks demonstrates the ideological renegotiation of the symbolic and literal positioning of ceramics in Iranian life. The continued presence of vessels reflects the roots of the biennial artists in functional workshops, while the growth in narrative themes and of experimentation with new materials suggests the influence of an emerging contemporary arts view of ceramics.

During the Pahlavi years, ceramic vessels and tile murals were frequently on display, but as the economic products of craftspeople. Exhibitions were meant to stimulate interest in their sale or as an ‘advertisement’ of the country. In the Islamic Republic, the promotion of ceramics as art and the more familiar narrative discouraging foreign cultural products are two sides of the same coin. Both shape the artistic landscape. State funding and support for the biennials removed the commercial imperative from showing ceramics. Instead, the biennials brought together a circle of contemporary artists and their students. This network traded on the recognition and authority that accompanied these officially sanctioned exhibitions to establish their work as the dominant narrative of contemporary ceramic arts.

The Third Exhibition: Establishing the Foundations of Contemporary Pottery

In 1992, a third exhibition of ceramics (numbered to include the first show at TMOCA and second at Pahfeer Gallery) was formally sponsored of the Ministry of Culture and Islamic Guidance, an official body which had the authority to approve and enforce restrictions on exhibitions of contemporary art.²¹ And while the event was still relatively small—with only twenty-six participants again drawn primarily from the Somayeh street courses—and brief—running from June-July 1992—it represented the beginnings of a new conceptual framework for exhibiting ceramics. The organising committee promoted the event through formal press releases and public advertisements and in 1994 they also published a catalogue of the works which had been in the exhibition.²² (*fig. 94*) ‘The road to reform in a country,’ proclaimed Ayatollah Khomeini, ‘goes through its culture, so one has to start with cultural reform.’²³ The Islamic revolution sought to replace foreign secularism with a cultural milieu based on

²¹ Grigor, *Contemporary Iranian Art*, 23.

²² Mohammad Mehdi Anoushfar in conversation with the author, 25 April 2017.

²³ Qtd in Ameneh Youssefzadeh, ‘The Situation of Music in Iran since the Revolution: The Role of Official Organizations’, *British Journal of Ethnomusicology* 9, no. 2 (2000), 37.

Islamic principles, interpreted through a complicated system of regulation and censorship.²⁴ By bringing ceramics exhibitions under state patronage, Iran's new arts leadership was affirming that the Islamic interpretation of ceramics was equally valid as a philosophical basis for art. It was hoped that this 'new form of local arts and handicrafts' would have an active influence on the cultural lives of Iranians.²⁵

The presence of state censorship and control of the arts has been described as strangling the 'very soul of a culture', yet as a counterpoint to this framing of Iranian contemporary art, the philosophical rejection of foreign influence and redefinition of nationalism along religious lines in the Islamic Republic actually opened space for the acceptance of ceramics as fine art.²⁶ The growth of ceramics as art was actually consistent with a global movement within studio ceramics which had also begun to challenge the hegemonic dialectic of art over craft and to explore the conceptual possibilities of clay. Iranian ceramic artists were certainly responsive to the currents of artistic discourse, but the cultural value of their own particular material history in combination with the orientation of the studio pottery movement towards the functional aesthetic which was adjacent to (and had in fact drawn on) the work of Iran's pottery traditions meant that in comparison to the difficulties faced by some modern artists, especially those working with more provocative themes, ceramicists received official support with relatively little controversy. For as Abolghassem Khosro, deputy minister for artistic affairs at the Ministry of Culture and Islamic Guidance during the early years of the biennials, said, clay's appeal among 'all groups of people' was related to its accessibility and simplicity as a material.²⁷

The work that had been done in the previous generation by institutions such as the Handicraft Organisation to establish the credentials of ceramics as an authentic and populist national artform was extended by Islamic allegories of clay. All of the biennial catalogues are prefaced by short statements of support from important political, cultural, and religious figures. (See Appendix F for transcriptions of these statements) Their words, choreographed in their magnanimity towards an imagined international audience and a real domestic one, consistently present the ceramics biennials in lofty historic and religious terms. At first these statements appear to be addressed to an international audience, humbly reminding the reader of Iran's rich heritage and appealing to the universalism of clay as the basis for understanding

²⁴ Agnes Callamard, Bethan Grillo, and Sophie Redmond, eds., *Unveiled: Art and Censorship in Iran* (London: Article 19, 2006), accessed <https://www.article19.org/data/files/pdfs/publications/iran-art-censorship.pdf>.

²⁵ Āyatollāhi Habibollāh, *The Book of Iran: The History of Iranian Art*, trans. Shermin Haghshenās (Tehran: Centre for International Cultural Studies, 2002), 314.

²⁶ Agnes Callamard, Bethan Grillo, and Sophie Redmond, eds., *Unveiled: Art and Censorship in Iran* (London: Article 19, 2006), accessed <https://www.article19.org/data/files/pdfs/publications/iran-art-censorship.pdf>.

²⁷ Abolghassem Khosro, preface to the *Third Exhibition* catalogue, 1.

the global relevance of the biennials. Yet this exhibition never travelled outside of the country. It is unlikely that it even would have been seen by more than a handful of foreigners, whose presence in the country was drastically reduced after the revolution and the long war with Iraq.²⁸ Instead, they reassure the Iranian reader of their continued place in the modern world and of the success of the new Islamic state in maintaining Iran's cultural dignity and rich culture. Their words frame the objects on display, appearing in Farsi at one end of the catalogue and in English at the other. In fact, the biennial catalogues were all bilingual, an indication of the cosmopolitan experiences and expectations of the organisers and participants.

Throughout the ceramics exhibitions, there are a number of works which reference Iran's Islamic traditions (for example Appendix B 3.62, 4.30, 5.15, 7.108, 8.150, 9.123). Many places in the Qur'an declare soil and clay to be the origin of humankind, beings created by God from the very substance of ceramic art, the soul breathed into existence by the ultimate creative act (for example, surahs 15:26-29; 23:12, 32:7-8.) Ceramics were represented as the greatest and most convincing manifestation of the divine spirit in earthly humans.²⁹ God, like a potter, formed humans from clay (55:14), justifying an intrinsic emotional connection of human beings with the earth in its manifestation as clay.³⁰ To work with clay is imitate the divine, to recreate 'the moment when man also lovingly and compassionately blows on clay to shape and form.'³¹ The creation of ceramic artworks is a tangible reminder of their humble and pious origins. In this view, the human body arises from the earth and returns to the earth, with ceramics as the conduit between 'a heart in the heavens and feet on the ground'.³² Post-revolutionary exhibitions of ceramics were endorsed as a platform upon which to negotiate a new role for Iranian-Islamic identity and art. In the ceramics exhibitions, clay was 'alive with the divine spirit.'³³

However, just because acceptance of ceramics was facilitated by such apologetics, doesn't mean that an interest in pre-Islamic or secular imagery disappeared. Various forms of identity, national and individual, were an important consideration for the biennial artists, as they were for other contemporary artists at the time. As Hamid Keshmirshakan has stated, although the field of contemporary visual art in Iran has largely moved beyond the discussion of 'cultural identity and art that is informed by national identity' it is still 'underlying precept

²⁸International tourists fell from 680,000 in 1978 to 9,300 in 1990. Kevin O'Gorman, L.R. McLellan, and Tom Baum, 'Tourism in Iran: Central Control and Indigeneity', in *Tourism and Indigenous Peoples*, by Richard Butler and Tom Hinch (London: Routledge, 2007), 311.

²⁹ Amir Ali Amoozadeh, preface to *The 9th Biennial of Iranian Contemporary Ceramic Art*, edited by Akbari et al. (Tehran: Institute For Promotion Of Contemporary Visual Arts, 2011), 2.

³⁰ Amoozadeh, preface to *The 9th Biennial Catalogue*, 2.

³¹ Mahmoud Shalooei, preface to *The 9th Biennial of Iranian Contemporary Ceramic Art*, edited by Akbari et al. (Tehran: Institute For Promotion Of Contemporary Visual Arts, 2011), 1.

³² Shalooei, preface to *The 9th Biennial Catalogue*, 1.

³³ Shalooei, preface to *The 9th Biennial Catalogue*, 1.

with compelling force.’³⁴ This was particularly true in ceramics, where there was a particularly salient history to be reclaimed. And despite the progress which ceramics had made towards being accepted as a contemporary artform in many parts of the world, the reverberations of the art/craft debate—critical recognition of the emergence of what Rose Slivka termed ‘the new ceramic presence’ in sculpture and fine art and the inevitable transgression of potters into new forms of plastic expression—which dominated international ceramics discourse in the last third of the twentieth century were being felt in Iran too.³⁵

Babak Dalaki (b. 1963), one of the artists (along with Maryam Salour) whose work was chosen for the cover of the third exhibition catalogue, developed a narrative of nostalgia, quoting Rumi and the ruins of old Tehran as the ideological foundations of his work.³⁶ Dalaki studied graphic design in Austria. Dalaki was introduced to the ‘diversity and infinite possibilities for texture and colour in clay’ through a pottery course through the Cultural Heritage Organisation in Tehran where he worked.³⁷ In addition to exhibiting in the early ceramics exhibitions and sculpture triennials, Dalaki was one of the few artists to have a solo show of ceramics at TMOCA. Dalaki’s pots are deeply carved and textured, with impressed patterns and broken patches of colour. The images that cover the surfaces of his pots echo the abstract composition and iconography of a Saqqakhaneh painting in three dimensions, incorporating objects of devotional practice and elements of other crafts—*kharmohreh* stone paste beads, bits of metal and fabric.

The title of the third ceramics exhibition, *Contemporary Pottery of Iran: Selections from the Third Exhibition of Contemporary Iranian Potters*, focuses attention on both the modernity and national identity of the event and the artists in it.³⁸ The exhibition’s title claims to be singularly representative of a new kind of pottery, with the catalogue as a field guide to identifying the vanguard of ‘contemporary potters.’ While functional, as art, its primary purpose is not use but display. There are identifiable commonalities of form (primarily functional), material (primarily low-fired), and stylistic inspiration (a fusion of 1970s Asian-cum-British studio pottery and pre-Safavid Iranian pottery) in the third biennial, but the only truly cohesive theme is the claimed identity of this work as contemporary. So while the contemporary potter may use the same kinds of decorative techniques and forms as production workshops, or even copy historic design elements, there

³⁴ Hamid Keshmirshakan, ‘Contemporary Iranian Art: The Emergence of New Artistic Discourses’, *Iranian Studies* 40, no. 3 (2007), 364.

³⁵ Rose Slivka, ‘The New Ceramic Presence’, *Craft Horizons* 21, no. 4 (1961): 31–56.

³⁶ Babak Daleki, *Iranian Dream*, 4:06, WINBroadcasting, May 19, 2010, <https://www.youtube.com/watch?v=ObrPse2nP6k>

³⁷ Daleki, *Iranian Dream*.

³⁸ سفال معاصر ایران: گزیده ای از سومین نمایشگاه سفالگران معاصر ایران [Contemporary Pottery of Iran: A Selection of the Works Exhibited at the Third Exhibition of Contemporary Potters of Iran]

are performative boundaries drawn around the act of making and display. Irrespective of chronological contemporaneity, this identity is a social construction, accessed via a specific set of circumstances, experiences, and connections, and demonstrated by the selective act of exhibition within the contextual boundaries set by the group. The exhibition was a ‘way to bring out potters from their isolated workshops to the warm centre of thought and experience exchanges. [...] The potter artists have achieved a common result: prosperity in this branch of art will not be achieved unless the scattered activities change into social prosperity.’³⁹

The structure of these exhibitions was defined by the artists themselves as the organisers and participants. They promoted a particular vision of ceramics to Iranian audiences of studio ceramics. Their selection of non-commercial, institutionally-focused work for display and awards helped to formulate a new definition of ceramics as art, one primarily based on the international experiences and outlook of the original organisers and jurors. The parameters of Iranian ceramics were re-shaped by their promotion through these exhibitions, recontextualising contemporary pottery as a popular artform rather than as an industry which occasionally produced masterful works of art; a shift that mirrored contemporary theoretical approaches emerging in an increasingly globalized ceramics community in the late twentieth century.⁴⁰

Although decorative, most of the pieces in the third ceramics exhibition were based on utilitarian forms with catalogue descriptions highlighting their technical properties (clay bodies, firing techniques, temperature schedules, and glaze ingredients). While the majority of the entries were produced either at the tail end of the 1980s or in the early 1990s, three of the works in the exhibition date back to at least 1977 (Appendix B 3.7, 3.8, 3.74).⁴¹ Nevertheless, the entries accepted to the ceramics exhibitions were diverse, and included functional vessels, tiles, and sculptural pieces. In general, this is in line with international trends in ceramics, with the notable exception of the prevalence of tiles in the biennial exhibitions.

Tiles appear throughout the biennials with much greater frequency than in studio pottery movements elsewhere at the time.⁴² For the reasons discussed earlier, in Iran, architectural ceramics had not experienced the kind of decline seen, for example, in Britain over the preceding decades, and was thus very much a living and valued art. The intersection of tilemaking technology and history with contemporary design trends during the preceding

³⁹ Manijeh Armin, preface to *The 9th Biennial Catalogue*, 3.

⁴⁰ See John Burrison, *Global Clay: Themes in World Ceramic Traditions* (Bloomington, Indiana: Indiana University Press, 2017), 8.

⁴¹ In comparison to the eighty-nine entries in the third exhibition made after the Iran-Iraq war, there are only twelve entries from the period of 1980-1988. However, this does indicate that despite the ongoing conflict, ceramics remained an artistic concern.

⁴² Susan Tunick, ‘Architectural Terra Cotta: Preserving the Inheritance’, in *Ceramic Millennium*, Garth Clark ed. (Halifax, Nova Scotia, Canada: Press of the Nova Scotia College of Art and Design, 1999), 176–85.

generation set up the foundation for a unique Iranian emphasis on tiles as a contemporary artform. However, despite the prevalence of tilework as a medium, especially in the later biennials, there are surprisingly few panels of painterly Qajar tilework, *haft-rang* ‘seven-colour’ tilework (in which painted-on areas of colour are separated by a line of resist), or of the large-scale complex geometric designs so often seen on Iranian mosques (exceptions include Appendix B 3.1 and 5.46). Perhaps as commercial techniques these processes were unavailable to the early biennial artists, but this absence seems more likely to be driven by a desire to further distinguish contemporary artistic tilework from the output of industrial production. Anoushfar pioneered experimental lustre-fired eight-pointed star and cross tiles, a historic style popular as wall revetments in the Ilkhanid period (Appendix B 3.92, 3.95, 3.97, 3.99). He also introduced a much looser style of relief earthenware tile which must have been looking to the work of Finnish designer and ceramic artist Rut Bryk (1916-1999) (*fig. 94*) The irregularity of tile sizes and the mixing of motifs across textured relief surfaces in works like 3.100 and 7.99 becomes a notable influence on later artistic tile panels (for example Appendix B 5.9, 8.169, 8.181, 8.193, 8.204, 9.59, ST30, ST24).

Anoushfar, who had helped to organise the ceramic exhibitions and would serve as secretary for the first seven, had two works featured in the triennial catalogue (Appendix B ST18, ST19) which look more like the abstract forms he was doing in Cornwall (or even in later biennials) than the tiles and vessels featured in the third catalogue (Appendix B 3.92-104). Anoushfar’s handbuilt abstracted organic forms and the more geometric sculptures share a common aesthetic with the potter sculptors of the 1970s, especially Ian Auld (*fig. 95*) and Carlton Ball (*fig. 96*). Anoushfar’s entries over the course of the exhibitions explored similar shapes and decorative motifs for many years, including lustre-fired tile panels, glazed wheel-thrown bottles, and organic sculptural forms, including versions of the iconic bird and pomegranate forms (Appendix B 4.102-105, 5.1-3, 7.99, *fig. 97, 98*). The influence of Anoushfar’s style on the biennials is immediately evident in entries such as Appendix B.7-4.9, 4.23, 4.89 and 7.26. In 2018, the Iranian Artists’ Association organized a retrospective event to honor the contributions of Mohammad Mehdi Anoushfar to their field. (*fig. 99*)

One notable entrant to the third biennial was Bitā Fayyāzi (b. 1962), an Iranian ceramicist who has successfully made the transition to the world of contemporary fine art. Her most famous recent works are performative, multidisciplinary, and conceptual—very different from the unglazed, carved vessels on display in 1992.⁴³ (Appendix B 3.36, *fig. 164*) The third biennial was dominated—like the studio pottery movement which it took as its inspiration—by pots made on the wheel. Thrown vessels made up almost seventy percent of the entries. This emphasis on symmetry and functionality is one of the key features

⁴³ Claudia Clare, *Subversive Ceramics* (New York: Bloomsbury Academic, 2016), 26-27.

distinguishing the early ceramics biennials from other discipline-specific exhibitions (See 'Process and Type' in Appendix C). For example, the first Iranian sculpture triennial had only two clearly recognisable vessels out of more than 40 ceramic-based entries (Appendix B ST33, ST41).⁴⁴ While the percentage of vessels in comparison to sculptural works fluctuated, until the seventh biennial in 2001, functional forms made up the greater part the collective body of the exhibitions.

The Fourth Exhibition: Experiments with Style

By the exhibition's fourth iteration in 1994, although still dominated by artists who had also been in the previous three, the number of participants had greatly expanded. The format of the exhibition was changing; a separate section of the catalogue features figurines and objects produced by 'blind potters' (Appendix B 4.1- 4.6).⁴⁵ There were also more works accepted in total and they displayed a wider range of forming and surface decoration techniques. Although most of the entries were similar in colour and function to the third exhibition, with entries following the established historicist tradition (Appendix B 4.11, 4.13), the patterns of modernism (Appendix B 4.10, 4.21, 4.44), or studio pottery (Appendix B 4.19, 4.58, 4.71, 4.90), there is also a distinct echo of international interior design trends (Appendix B 4.12, 4.41, 4.86).

Some of this diversity can be attributed to Monir and Mohammad Ghanbeigi, who had worked together as artists before they moved to the UK as students in 1974; Monir Ghanbeigi initially taking the pottery course at Canterbury College of Art while Mehdi studied painting and later completed an MA in history of art at Morley College in London. In 1975 they held a joint exhibition of ceramics at New Ashgate Gallery in Farnham, and another five years later at Kent University in Canterbury.⁴⁶ Upon their return to Iran in 1980, they moved to the outskirts of Tehran and began to study local pottery production techniques. The Ghanbeigis supported the production of their one-off artistic works with the production of decorative vases and functional pots made using semi-industrial processes and painterly matte glazes. (Appendix B 3.17, 3.18, *fig. 100*) Even though the techniques of their production may have been similar to those of the potters they learned from, which relied on multiples produced with little individual variation, the intersection of the Ghanbeigi's forms with the art world produced a new kind of ceramics that was widely influential on young

⁴⁴ Jalal Atar-Zadeh, *Tandis: Selection of Works from the First Triennial of Sculpture* (Tehran: Iran Visual Art Association, 1996).

⁴⁵ Najmeh Sadati, Mahin Kiumarsi, Etrat Kiavani, Esmat Jahan Shahi, Paratoo Valad-Hkani. Unfortunately, there is no context given for the inclusion of these works in the catalogue and they do not align in form or content to the rest of the exhibition.

⁴⁶ Monir Ghanbeigi and Mehdi Ghanbeigi, 'About the Artists', *Ghanbeigy*, accessed 9 May 2018 <http://ghanbeigy.com/#about>.

ceramicists, especially as more people began to participate in the model established by the biennial artists.

The Ghanbeigis have a widely experimental style, combining imagery from across Iran's artistic history, including calligraphy, figures from painted manuscripts, and prehistoric animal motifs—the same kinds of visual vocabulary as that employed by Iran's modernist painters. These inclusions play on the reality of ancient pots, which are often broken, but also on the tension between pre-Islamic and Islamic imagery in modern Iran. The fragments of carved lions at the centre of 4.38 are reproduced from stone carving found at Persepolis, the ceremonial capital of the Achaemenid empire, on the Apadana constructed by Xerxes I (r. 486-465 BCE) (*fig. 101*). The imagery of these ancient ruins has been reproduced and disseminated across Iranian popular culture and art, perhaps most famously by Parviz Tanavoli's sculpture *The Wall (Oh Persepolis)* and in the biennials (Appendix B 7.92, 11.81, 8.182 & 185).⁴⁷

The quotation of the lion and bull imagery from Persepolis on the Ghanbeigis' bowl is multi-layered. Originally relating to the Zoroastrian new year, the duality of good and evil, and the ability of the king to overcome the forces which would disrupt the order and welfare of the people, Achaemenid and Sassanian art and architecture were appropriated as the visual language of Reza Pahlavi's patrimony and revivalism.⁴⁸ It is the representation of a particular narrative of pre-Islamic authority. The Ghanbeigi bowl places the ancient lion at the centre of an Islamic-era bowl (*fig. 35*), although the calligraphy around the edge is raised in relief rather than painted. This puts the emphasis on the darker graphic drawing, but both historical references are fragmented, as if the viewer is looking at one exposed layer of history perceptible upon another. The ambiguity of this subtle approach brings the past and the present together in a fractured union, an oblique commentary on the tensions between tradition and modernity in post-revolutionary Iran.

More than the dichotomy of functional/non-functional, the meaningful allusions made possible by this juxtaposition is the key to distinguishing contemporary art from pots which faithfully reproduce historical styles but which do not have what Jameson termed postmodern 'intertextual aesthetics.'⁴⁹ The contemporary ceramic artist is free to borrow visual references, or even invent new ones, from any historic, social, or artistic context rather

⁴⁷ Golnoush Niknejad, 'Oh Persepolis - Tehran Bureau', *PBS Frontline*, 26 April 2009, accessed 9 April 2022 <https://www.pbs.org/wgbh/pages/frontline/tehranbureau/2009/04/oh-persepolis.html>; See also Grigor, *Contemporary Iranian Art*, 174-5.

⁴⁸ Khoobchehr Keshavarzi, 'A New Approach to Stone-Reliefs of Persepolis', trans. Roya Monajem, *Tavoos Online*, accessed 9 April 2022 <http://www.tavoosonline.com/Articles/ArticleDetailEn.aspx?src=159&Page=1>; also, Grigor, *Contemporary Iranian Art*, 169.

⁴⁹ Fredric Jameson, 'Postmodernism, or The Cultural Logic of Late Capitalism', *New Left Review* 146, no. 1 (1984), 67.

than building on a material or practical foundation. Mehdi Ghanbeigi has stated that he believes the gap between handicrafts and fine arts to be an artificial modern distinction, one which puts potters at a disadvantage unless they understand how to work within contemporary frameworks of visual art.⁵⁰ The intentional manifestation of scenes from literature, mythology, and history adopted by the biennial artists puts these pots in dialogue with artistic culture, offering imagery intentionally chosen to communicate to an audience searching for its meaning. Contemporary art textbooks and image dictionaries encourage adaptation, create meaning by emphasising the symbolic meanings of ancient motifs.⁵¹ The (self)conscious application of decoration and form as signifiers can be understood as one of the defining characteristics of contemporary ceramics.⁵² Clay is a unique platform for contemporary artistic expression. It is neither painting nor sculpture but can act as a blank canvas for two-dimensional decoration, can be shaped into an unending number of three-dimensional forms and textures, or can do both simultaneously. So not only is it a material with a long cultural and technical history to build upon, but it can also be used in almost any contemporary creative configuration. In his statement to the third biennial, Seyyed Mohammad Sohofi described this expression as the artist ‘engraving the sign of his own subjectivity on to the artwork he creates,’ with new forms ‘generated by his feelings and beliefs.’⁵³

Both Mehdi and Monir Ghanbeigi were active as editors and reviewers for visual arts festivals and publications and served as student advisors for several Iranian universities, developing ceramics as a subject within fine art departments. In addition to serving as a secretary and jurist for the ceramic biennials and other festivals and conferences, Mohammad Ghanbeigi was active in shaping the direction of contemporary Iranian ceramics as a member of the works selection committee of the Museum of Handicrafts from 1993 to 2003.⁵⁴ Further intersections between the emerging visual language of the biennials and post-revolutionary painting can be seen in the work of the Ghanbeigis as well, especially in the *trompe l'oeil* layering of cultural imagery which figured prominently in post-revolutionary art.⁵⁵ (Appendix B 4.32, *fig. 102, 103*)

⁵⁰ Mehdi Ghanbeigi, in conversation with the author, 20 Aug 2019.

⁵¹ Bitā Mukhtār Ma‘šūmī and Farīdah Mahdāvī Dāmghānī, *Yesterday’s Painting, Today’s Graphic Design: Collecting and Classifying Patterns of Persian Terra Cotta Images from Prehistoric Times* (Tehran: Ministry of Culture and Islamic Guidance; SA Printing and Publishing, 2007).

⁵² Jameson, ‘Postmodernism’, 71

⁵³ Seyyed Mohammad Sohofi, preface to the *Third Exhibition*, 2.

⁵⁴ ‘Moment of Inspiration - Monir & Mehdi Ghanbeigy’, Suzanne Zahr Gallery, Mercer Island, WA, 6 September 2017, accessed 15 April 2022 <https://www.suzannezahr.com/blog/2017/9/29/moment-of-inspiration-monir-mehdi-ghanbeigy>.

⁵⁵ Christiane Gruber, ‘Media/Ting Conflict: Iranian Posters of the Iran-Iraq War’, in *Crossing Cultures: Conflict, Migration. Convergence*, ed. Jaynie Anderson (Melbourne: Melbourne University Press, 2009), 710–15.

The inclusion of specific narrative and conceptual frameworks is underscored by the inclusion of descriptive titles in the catalogues. The titling of entries peaked in the fourth biennial, with over sixty percent of the items in the exhibition catalogue given an individual title. (See ‘Titles’ in Appendix C) Over the course of the exhibitions, about half of both functional and sculptural entries received a title, even if limited to a description of the object’s form such as *Vessel with Texture* or *Untitled*. Titles are one of the central contemporary distinctions between an object conceived of as an art piece with a unique identity and the anonymous output of a functional workshop.⁵⁶

Another convention borrowed from fine art is the photographic documentation of individual entries. The biennial catalogues focus on the work itself, presenting unique objects by individual makers. Even when the work of one artist is on display as a coherent body of work, objects in the ceramics exhibitions are set up for the public as art by their participation in the language and format introduced for the modern art publication, in the same format as other post-revolutionary exhibitions. And in comparison with other exhibition catalogues published in the same period, the ceramics catalogues received an even greater investment. Also sponsored by the Ministry of Culture and Islamic Guidance, the sculpture triennial catalogue is almost indistinguishable from the biennial catalogues but was not published fully in colour as the ceramics catalogues were. And of course, prior to 2002 (when Parviz Tanavoli served as curator of the sculpture triennial), the ceramics biennials were held with greater frequency than the sculpture triennials.⁵⁷ This is a significant departure from the depictions of contemporary pots and their makers in the *Survey of Persian Handicraft or Living Traditions*, (fig. 30) for example, where Iran’s potters are shown as archetypal illustrations, models of an anonymous, but unified, cultural heritage, and rarely identified by name or as individuals with artistic agency.⁵⁸

Behzad Azjdari’s introduction to ceramics was a chance encounter with the pots on display at TMOCA during the third biennial.⁵⁹ He then began experimentally reproducing ceramics he saw on display in Tehran’s national museums. (fig. 104) Azjdari went on to receive first prize during the fifth ceramics exhibition in 1996, an award that was given to

⁵⁶ This is an estimation, first because what is intended as a title is not always clear. For example, even the title of *Untitled* can itself be a title, or at least an ideological position about titles. In the absence of specific knowledge of each individual work, how for example should the given title ‘vase’ be interpreted? In the case of the early biennials this seems to be drawn from descriptions of the work. Something like Vase 1 is closer to indicating the naming of a specific work but may be part of a larger untitled work and given this merely for organisational purposes. Then again, some of the pieces are not given any indication of titles, for example in the catalogue for the seventh biennial.

⁵⁷ Media Farzin, ‘Promising Experiments’, *Tavoos Online*, 29 May 2002, accessed 15 April 2022 <http://www.tavoosonline.com/Articles/ArticleDetailEn.aspx?src=87&Page=1>.

⁵⁸ See for example Gluck, *Survey of Persian Handicraft*, 48,45,44,66. However, this publication does also occasionally provide individual names, such as on pages 63, 50, 56, 77, and noted at least one as a winner of an Award for Handicrafts Excellences in 1976.

⁵⁹ Behzad Azjdari, in communication with the author, 11 July 2018.

him three more times in subsequent years.⁶⁰ While Anoushfar's historic exemplars had primarily been drawn from the Islamic period, Azjdari's early style of interpretive historicism, in which unglazed earthenware bodies connote the ancient ritual vessels they are modelled after, is an indication of the general interest in pre-Islamic and animal imagery—particularly sheep and goats, cows and bulls, fish, and birds, especially owls, pigeons, and chickens—which emerges an important theme of the fourth biennial (and of the ceramic works in the sculpture triennials), and of the general interest in identity continued from the previous generation, for example the work of Sherveh and Hosseini. (Appendix B 4.26, 4.38, 4.47, 4.52, 4.85, *fig. 5, 66*)

The biennials can be read as an evolving set of responses to the question of tradition and contemporaneity, of proposing resolutions to what modern ceramics should look like or be in relation to their own past. Azjdari believes that the best contemporary ceramics consciously pay attention to their own object histories, even if their acknowledgment is grounded in rejection.⁶¹ This is the distinction, he says, between ceramic artists who prioritise the cultivation of ideas and functional potters who lack this contemporary mindset and thus are held captive by the past, focused on developing technique at the expense of concept.⁶² This mindset rejects the outright copying of the past in favour of extending and altering form and decoration.

Yet Azjdari and many other biennial artists, especially early on, liberally sample prehistoric pots. How is this reconciled with the desire to be contemporary? The copying of identifiably Iranian vessels was part of an ongoing project to map the trajectory of ceramics from the past to the present day. For the organisers and supporters of the biennials, that history was the logical starting point for the artistic innovations represented within these exhibitions, and most of Iran's ceramic history can be identified as an influence over the course of the exhibitions. But this influence has identifiable boundaries. The biennial artists aren't using other recognisable Islamic regional motifs, such as Iznik tulip buds. Nor are they frequently employing techniques or patterns borrowed from other Iranian craft traditions like textiles, manuscript illumination, or metal working.⁶³ Until the eighth biennial there are very few examples of narrative painting or circular *tazhib* patterning for example. And even within Iranian ceramics traditions, there are obvious omissions. Although there are many historic precedents, the biennial artists rarely incorporate moulded surface decoration into their work. (*fig. 105*) The blue and white porcelain of the Safavid and Qajar

⁶⁰ Behzad Azjdari, in communication with the author, 11 July 2018.

⁶¹ *Ibid.*

⁶² *Ibid.*

⁶³ James Allan, Michael Vickers, and Oliver Impey, eds., *From Silver to Ceramic: The Potter's Debt to Metalwork in the Graeco-Roman, Oriental and Islamic Worlds*, Ashmolean Museum Publications: Archaeology, History and Classical Studies (Oxford: Ashmolean Museum, 1986).

periods plays a minimal role. Technical limitations, international influences, and individual preferences undoubtedly played a role in artistic choice. However, it is important to note the success with which the Pahlavi regime revived Iran's pre-Islamic past and the weight that was invested in it as a marker of national identity. A unique ceramics heritage was readily identifiable in pre-Islamic ancient vessels, one which already had sculptural, three-dimensional forms and didn't necessarily require complex glazing or skill on the wheel to produce. By reaching so far back in time, these replica pots also bypass the styles associated with commercial pottery and the Handicrafts Organization and connect the work being done to the overarching theme of reasserting the agency of Iranian ceramic traditions in global art histories.⁶⁴ Mohammad Sohofi lays out these ideas in his preface to the fourth catalogue. The 'artistic hands, emotional hearts and deep-thinking minds' of potters were a 'beacon of hope' leading the return, Sohofi says, 'to cultural genuineness' and 'to new achievements in the field of visual arts'.⁶⁵ Sohofi also maintains the narrative of ceramics as a universal human endeavour just as Jasleen Dhamija and other international ceramics specialists had a generation earlier.⁶⁶ Mohammad Mehdi Anoushfar wrote that the faculty of the universities 'asked ourselves "as inheritors of an 8 to 12 thousand year art and as the people of a country which is indisputably the cradle of civilization, what do we have to offer?"'⁶⁷ By working within the conceptual framing of modern art, ceramic artists answered this question by referencing their own material history in a kind of meta-narrative of the role of ceramics as a conduit between Iran's ancient past and its contemporary society and built the institutional foundations for a diverse contemporary ceramics practice.

Azjdari is one of a number of potters whose work appears in the fourth biennial and can be followed as it became stylistically consistent and identifiable throughout the course of the biennial exhibitions. Ojan Sirousi (b. 1959), a student of Anoushfar and Mehri, is another important figure to emerge in the fourth biennial. *Connected Stone* (Appendix B 4.61) is an early example of a succession of similar works, with various glazes and one, two, or three deep holes or impressions on their surfaces (Appendix B 10.135,) that was inspired later imitations (Appendix B 9.134, *fig. 106*) Sirousi participated in a number of group and solo exhibitions, eventually being awarded a second honorary diploma during the eighth biennial. Sirousi has successfully built a career on work which displays the visible lineage of traditional yogurt pots half-covered in thick green glazes, while the 'winged' projections and small showroom attached to his home studio would not have been out of place in the heyday of British pottery designer spaces. (*fig. 107*)

⁶⁴ Abolghassem Khosro, preface to *Third Exhibition catalogue*, 1.

⁶⁵ Sohofi, preface to *Fourth Exhibition catalogue*, 3.

⁶⁶ Sohofi, preface to *Fourth Exhibition catalogue*, 3.

⁶⁷ Mohammad Mehdi Anoushfar, preface to the seventh biennial catalogue, 6.

The Fifth Exhibition: Integration as Sculpture

The fifth ceramics exhibition was held in 1996, a year after the first sculpture triennial, and showcases a notable increase in entries from established sculptors. However, the boundaries between sculpture and ceramics were never clear-cut. The sculpture triennial, with curatorial boundaries defined by three-dimensional form, sometimes includes functional vessels and tiles, and the ceramics biennial, defined by clay as a specific material, includes sculptures. There was certainly interest in ceramics as a sculptural material outside of the biennials, as evidenced by the considerable presence of that material in the triennial entries and works; almost twenty-five percent of the 170 triennial entries were made of clay, including some panels of tiles (Appendix B ST9, ST10, ST15, ST29, ST30).

The sculptors in triennial extended the use of mid-century sculptural abstraction, echoing for example, the tile panels of Massoud Arabshahi (Appendix B ST15) or the works of Henry Moore which toured Iran in 1971.⁶⁸ (Appendix B ST1, ST13, ST28) However, there was a significant crossover of artists and organisers with the ceramics biennials. Artists who made both sculptural and functional pots took advantage of the opportunity for public exhibition in both areas, with at least twenty-two artists who entered work in the first sculpture triennial doing so at some point in the ceramics biennials also.⁶⁹ Mohammad Mehdi Ghanbeigi, for instance, had sculptures of cows in each whose primary distinguishing characteristic is the colour of their clay body. (Appendix B 3.11 & ST34)

Others, such as Mohammad Taghi Sedaghati (b. 1958) (Appendix B 5.54, *fig. 108*) and Malek Dadyar Garosian (Appendix B 5.27, ST5, ST6), both sculptors known for large-scale public commissions, submitted work to the fifth biennial after previous exhibitions of sculpture in the style of a ceramics biennial sculpture, but made in other materials. This is an indication of the growing importance of the biennials as a public arts platform. Both Sedaghati's and Garosian's biennial entries draw on the aesthetic of the Saqqakhaneh sculptors and are made from a low-temperature unglazed clay with a waxed surface. This finishing treatment was common in the first two biennials for both functional and sculptural objects (for example Appendix B 3.42, 3.53, 4.18, 4.21). This cold wax finish may have been influenced by a similar practice for plaster surfaces seen in the sculpture triennials (*fig. 109, 110*) and was used effectively by a number of artists, including Iraj Shah-Hosseini

⁶⁸ National Archives, Kew, London; J. Hulton, 'Report on British Council Activities in Iran', 28 September 1972, Representative's annual reports, BW 49/31.

⁶⁹ Artists exhibited in both the first sculpture triennial and the Ceramics Biennials: Abbas Akbari, Mohammad Mehdi Anoushfar Manijeh Armin, Zina Azimi, Babak Dalaki, Iraj Dashti, Younes Fayyaz Sanavi, Mohammad Mehdi Ghanbeigi, Daryoush Golmohammadi, Mehdi Heidari, Mahram Hooshyar, Jalili Rassoul, Mitra Jebraeeli, Mohammad Ali Miyanji, Mina Mohammadi, Maryam Mohsen, Kambiz Moshtaq Gohari, Changiz Qajar, Zahra Rasoolzadeh Namin, Maryam Salour, Mohammad Taghi Sadaghati, Esmail Shiran.

(Appendix B 3.41-45), Babak Dalaki (Appendix B 3.63-68, 4.66, 5.73, ST9, ST10), and Iraj Dashti (Appendix B 4.69-70, 3.59, 3.62, 5.72, ST29), but perhaps most notably by the influential sculptor Younes Fayyaz Sanavi (Appendix B 3.26-3.34, 4.42, ST37-39), whose intricate, organic forms mimic carved, polished wood.⁷⁰ (Appendix B 3.38-3.33) Waxing unglazed clay also produces a highly refined surface that doesn't require the same investment in knowledge, equipment, or materials that glaze firing does. Unglazed surfaces reached their peak during the fourth exhibition, after which the adoption of new glazing styles and specialty decorative techniques increased; in particular, the use of lead glazes rather alkaline and a patchy 'shrinkage' overglaze which would later appear in both the biennials and commercially produced decorative pottery. (Appendix B 5.30, 5.68, 5.72, *fig. 111*)

The fifth exhibition would continue to push the categorical boundaries of the exhibition format by including a selection of contemporary studio glass from the Handicraft Association Museum.⁷¹ This is the only exception to the medium specificity of the ceramics biennials and raises a noteworthy question. Sculptors worked with other craft materials, especially wood and metal, but not with materials like textiles or other important craft techniques techniques like *khatam* inlay. They would do so at later exhibitions of 'fine craft' organised by the Iranian Ceramic Artists' Association, but why were there not annual exhibitions of contemporary carpet art or of studio glass? Why was it ceramics specifically that was able to transcend the label of craft so much earlier than other heritage skills?

One clue may be in the section of studio glass from the fifth exhibition catalogue, where the text lists both a designer and a maker for each entry. In most cases, the glassblower is listed as having produced objects for more than one of the designers.⁷² Like the earlier Saqqakhaneh artists had done in collaboration with industrial workshops, the designers of the contemporary glass in the fifth exhibition relied on the expertise of others to navigate the complexities of processes and equipment for making glass. The success of the biennials is at least partially due to the influence of teaching artists like Anoushfar, Salour, Ghanbeigi, Dalaki, and Baghaeian who formed the core of the early ceramics exhibitions and who had experience abroad with the model provided by the studio pottery movement in which the artist potter was defined by self-reliance and autonomy through all aspects of production, and which has at its core an 'implicit sense of historical destiny and convergence.'⁷³ It is only studio ceramics 'as a category' wrote Jeffrey Jones, 'that enjoys the privilege and

⁷⁰ Younes Fayyaz Sanavi, *Fayyaz the Sculptor*, ed. Jafarian Saeedeh (Tehran: The University of Art, 2001).

⁷¹ Iranian ceramics and glass are often associated in study and display, perhaps due to the similarities in their function and material processes.

⁷²In contrast to the ceramics entries, the works in glass are not listed as the work of one artist—the designer is given headline credit, with a few others listed as the actual glass blowers.

⁷³ Jeffrey Jones, 'Studio Ceramics: The End of the Story?', *Interpreting Ceramics*, no. 2 (2001), 178.

responsibility of being able to draw on the diversity of ceramics practice in order to inflect and enlarge not only its own area of practice but also the general discourse around ceramics over which it has a largely unacknowledged measure of control.⁷⁴

The biennial artists viewed their own history, and that of other global histories, through this lens, drawing inspiration from both their own history and from global histories. This narrative fit neatly with the project of Iranian contemporary art and supported the development and personalisation of technical skills which better allowed these artists to promote themselves on the basis of a uniquely identifiable style, more in line with the expectations of a modern sculptor than a production workshop. This, in combination with the circumstances which preserved the technical knowledge of Iran's small-scale pottery industry, gave clay accessibility, cultural legitimacy, and artistic potential.

⁷⁴ Jones, *Studio Ceramics*, 184.

Chapter Three: Biennials of the New Millennium 2001-2011: Professionalisation and Institutionalisation

This chapter follows the expansion and codification of the ceramics arts which took place during the seventh, eighth, ninth, and tenth biennials. I have used these later biennials as a lens with which to view the professional community and institutions that grew around these events. The changing nature of the biennial submissions reflects the state of ceramics technically, aesthetically, and socially. The first section of this chapter explains the structural changes that occurred in the background of the biennials. Entries to the seventh biennial demonstrate the artists' access to new kinds of glaze and firing technology. The establishment of a specialised body of technical knowledge was brought about by the continued experimentation of biennial artists, the loosening of economic sanctions, and a new programme developed between the cultural heritage sector and the fine arts universities.

During the eighth and ninth biennials, digital technologies, especially internet connectivity, became an important pathway for the introduction of new styles, techniques, and sources of inspiration. The number of participants grew far beyond the original studios, especially as more women became involved. While the original artists continued to have a significant presence, this chapter considers the emergence of the next generation of artists, especially Rojhane Hosseini, Maryam Kouhestani, and Abbas Akbari and their efforts to renegotiate the boundaries that had been established around contemporary ceramic art to accommodate these novel perspectives. The established visibility of ceramics in public arts venues was an acknowledgement of the validity of the biennial project and of the artists' ability to direct future developments as the authoritative source of contemporary work. The formation of the Iranian Ceramic Artists' Association was a critical milestone in recognising the work those artists had been doing already to professionalise their field. Ultimately this brought Iranian studio ceramics back into alignment with international developments in terminology and practice, introducing many of the hallmarks of ceramics postmodernism identified by Mark Del Vecchio: rejection of minimalism in favour of pattern, the use of organic abstraction, a return to figurative sculpture, an interest in image and narrative, and especially a turn towards installation and assemblage.

The discussion of the tenth biennial centres around two of the outcomes of the biennials' long-standing integration as visual arts. By 2011, the biennials had been taking place, more or less regularly, for more than twenty years. The large-scale survey of the later biennials captured artists who were working in an area between commercial handicraft production and art. Artists like Azadeh Shooli, Nafisi Khaladj, and Omid Ghajarian, who exhibited less commercially viable work in the biennials and who also made objects for sale,

had to construct individual boundaries within their own practice to affirm their identity as artists. The tenth biennial took place in a period of transition in the ceramics community. Successive cohorts of graduates from university ceramic arts programmes created an expanding pool of young ceramicists with quite different backgrounds from established production potters and who were looking at developments in contemporary art for fresh and modern designs.

Political Reform and The Biennials

In 1997, between the fifth and sixth exhibitions, Mohammad Khatami was elected president of Iran. His initial popularity galvanised a growing movement of artistic and cultural reform.¹ Formerly a Minister of the Department of Culture and Islamic Guidance, Khatami ran on a platform which included support for the arts as an instrument of social reform. Khatami's civil society agenda also included a promise to introduce and patronize new artistic media (such as contemporary ceramics) and to produce more material (like the biennial catalogues) upon which to base a critical art history.² Most importantly, funding was made available to support these initiatives. Khatami saw artists and intellectuals as an important part of his plan to create a unified professional middle class society which would value beauty and would seek out artistic and cultural experiences.³ Art which emphasised the abstract notion of beauty, rather than overtly political or religious messages had been an undercurrent of earlier post-revolutionary art but now came to the forefront of public practice.⁴

The impact of Khatami's policies on the scope of the biennials was significant. As the restrictions which had been placed on artists were relaxed, there was a developing interest in exploring beyond the established functional-vessel aesthetic and more widely available technical training pushed the biennials beyond a regional group show into truly national demonstrations that were more organized, systematic, and comprehensive.

Participation, especially that of women, climbed steadily. (See 'Participants' in Appendix C.) Juries and organising committees expanded, as did the number of venues and additional accompanying lectures and events which brought contemporary ceramics to a wider popular audience. This had two lasting effects. First, it raised the perceived status of ceramics as a profession, which increased demand for ceramics tuition in higher education, and second, it further integrated ceramics with other arts institutions and museums, opening

¹ Nasrin Alavi, *We Are Iran* (London: Portobello books, 2006), 295.

² Grigor, *Contemporary Iranian Art*, 129.

³ Grigor, *Contemporary Iranian Art*, 123.

⁴ Grigor, *Contemporary Iranian Art*, 83

up professional opportunities at all levels.⁵ Khatami's interest in public art also provided employment and a more permanent venue for biennial artists through the purchase and commissioning of large-scale tile murals for municipal infrastructure projects in the tradition of Arabshahi, Changiz, and Ehsaei. Many of these are still visible on Tehran's busy subway platforms. (Appendix B 10.80, *fig. 112*)

Based on the idea that human creativity echoed the creative powers of God, Khatami sought to reframe arts programming within an acceptable socio-political and religious context, attempting to move away from political propaganda and non-confrontational formalism, towards socially responsive art that served the good in society. To this end, Khatami promised to revive TMoCA as an institution that would act as an intermediary between the state and Iran's citizens and also serve as their representative in the international art world.⁶ After 1998, permits for holding exhibitions or for sending works abroad were no longer required and TMoCA provided assistance in sending works overseas to promote Iranian artists.⁷ The museum's programming would be consciously aimed at reframing pre-Islamic and western art as forms of expression which could be appreciated without rejecting the ethics or artistic traditions of Islam. TMoCA was active in the late 1990s as a space for artistic debate and exhibitions, which continued to include exhibitions of contemporary ceramics. TMoCA also began to acquire examples of contemporary ceramics for its permanent collection alongside other works which similarly draw on the pot as a touchstone of visual culture and authentic local landscape, whether seriously (*fig. 113*) or with tongue-in-cheek humour like Farhad Moshiri's (b. 1963) *Kuzeha* paintings (*fig. 114*).⁸

TMoCA is located very close to the University of Tehran, and Alisa Eimen notes that the university provided a vital audience for TMoCA exhibitions.⁹ Students and academics also eventually became the main contributors to the biennial exhibitions held at TMoCA as well. Fine arts universities could provide the financial support and studio space necessary for their students to experiment without having to worry about producing work as their sole livelihood.¹⁰ Universities and cultural centres continued to be at the heart of artistic progress, shaping the outlook of ceramic artists as students and later recruiting them as faculty. Investment in ceramics education by the Islamic Republic resulted in both increased availability and familiarity with the material which in turn raised its popularity as a course

⁵ Fazel, 'Consumption of pottery', 131.

⁶ Grigor, *Contemporary Iranian Art*, 130.

⁷ Grigor, *Contemporary Iranian Art*, 165.

⁸ There are numerous references to artists' works in this collection, but they are not digitized, and I have been unable to visit in person.

⁹ Eimen, Alisa. 'Shaping and Portraying Identity at the Tehran Museum of Contemporary Art (1977-2005)' 83-99 in Scheiwiller, Staci Gem, ed. *Performing the Iranian State: Visual Culture and Representations of Iranian Identity*. London: Anthem Press, 2013. 93

¹⁰ Mohammad Mehdi Anoushfar, in conversation with the author, 16 December 2018.

of study. It also facilitated a network of people interested in using ceramics as an art, and out of this collegial community came the work for public exhibitions, which further strengthened the status of ceramics as a modern art medium. It was through the institutions of higher education that Pahlavi-era concepts of modernism and the symbolic importance of traditional arts became the populist reality of ceramics practice in the Islamic Republic.

Of the hundreds of participants, about two-thirds exhibited only a single time with just one entry, indicating the involvement of students (whose participation was limited by course enrolment) rather than established career artists. In undergraduate work, a certain degree of imitation of peers, professors, and well-known artists might be expected, as would technical experimentation. In the biennials both are apparent. This created a kind of self-referential feedback loop in which the work on display was connected back to the makers through the institutions of higher learning. Not only were innovative works put on display for an audience which included other ceramicists and students, entries which won recognition and awards influenced submissions to the next biennial. In this way, the biennials can be seen as both the evidence of, and the inspiration for, contemporary ceramics.

In 1985, eleven government programs, including the Handicraft, Cultural Heritage, and Tourism Organisations, were folded into one department under the title of the Iranian Cultural Heritage, Handicrafts, and Tourism Organisation (ICHTO).¹¹ The new ICHTO continued support for vocational college training in ceramics and expanded options for students not attending university. And in 1998, the ICHTO began a new initiative in collaboration with the Ministry of Education to create centralised workshops exclusively dedicated to teaching ceramics and other crafts, some of which operated within university fine art departments.¹² Mahmoud Farshchian was involved with bringing the existing training staff of the Handicrafts Organisation (which had previously worked with established semi-industrial potteries) into these ICHTO-sponsored university workshops, specifically to transfer practical knowledge and skills to a new generation of students.¹³ This development was partly brought about by the need to find enough qualified instructors to meet the demand for ceramics courses within the university system. And while there was some division between students in career programmes and those seeking fine arts degrees (for example in admission and degree requirements), the need for qualified instructors in the universities resulted in significant crossover of faculty and methodologies between the two kinds of

¹¹ Fazel, 'Social Developments', 10. In 2019 the ICHTO was renamed the Ministry of Cultural heritage, Tourism and Handicrafts (MCTH).

¹² Fazel, 'Social Developments', 10.

¹³ Farshchian is known for both his contemporary miniature painting, examples of which are held by TMOCA, and for his influential poetry.

institutions.¹⁴ The diversity of approaches present in contemporary Iranian ceramics can be largely attributed to the integration of the discipline into fine arts universities.

The ICHTO system offered a more developed scheme of training than the vocational colleges, as it was based on a combination of academic study and technical skills. But perhaps more importantly, for the first time, working potters were brought into the fine art universities. The ICHTO university workshops gave experienced potters a new outlet for their skills. Techniques for making and glazing pottery that had previously been inherited and even secretive were brought into the curriculum and modern facilities of the university.¹⁵ Third-generation master potter Hassan Torabi, for example, sold work from a dedicated shopfront in the town of Mend Gonabad, but also worked as an instructor for the new educational workshops and later served as an advisor for the local cultural heritage museum's displays of their ceramics industry.¹⁶ (*fig. 115*) Other artists such as Eshrat Sirous, who participated as an artist in the ceramics biennial and was later on the board of the Ceramic Artists' Association, also founded a technical & vocational ceramics training centre.¹⁷ (Appendix B 7.58, 9.84) The work of the ICHTO professors was admired and widely copied, and students were also encouraged to experiment with creative and innovative approaches to traditional motifs.¹⁸ This brought together like-minded artists and created a public space for practical and intellectual development, reinforcing and multiplying their methods and perspectives. In this way, a relatively small number of enthusiastic professors came to have considerable influence on the ceramics community as a whole.

The Somayeh street studio, which had played a key role in the previous ten years of ceramics exhibitions, began to associate with the University of Art in Tehran (which had been formed by the reorganisation of the School of Traditional Arts and the School of Decorative Arts) as one of the Cultural Heritage teaching workshops.¹⁹ The organisation of these new workshops was partly modelled on the historic potters' guild structure, with several master potters brought in to oversee each of the various aspects of production: work on the wheel, including throwing and turning; detailed design work and application of decoration, including figurative underglaze painting and pattern carving; preparing and applying overglazes; materials preparation, including mixing clay, processing raw materials, and loading and preparing the kiln; and finally, firing the kiln. The Somayeh street studio

¹⁴ Fazel, 'Social Developments', 10.

¹⁵ Interview, Hassan Torabi, potter, in conversation with the author, 6 August 2018.

¹⁶ *Ibid.*

¹⁷ *Ninth Biennial Catalogue*, 9.

¹⁸ Mohammad Mehdi Anoushfar in conversation with the author, 25 April 2017.

¹⁹ The existing College of Fine Art was later combined with the School of Decorative Arts (which became the undergraduate Department of Applied Arts) to form the Tehran University of Art, covering undergraduate disciplines in industrial design, crafts and music. 'Faculty of Applied Art', *University of Art*, Tehran, accessed 15 April 2022 <https://art.ac.ir/en>.

master potters included Mehdi Zavareh, Hassan Ali Akbar Khazin, Seyyed Mostafa Varzaha, Mohammad Daemkar, Seyyed Javad Khazhand, and Maghsod Pashayei, each responsible for a separate area of the studio's divided labour processes.²⁰ Other ICHTO studio workshops in ceramics opened at Al-Zahra Women's University (also known for its sculpture programme), in the Department of Handicrafts at Isfahan Campus College, at Shahid-Beheshti University in Kerman, and at Sistan and Baluchistan University of Shiraz.²¹ As Iran's students had more opportunities than ever to make and exhibit their work, the biennials began to expand too. Ceramics made in this environment blurred the previous definitional boundaries of handicraft and modern art, combining the technical and practical skills of production potters with the conceptual and formal ideas of sculpture and arts departments.

The Seventh Biennial: Semantic Restructuring

President Khatami himself attended the opening of the seventh ceramics biennial in 2001.²² Mohammad Mehdi Anoushfar returned to the directorship, putting together an exhibition which, like the country's arts policy, was forward-looking and ambitious. For the first time the show travelled outside of Tehran to universities in Isfahan, Nishapur, and Zahedan.²³ Anoushfar wrote of the success that the exhibitions had achieved in redrawing the boundaries of ceramics, claiming that 'twenty-one years ago when a small group exhibition by seven students of the Faculty of Decorative Arts was held it could not be imagined that the young generation would be so interested in the art of pottery,' but that the medium was now 'recognized as a form of art', having 'achieved its rank among other forms of visual arts.'²⁴

It is obvious from the regular and comprehensive nature of the ceramic exhibitions that they had always been intended in this spirit, but it was not until this point that the term 'biennial' actually came into use for the exhibitions of contemporary ceramics. (*fig. 116*) After 2001, just as the earliest exhibitions had been backdated into the series after the third exhibition, the first six exhibitions retroactively were subsequently referred to in general usage as biennials. The choice to change the title on the cover of the seventh catalogue from the more general term for exhibition (*namoyeshgah*) to the literal equivalent of 'bi-annual' (*dohsalaneh*) is a significant one that also taps into the international status of important

²⁰ Fazel, 'Social Developments', 5.

²¹ Fazel, 'Social Developments', 10.

²² Mohammad Mehdi Anoushfar in conversation with the author, 25 April 2017.

²³ *Ibid.*

²⁴ Anoushfar, preface to the Seventh Biennial catalogue, 6.

shows like the Venice Biennale.²⁵ By the time of the seventh ceramics biennial, Iranian artists would certainly have been familiar with the concept of formulating a modern Iranian national identity through survey exhibitions, and the organiser's use of the term biennial at this point indicates their aspirations for the seventh biennial to align with other areas of contemporary art (in comparison to the exhibitions of painting for example, or the national sculpture exhibitions which had been triennials from their inception (*namoyeshghayeh sehسالونه*) and with international exhibition events.

The concept of regular survey exhibitions had been introduced by the Pahlavi Ministry of Arts and Culture through the Tehran Biennials of modernist painting in the late 1950s and 1960s.²⁶ Those events brought together Iranian modern artists for the express purpose of promoting their work to international art organisers and collectors.²⁷ The term was revived with the first biennial of Iranian painting held at TMOCA in 1991 and subsequently used by several medium-specific exhibitions—including painting, sculpture, graphic design, illustration, cartooning, and photography that began in the early 1990s.²⁸ The shift to 'biennial' realigned the existing series of ceramics exhibitions with the nomenclature of the other national displays of fine art and signalled the emergence of increasingly technical and discipline-specific loanwords used to describe new kinds of ceramics materials and processes.

The language used in the title of the first five exhibitions to describe the material itself changes as well, from *sofal*, whose equivalent connotations in English might be understood as 'pottery' or even specifically earthenware, to include *seramic*, the phonetic translation of 'ceramic'. At some point in the mid-nineteenth century, the word *seramic* entered into Farsi, a loanword most often used as the equivalent of the English term china, indicating factory-produced, high-fired, white-bodied fancy tableware.²⁹ The third exhibition catalogue had included a diacritical pronunciation mark for the unwritten vowel sound in *sofal*. (*fig. 93*) This is the only word for which this is done, indicating that it might be a word the audience was not expected to be familiar enough with to recognize in written form. This term underscores the studio pottery and vessel-based heritage of the biennials' founders but is distinct from the older and more industrial *kashi*, which in contemporary usage primarily refers specifically to the production of tiles.³⁰ The use of both *sofal* and *seramic* during the seventh biennial reflects the reengagement of Iran's contemporary

²⁵ Unfortunately, the catalogue publications themselves often fell flat of this expectation, with inconsistencies in spelling, translation, and type of information presented.

²⁶ Takht Keshian. 'Reviving Identity', 32

²⁷ Takht Keshian. 'Reviving Identity', 93

²⁸ Keshmirshekan, *Contemporary Iranian Art*, 231, note 38.

²⁹ Matin, 'A Preliminary Study', 240.

³⁰ In the daily usage I encountered, *sofal gari* was by far the most commonly used term for rural pottery production, with *kashi* reserved specifically for tile workshops.

pottery community with international discourse in their field, in which the terms seem to have been used, as they were in English, somewhat interchangeably. To an Iranian audience, the seventh biennial was labeled a biennial of contemporary pottery, for an English-speaking audience, a biennial of contemporary ceramics. This closely parallels changing international terminology. The international studio pottery movement tended to avoid the term ceramic as it invoked objects of inert industrialised perfection. The use of *sofal* in the early biennials serves the same purpose as ‘pottery’ had, to craft a handmade identity which derives its authenticity from the tradition of the potter, the ‘*sofalgari*’.³¹ During the 1970s, as evidenced by the British Council catalogue, ‘ceramics’ re-emerged as a generalised term that was more inclusive of the diversity of modern practice in clay. As it widened beyond the aesthetic and ideological boundaries established by the studio pottery movement, the connotative meaning of ‘ceramics’ was increasingly distinct from that of ‘pottery’, indicating new materials and ways of working.³² Atefeh Fazel’s study of contemporary social perspectives on ceramics in the city of Tabriz indicates that in general usage, ‘ceramic’ still evokes a sense of industrial processes, imported goods, and newness.³³ Later exhibitions of ceramics, especially those held in the interim between the tenth and eleventh biennials increasingly use the term ceramic explicitly to align with its contemporary artistic usage elsewhere, and by 2020, the title of the biennial itself had changed to ceramic in both languages. (*fig. 117*)

Unfortunately, the ambitious framing set out by the seventh biennial was only partially realised. In the sense that they continued to refine and expand the scope of Iranian ceramics, they were successful, but little progress was made toward Khatami’s appeal for critical, biographical, and descriptive texts to accompany art exhibitions. Only one artwork per participating artist is illustrated in the seventh biennial catalogue and no titles or further descriptive information given. There is also no discussion about the criteria with which the jury selected participants, a factor which must have been increasingly difficult as the number of submissions and participants rose. However, several general observations can be made.

Just as it did elsewhere, experiments with new processes of handbuilding made work in clay more accessible and popular as it allowed artists to circumvent the necessary space and expense of the pottery wheel. By the time of the seventh biennial, there were almost equal numbers of wheel-thrown and handbuilt entries. Two biennials later less than twenty percent of the total submissions were made on the potter’s wheel. (See ‘Process and Type’ in Appendix C.)

There are also works which began to incorporate non-clay elements like canvas, glass, and wood as a significant part of the design. (Appendix B 7.11, 7.45, 7.70, 7.90, 7.97)

³¹ Wulff, *Traditional Crafts*, 331-385.

³² Fazel, ‘Consumption of Pottery’, 11.

³³ Fazel, ‘Consumption of Pottery’, 10.

These additional elements primarily take the form of frames or plinths, a standard of display borrowed from painting and sculpture which elevates the clay object from its surroundings. Bases help to set apart these works as special objects of artistic significance, to distinguish functional vessels from their domestic counterparts. Frames bring attention to the two-dimensional pictorial space of tile panels. They position the tiles as art by setting them apart from the wall behind them—the traditional location of architectural decoration—as something to be admired and contemplated with individual focus, effectively bringing their presentation closer to the way historic tiles are seen in contemporary museums.

Glaze faults continue to be highlighted as serendipitous decorative elements. (Appendix B 7.50, 7.61, 7.86, 7.102) But the glazes used are brighter and more intricate (Appendix B 7.25, 7.41, 7.105), emphasising new technical innovations. This corresponds to a change in the availability of small electric kilns, equipment instrumental in facilitating the transition of ceramics production from rural industrial workshops into classrooms and studios. Electric kilns can fire fewer pieces to lower temperatures and in a consistent atmosphere of oxidation, which opens up a much wider spectrum of glaze effects and colours. The electric kiln is now a key piece of equipment in most small-scale contemporary studios, but during the previous two decades, conflict and sanctions had severely restricted the importation of labour-saving modern studio devices like pug mills, electric wheels, and small kilns.³⁴ Electric kilns had been available in Iran since the mid-twentieth century, but being difficult and expensive to import, and not efficient for large-scale production, they were never widely used in a country rich in petroleum to fuel oil and gas kilns.³⁵ Commercial potters developed their own large-scale equipment and had an established supply chain of materials, but it was not until the turn of the twenty-first century that there was widespread demand for equipment adapted to the individual urban potter.³⁶

The increasing availability of electric kilns was also likely to be a contributing factor to the renewed popularity of polychrome underglaze as a decorative technique, which could produce detailed painted imagery on ceramic surfaces (Appendix B 7.48, 7.66, 7.88). Underglaze allows for precision decoration with a range of colours, and while it was a historically important technique, there were very few examples of this process in the early biennials (*fig. 118*, Appendix B 5.80, 5.83), as they were dominated by dark overglazes and an emphasis on the aesthetics of form drawn from the studio pottery movement. The establishment of the ICHTO workshops brought university students into greater contact with the diversity of materials being used in production workshops. By incorporating underglaze painting back into the definition of contemporary artistic ceramics, the biennial artists re-

³⁴ Mohammad Mehdi Anoushfar, in conversation with the author, 16 December 2018.

³⁵ Novin Aslan Islami (master potter), in conversation with the author 15 June 2017.

³⁶ Hojat Fathi (Pottery equipment fabricator), in conversation with the author 15 June 2017.

engaged with detailed, painted imagery—an aspect of Iran’s ceramic history which had been largely absent. (Appendix B 7.17)

The Eighth Biennial: New Ceramic Concepts and the Formation of The Iranian Ceramic Artists Association

Once again, the reality of the biennials would fall short of expectations, and it would be five years before the next ‘biennial’ was eventually held. Maryam Salour served as the director of what would be the largest of the biennials, with almost three times as many participants.³⁷ The eighth biennial also saw a change to the way the exhibitions were coordinated, moving away from Tehran and including a series of accompanying lectures and workshops. Yet the long gap which separates the seventh biennial in 2001 and the eighth in 2006 belies the continued growth which took place during that period against a backdrop of considerable social and political change for arts programming. The internationally relevant conceptual and technical trajectory which characterises the subsequent biennials reveals a developing professional practice emerging as a community outside of the universities in private galleries, studios, and arts institutions.

The 2005 election of Mahmoud Ahmadinejad ended eight years of relatively liberal policies in the public arts sector as the new president pledged to return to more conservative cultural principles.³⁸ This led to a reorganization of the funding and structure of governmental programs supporting potters and an emphasis on private enterprise in education, exhibition, and production.³⁹ Ceramic workshops previously supported by the ICHTO cooperatives now independently source raw materials and organise the distribution and sale of their products.⁴⁰ The loss of direct support has led to the closure of a number of smaller workshops due to reduced revenue as a result of their inability to reach wider markets.⁴¹ For example, the remote town of Minab, in the region of Bandar Abbas, has seen a significant decline in local pottery production. The few remaining potters mass-produce small, inexpensive items—water pipe stems, incense burners, and small figurines—with clay imported from Yazd and finished with commercial glazes purchased from industrial suppliers in Hamadan.⁴² (*fig. 119*) In exchange, registered craft producers are now offered insurance, capital and working loans, subsidized utilities, awards, and opportunities to

³⁷ Daryush Shayegan, ‘Metamorphosis of Earth’, in *Maryam Salour*, trans. Minou Moshiri, Artist Book (Tehran, 2011).

³⁸ Callamard et al., *Unveiled*, 12.

³⁹ Grigor, *Contemporary Iranian Art*, 116- 117

⁴⁰ Fazel, ‘Social Developments’, 5.

⁴¹ Fazel, ‘Social Developments’, 5.

⁴² Rahim Shahvary (potter) in conversation with the author 5 June 2017.

participate in large organized expositions.⁴³ (*fig. 120, 121*) These policies target individuals seeking to set up new studios, a phenomenon greatly accelerated by the successful collaboration of university art departments and the vocational programs of the ICHTO, shifting production towards graduates of ceramics degree programs. New private studios are primarily located in urban centres rather than in rural areas, following a general trend of urbanisation. In the 1950s, less than thirty percent of the population lived in an urban area.⁴⁴ By the year 2000 that had risen to almost sixty-five percent and is expected to continue to increase.⁴⁵ Life in dense metropolitan areas has become the norm for a majority of Iran's population, concentrating arts activities and innovations into cities as the centres of lifestyle change and consumerism.

Relaxation of travel restrictions in this period meant that artists were once again able to travel abroad and learn from other ceramic traditions.⁴⁶ Under the sponsorship of the World Craft Council and UNESCO, Behzad Azjdari was able to visit India and Japan, trips which he says have had a strong influence on his opinions regarding the necessary direction and development of Iranian ceramics.⁴⁷ Maryam Kouhestani has participated in exhibitions in Paris, Afghanistan, Germany, the Netherlands, and the United States.⁴⁸ Her contemporary forms are in dialogue with the emotionally charged output of artists working with ceramic figures such as Judy Fox, Antony Gormley, and Doug Jeck (*fig. 122, 123*).

However, even those unable to travel have been able to access international ideas about ceramics online. The number of internet users in Iran increased at an average annual rate of more than 600 percent from 2000 to 2005.⁴⁹ Farsi is one of the world's most popular blogging languages and in 2004 it was estimated that there were more than 75,000 blogs in Farsi.⁵⁰ The effect of this has been to bring the work and ideas of ceramicists around the world within reach of nearly every Iranian who worked with clay. Access to online ceramics resources expanded the number of makers who had access to these wider perspectives beyond those who had the connections or resources to study abroad. It also gave them the tools to connect directly with each other and with new audiences. Digital technologies for communication, translation, and publication—even if only to the latest social media feed—are providing new tools for formulating and answering questions about the future output of

⁴³ Fazel, 'Social Developments', 5.

⁴⁴ Ali Asghar Pilehvar, 'Spatial-Geographical Analysis of Urbanization in Iran', *Humanities and Social Sciences Communications* 8, no. 1 (5 March 2021), 4.

⁴⁵ Pilehvar, 'Spatial-Geographical Analysis', 4.

⁴⁶ Grigor, *Contemporary Iranian Art*, 165.

⁴⁷ Behzad Azjdari, in conversation with the author, 11 July 2018

⁴⁸ 'Maryam Kouhestani at Inja Gallery Oct 2021', *Performance LAB XV*, 1 August 2019, accessed 9 April 2022 <https://darz.art/en/shows/10077>.

⁴⁹ Elijah Zarwan, *False Freedom: Online Censorship in the Middle East and North Africa* (Human Rights Watch, November 2005), http://hrw.org/reports/2005/mena1105/2.htm#_Toc119125694.

⁵⁰ Nasrin Alavi, 'Freedom in Farsi Blogs', *The Guardian*, 20 December 2004, accessed 15 April 2022 <https://www.theguardian.com/technology/2004/dec/20/iran.blogging>.

ceramics and fostering an active debate among the expanding numbers of ceramicists over just what the definition of contemporary ceramics should be.

On the one hand, this had led to a certain amount of global stylistic homogenisation. The origin of many artistic pots now made in Iran would be difficult to identify if placed alongside their counterparts from other countries. Techniques, forms, and ideas can be shared, adapted, and copied from the Instagram accounts of foreign artists as easily as those of a neighbour. But this injection of fresh source material has also propelled a period of expansion in which Iranian ceramicists could enter into a perceived relationship with any number of global ceramics traditions.

Iranian ceramic artists are developing the kind of decentralised network of digital connectedness that sociologist David Gauntlett calls a culture of ‘making and doing’ facilitated by interactive experiences online.⁵¹ Gauntlett sees interpersonal connection as critical to the creative process. In this sense, digital networks are not a distant autonomous force, but connect all parts of a society, real and virtual, because they are based in human action and can be responsive to human needs. Social media platforms offer users a way to maintain personal and professional connections, access images of the latest work from around the world, watch technical videos, find exhibitions to visit, build a brand platform for marketing their own work, and even sell directly to customers. This digital dimension extends the tactile experience of ceramics and mediates contemporary understanding of the physical objects of craft. This is a different experience from encountering a photograph of a pot seen in a printed text because of the interactive immediacy of the digital experience. Press the icon to ‘like’ a photo, connections are notified, can instantly share in the experience of the image in question, and respond. The original photo can be altered, animated, Googled, saved *ad infinitum*. Gauntlett identified this elasticity as one of the qualities that allows digital culture to translate into real-life experiences, enabling a global reengagement with traditional skills. Online interaction offers its users a chance to build social capital through creativity.⁵² In turn, the increased participation in the sharing of images and stories online creates a wealth of digital documentation, which opens further possibilities for a more inclusive global art history with the potential to easily cross international borders.⁵³ This further reinforces the participation of Iranian ceramicists in global movements and the potential for virtual mobility. It is precisely this interconnectedness of global and local which defines contemporary digital networks and the ideas which circulate within them. The decentralised ephemera produced by participation in these networks—images, pdfs,

⁵¹ David Gauntlett, *Making Is Connecting: The Social Meaning of Creativity from DIY and Knitting to YouTube and Web 2.0* (Cambridge, UK ; Malden, MA: Polity Press, 2011), 19.

⁵² Gauntlett, *Making is Connecting*, 112.

⁵³ Johanna Drucker, ‘Is There a “Digital” Art History?’, *Visual Resources* 29, no. 1–2 (2013), 11.

hashtags, videos, and the like—are local manifestations of global trends. And their production and sharing in turn facilitates the distribution of local responses back into the larger narratives of contemporary ceramics.

In this light, it is particularly unfortunate that there was no catalogue published for the eighth biennial because the character of the work changed in a substantial way. The use of glazes is more varied and technically accomplished, with artists including combinations of glazing techniques in the same work. And while the same kinds of functional, figural, abstract, poetic, and historicist pieces that characterized the earlier biennials are present, the eighth biennial introduced large-scale installation work (Appendix B 8.1-8.26). This change closely parallels the fundamental shift that was taking place in ceramics internationally, as the field intersected with contemporary forms of site-specific, ephemeral, and performative installation.⁵⁴ Installations make use of the physical space they occupy as well as the spatial relationship between the distinct parts as quintessential formal qualities. Ruth Chambers proposes that repetition and seriality of the kind found in ceramics installation shifts ‘the locus of meaning away from the precious and unique object’ to bodily interaction within the space occupied by the installation and the viewer’s relationship to it.⁵⁵ The group of bowls in 8.11, for example, is first observed as a mass of minimalist shapes, arranged in clusters of reflective hollows and curves like pebbles in a pool of water. Placing them on the floor disrupts the normal viewing experience, their fragility as ceramics emphasised by contact with the hard tiled floor. Only on closer inspection does the distinct character of the individual bowls and the harmonious connection of the texture of their rims to the other shapes become clear. The subject of the installation is not the bowls but the ability of the bowls to transmit colour and form, to be elements in a larger phenomenological experience.

Some of the assemblages directly reiterate the same form with minor variation (Appendix B 8.1, 8.5, 8.8), but most are composed of reconfigured elements. Abbas Akbari used this technique successfully in his series *Reading Archaic Texts*. (Appendix B 8.13) Akbari constructs a forest of drawn-out vertical cuneiform letters as a signifier of his interest in the integration of different forms of what he calls ‘traditional art’ that is, calligraphy and ceramics.⁵⁶ This idea, that the novel combination of historic artforms creates fresh forms and perspectives and is ‘a step forward in expressing and creating a work of art’ is one of the most important motivations driving the content and appearance of contemporary ceramics.⁵⁷ The conventions of displaying cultural objects is also explored by artists working outside of

⁵⁴ Jo Dahn, *New Directions in Ceramics: From Spectacle to Trace* (London; New York: Bloomsbury Academic, 2015).

⁵⁵ Ruth Chambers, ‘Ceramic Installation - Towards a Self-Definition’, *Ceramics Art and Perception*, no. 65 (2006): 81–87.

⁵⁶ Abbas Akbari, *Reading Archaic Texts*, Artist Book (Kashan, 2006), 2.

⁵⁷ Akbari, *Reading Archaic Texts*, 3.

the biennial context. Reza Yahaei's (b. 1948) *Totems* is composed of incised ceramic blocks mounted on brass display stands.⁵⁸ Yahaei also worked extensively with ceramic sculpture going back to the 1990s. (*fig. 124*) The repetition of the hanging unglazed pots in 8.18 feels stylistically similar to Babak Golkar's *Scream pots* series (*fig. 125*) though the biennial installation is more passive, a fantasy vision of narrow-necked jars floating up into space. This sense of dramatic fleeting experience is echoed by the lighting above Maryam Salour's *Valley of Lar Poppies*, which multiply the shadows of the thickly glazed dramatic red petals. (Appendix B 8.10, *fig. 126*)

Tiles, architectural ceramics, and low-relief carving continued to form an important part of the content of the biennials (Appendix B 8.159-8.205), although generally continuing in the manner established by artists like Arabshahi (Appendix B 8.197) and Tanavoli (Appendix B 8.180) or referencing the calligraphic and decorative traditions of the mosque (Appendix B 8.199, 8.200). Individual artists were also making work that is conspicuous in its imitation of well-known foreign potters. Sara Tabe's untitled pots have the same organic curves and flared openings of the work of Magdalene Odundo (Appendix B 8.82, *fig. 127*) while Soudabeh Abed Ebrahimi's painted vessel shares a colourful pop aesthetic with the work of Greyson Perry. (Appendix B 8.116, *fig. 128*)

By the time of the eighth biennial, the artists participating in the biennials saw a need for professional and technical training for artists outside of the ICHTO system, which continued to sponsor diploma degrees in handicraft production at dedicated vocational colleges around the country (focused on heritage skills training in functional working methods and styles, particularly ceramic design and tile-making), and the university (which offered guidance in critical theory and artistic practices but which had high barriers to entry). Under President Khatami, professional associations had been set up for several artists' groups, including sculptors, painters, graphic designers, and photographers.⁵⁹ Notably, ceramicists were not yet among them. This indicates the continued orientation of Iran's wider artistic culture towards those fields despite the support and growth that occurred in the biennials themselves over the previous decade and the well-established role of ceramics within the ICHTO. The eighth biennial provided the opportunity for networking and conversation by participants in the biennial exhibitions that would eventually lead to the formation of a national art association for ceramicists. At TMOCA in November of 2009—with the assistance of the Director for the Centre of Visual Arts at the Ministry of Culture and Islamic Art in cooperation with the Ministry of Labour and Social Welfare—the Cultural and Artistic Association of Iranian Pottery Artists (also commonly translated as the Ceramic

⁵⁸ Hossein Armirsadeghi, ed., *Different Sames: New Perspectives in Contemporary Iranian Art* (London: TransGlobe Pub, 2009), 292.

⁵⁹ Grigor, *Contemporary Iranian Art*, 131.

Artists' Association) was established as one of the supporting bodies of Iranian visual arts.⁶⁰ Just as the Pahlavi government programmes and handicraft awards had represented the interests of ceramics outside of industrial manufacturing, the Ceramic Artists' Association would represent the needs ceramic artists based on their participation in contemporary conceptual and artistic approaches.

Behzad Azjdari served as president of the Ceramic Artists Association for its first eight years and many of the other board members were also biennial artists.⁶¹ The Association's website gives an indication of the far-reaching ambitions of the new association in providing opportunities for public engagement, support for individual artists, and encouraging research and documentation of the field.⁶² The board of directors guided the future of ceramic art by establishing juried acceptance criteria for membership in the association and organising committees to oversee the activities of the group in education, research, publication, public relations, and in providing professional facilities for their members.⁶³ In 2018, the Association maintained an average annual enrolment of 250 active members, only a fraction of the estimated population involved in the ceramics production industry.⁶⁴ Of their members, perhaps a third are working artists who take an active role in exhibitions and other events. Most of the rest join as students, primarily with the intention of submitting work to the biennials and other exhibitions during the period of their studies.⁶⁵

The first seven years of the association's activities were focused on improving independent access to techniques, materials, and equipment through the organisation of workshops, demonstrations, and lectures.⁶⁶ The Association's charter includes the expectation that their members would 'play a key role in the country's pottery' as well as providing 'advice to public and private authorities [...] regarding the growth and development of the art of pottery.'⁶⁷ Through these networking events and by determining the criteria for exhibition through a juried selection process, the Ceramic Artists' Association actively shaped both the technical and conceptual skills of its members towards what they

⁶⁰ Ceramic Artists' Association, 'اطلاعیه تشکیل انجمن صنفی سراسری هنرمندان سفالگر ایران', [Announcement of the Formation of the National Association of Pottery Artists of Iran], *Ceramic Artists' Association*, August 2021, accessed 15 April 2022 <http://iranianceramists.ir/> هنر من-صنفی-سراسری-هنر من

The Association uses the formal title of Cultural and Artistic Association of Iranian Pottery Artists (انجمن سفالگری) and Iranian Ceramic Artists Association interchangeably. It is often also seen in shorthand as *anjoman sofal* (انجمن سفالگر).

⁶¹ Behzad Azjdari, in conversation with the author, 11 July 2018.

⁶² '[Iran Ceramic Artists' Association] انجمن هنرمندان سفالگر', accessed 15 April 2022 <http://iranianceramists.ir/>.

⁶³ Rojhane Hosseini, in conversation with the author, 11 July 2018.

⁶⁴ Ibid.

⁶⁵ Ibid.

⁶⁶ Ceramic Artists' Association, 'Announcement of the Formation'.

⁶⁷ Ibid.

perceived as a global standard of contemporary practice, which encouraged ‘exchange and dialogue between Iranian and world potters’.⁶⁸

As well as working on the board of the Ceramic Artists Association from 2009 to 2014, Rojhane Hosseini (b. 1972) studied handicrafts Al Zahra Women’s University (where she also taught), with a later MA in painting.⁶⁹ Hosseini’s entry to the seventh biennial was a plate that reworked a popular bird motif found on underglaze painted bowls from 10th century Nishapur (Appendix B 7.80, *fig. 129*). Hosseini won a first prize at the 2007 Women Ceramicist’s Exhibition and for her entry to the tenth biennial, a sizeable exterior archway whose decoration references the scrolling clouds and imagery adapted from Chinese iconography during the Ilkhanid period (Appendix B 10.75, *fig. 130*).

Hosseini says that her most recent sculptures make use of ceramic material ‘with a different attitude and a conceptual purpose.’⁷⁰ Ceramic reproductions of workmen’s tools—shovels, saws, and tires—have glassy, colourful surfaces depicting languid women surrounded by delicate gilded scrollwork. (*fig. 131, 132*) The tools are covered in the discordant imagery of luxury and domesticity to ‘challenge definite attitudes towards the exclusivity of gender capacities, either in material or in femininity and masculinity.’⁷¹ Hosseini also incorporates fragments of wood, metal, and the tools themselves. Positioning these other materials in association with one another invites contemplation of the tension between the materials and of the subconscious interpretations of gender, labour, and materiality we rely on when encountering such familiar objects. ‘Ceramic,’ she writes, ‘is a soft and malleable material that changes into a hard and fragile substance by firing. On the contrary, metal is a hard and resistant material that becomes soft and malleable in the process of firing.’⁷² Today Hosseini works as an independent curator, specialising in exhibitions of ceramics based on shared themes rather than broader chronological or regional survey, including Ceramic Artist Association sponsored exhibitions.⁷³

Azjdari, Rojhaneh, and the Ceramic Artists Association coalesced around ceramics which emphasised ‘the personal expression of the artist’ and encouraged reflection on the ontological nature of the ‘spatial, temporal and social implications’ of their work.⁷⁴ In their

⁶⁸ Rojhane Hosseini, in conversation with the author, 11 July 2018. ‘Passage Exhibition Registration’, *Ceramic Artists’ Association*, accessed 15 August 2020 <http://iranianceramists.ir/> /ثبت-نام-نمایشگاه-عبور/.

⁶⁹ Rojhane Hosseini, ‘Bio/CV’, *Rojhane Hosseini*, 2019, accessed 15 April 2022 <http://rojhanehosseini.com/index.php/blogoneclip-4>.

⁷⁰ ‘Rojhane Hosseini’, *Artaxis*, accessed 15 April 2022 <https://artaxis.org/artist/rojhane-hosseini/>.

⁷¹ *Ibid.*

⁷² *Ibid.*

⁷³ Hosseini was the co-curator of *Border International*, a 2017 exhibition which took place simultaneously both in Iran and Florida. She is also a member of the International Academy of Ceramics and participated in the International Symposium of Ceramic in Lithuania in 2014. ‘Rojhane Hosseini’, *International Academy of Ceramics*, 2014, accessed 9 April 2022 <https://www.aic-iac.org/en/member/abadgallery/>.

⁷⁴ ‘About the Association’, *Iran Ceramic Artists’ Association*, accessed 15 April 2022 <http://iranianceramists.ir/> /درباره-انجمن/.

view this is critical to the forward development of contemporary ceramics as art because, as the Association's website explains, the originality of a work of art depends on the artist's honesty and self-awareness of their own lived experience in relation to the historical and social events of the time.⁷⁵ Critical distance and the ability to contextualize one's own art, when combined with material knowledge and facility, makes it possible to 'open a window from within', to 'rely on the language and logic of ceramics' in developing art that goes beyond the current limits of the medium.⁷⁶

Their juried application process for membership accepts only about twenty-five percent of applicants.⁷⁷ Part of the rationale for this low acceptance rate is a desire on the part of the Association's governing body to shape their membership around a shared vision of contemporary ceramics as an expressive artistic medium. Applicants whose work is primarily commercial do not fit within this collective aspiration to change the definition of a potter from 'technician' for whom skill and process are the primary criteria, to an 'artist' who privileges ideas and experiences which can be expressed through work with clay and is in dialogue with other artforms.⁷⁸ In this sense, it is the value system of visual arts that is pushing at the existing borders of ceramics, including those established by the biennials themselves.

However, the entries to the eighth biennial underscore the indistinct formal boundaries between the functional work submitted to these exhibitions and what was still being made under the label of handicraft. Especially noticeable is the presence of elaborately carved softpaste plates and vases with a semi-transparent bright turquoise glaze called *firouzeh*. (Appendix B 8.150-8.158) Often featuring religious-themed calligraphy, this highly decorative style was introduced to the biennials through the work of potters associated with the city of Tabriz, in East Azerbaijan province. (Appendix B 7.18)

In Tabriz, this style is especially identified with the potters of the Qabchy family workshop who, at one point in the 1980s, were the last family working with turquoise glaze on a stonepaste body.⁷⁹ (*fig. 133*) Abbas Qabchy had been included in a group of artists sent on a state-sponsored visit to England during the 1970s, visiting the Leach Pottery in St. Ives, Cornwall and thus also had exposure to the studio pottery model.⁸⁰ In 2005, the year prior to the eighth biennial, the first of a series of local pottery centres opened in Tabriz.⁸¹ Developed

⁷⁵ Ceramic Artists' Association. 'Passage Exhibition Registration.'

⁷⁶ Ibid.

⁷⁶ Ibid.

⁷⁷ The association charges a fee to join, which must be submitted along with an application that includes images and a cv. Rojhane Hosseini, in conversation with the author, 11 July 2018.

⁷⁸ Behzad Azjdari, in conversation with the author, 11 July 2018.

⁷⁹ Biouk Qabchy, master potter, in conversation with the author, 6 July 2018.

⁸⁰ Ibid.

⁸¹ The name for these centres (and others, including the artists' 'forum') is *khaneh sofal* (خانه سفال) lit. 'pottery house'.

in cooperation with local artists, the elder Qabchy brothers, and the faculty of Tabriz Islamic University of Art, the Tabriz Pottery Centre was an outgrowth of local arts programming. It provided a multi-functional space supporting both community education and semi-professional production. While borrowing elements from the ICHTO workshops in organising training courses and supplying materials, it also included an exhibition space modelled after the Artist's Forum in Tehran which had opened in 1998. During the tenth biennial, the Tabriz Pottery Centre was run by Farideh Tathiri Moghadam (Appendix B 7.89, 8.131, 8.133, 9.120, 10.47), who also served as a member of the tenth biennial policy council, which, along with the growth in Tabriz Islamic Art University's ceramics programme, helps to explain the significant increase in participants from East Azerbaijan.

The Ninth Biennial: The Sculptural Idiom

The ninth biennial was held a few months prior to the founding of the Ceramic Artists' Association from May to June of 2009 in Semnan, a small city 200 kilometres east of Tehran. As the catalogue introduction proclaimed, the national biennial had now truly 'gone beyond the capital', gathering entries even from 'the farthest villages'.⁸² In an effort to educate potters on the expanding field of ceramics, the primary exhibition was accompanied by 'academic and experimental discussions in conferences, circles, and workshops'.⁸³ These events, framed as they were by the active efforts of the contemporary ceramics community to establish an equal identity as visual artists, were part of a larger drive to document the 'history of our territory' so that they would 'not be in need of strangers to achieve our own art history.'⁸⁴

To this end, twenty-three of the artworks in the catalogue were presented along with a short statement from the artist, the first time any of the biennial catalogues had included this kind of information. Their statements use the vocabulary, phrasing, and style of fine art, theorising and speaking in self-referential tones about their work, ideas, and motivations. Some of the artists provide a formal description of their work, such as Majid Tayfeh Noroozi, who writes about the process of making *Return to Self* (Appendix B 9.67) and indicates that it was inspired by the poetry of Rumi.⁸⁵ Eshrat Siroos's text for the installation *To Stay* (Appendix B 9.122) reads more like poetry itself: 'The words were an answer to my internal fire. There was a time when I read epitaphs just like you.'⁸⁶

⁸² Armin, preface to the ninth biennial catalogue, 3.

⁸³ Ibid.

⁸⁴ Ibid.

⁸⁵ Tayfeh Noroozi, artist statements in the ninth biennial catalogue, 13.

⁸⁶ Eshrat Siroos, artist statements in the ninth biennial catalogue, 15.

In order to accommodate the expanding numbers of non-vessel entries, for the first time, the organisers divided the exhibition into categories with distinct selection criteria for ‘applied artwork’, relief and tile, and sculpture. Both relief panels and tilework had been present in the ceramics biennials and the sculpture triennials, but the conscious division between applied artwork (functional forms), and sculpture (non-functional form) was a curatorial departure for the ninth biennial. It was hoped that this would make the biennial judging more even-handed by not setting the aesthetics and technical qualities of a figural sculpture like Ziba Pashang’s *Untitled* (Appendix B 9.124) in competition against the vessel forms of Khosro Behayin’s *Tulip* (Appendix B 9.127).⁸⁷ While the jury’s process is not set forth in the catalogue, the ninth biennial presents the first textual evidence of attempts to curate and categorise the growing body of work represented in the biennial. The result of this orientation was that for the first time in the ninth exhibition, handbuilt and sculptural works dramatically outnumbered thrown and vessel-based works (See ‘Process and Type’ in Appendix C). The translation of the catalogue title into the English ‘ceramic art’ while retaining ‘ceramics’ in Farsi echoes a similar turn towards ‘ceramic art’ as a general term for contemporary ceramics in the wider international context as the influence of the studio pottery movement waned and the orientation of the field turned away from the functional.

The catalogue also placed a new emphasis on the organising committee, jury, and directors. The organising council included Abbas Akbari, Manijeh Armin, Behzad Azjdari, Shahrokh Akbari Dilmaghani, Naghmeh Bahar, Mehran Hooshiar, Iraj Mohammadi, and Jaffar Najibi, each of whom had a small biographical write-up. Most had been biennial participants themselves and had built up extensive resumes in the emerging field of contemporary pottery, which are detailed for the first time in the catalogue, putting their authority on view alongside the artworks. Behzad Azjdari entered a glazed horse titled *Transition from History* (9.135) that was, as he wrote, a ‘symbol of journey, migration and transition’.⁸⁸ Like his earlier animals sculptures, this stylised horse form was influential on entries to the biennials (Appendix B 9.80, 10.92) and has become a recognisable trademark style. Other jurors were sculptors, including Iraj Mohammadi, who graduated from the Rome Academy of the Fine Arts in 1976. Mohammadi was known for large public bronze busts and had also been a participant in the sculpture triennials.

Manijeh Armin (b. 1945), who wrote the catalogue preface, received a first prize in the fifth and seventh ceramics biennials (Appendix B 5.99, 7.108) as well as in the third sculpture triennial. By 2007, Armin had participated in over fifty solo and group exhibitions and served as secretary for the first Women Ceramicist’s Exhibition. Armin’s ninth biennial

⁸⁷ Meeting of the board of the Ceramic Artists’ Association, in conversation with the author, 10 July 2018.

⁸⁸ Behzad Azjdari, artist statements in the Ninth Biennial catalogue, 14.

entry *Garden of Paradise* is a complicated totemic construction of plant forms, pomegranates, and birds that builds on her previous interest in using religious and folk narratives, especially the geometric stylisation of carpet design motifs. (Appendix B 9.137, *fig. 134*) Armin recognized that diversity was a part of the contemporary ceramics landscape: ‘Soil is a single element which has in its nature the infinite possibilities of form,’ she wrote. ‘It can be the most hidden layers of the artist’s mind [...and] it can also be a piece of work with industrial applications.’⁸⁹

In many of the biennial works the functional vessel itself becomes a sculpture by the alteration of its expected form or the addition of an unexpected element. By combining *kharmohreh* faience figures with other materials and setting them in sand as an installation, Mashalla Amid transforms a vernacular ceramic product into a biennial artwork. (Appendix B 9.58, 9.61) In the twentieth century, the manufacture of *kharmohreh* beads had dwindled to a few remaining workshops in Qom, only to be reinvented as an activity of local heritage tourism.⁹⁰ The pile of sand mimics the conditions of *kharmohreh* manufacture, in which a silica-based glaze material is buried and heated in contact with copper oxide, sodium carbonate ash, and lime. This produces a bright cerulean colour and the distinctive rough surface texture. Or to take another example, Hengameh Saleh Zehtab’s sculpture *Migration* surrounds a bird feeder—of a kind and colour commonly made by village potters—with small hanging bird figures. (Appendix B 9.72, *fig. 135*) While referencing the original function of the object, and drawing attention to it, *Migration* negates the ability of the form to function in the way it was intended, that is, to feed living birds. They have been replaced by a simulacrum of both life and function. The title encourages consideration not only of the migratory flight of wild birds but also migration away from one’s home, the place where such an object might be used and seen. This interactive narrative is, of course, constructed in the mind of the viewer, and relies on the dissonance between the schema of function in the previous experience of such objects and the presentation of them in the altered artistic environment. The definition of ceramics as ‘modern art,’ which Hengameh Saleh Zehtab wrote ‘can be presented as a novel but rooted concept while relying on the culture of one’s own country.’⁹¹

This interrogation of tradition, and the integration of different kinds of historical forms and techniques, was of course identifiable in other branches of contemporary art. But unlike some other forms of art—oil painting, photography, printmaking—which entered Iran

⁸⁹ Armin, preface to the ninth biennial catalogue, 3.

⁹⁰ Taj Eddin, Zahed. ‘Egyptian Faience; Ancient Making Methods and Consideration of Technical Challenges in Sculptural Practice.’ Lecture, International Ceramics Festival PhD Symposium, Aberystwyth, Wales, July 1st, 2017. The Saadatmand Crafts workshop run by Abolghasem Saadatmand offers short courses for tourists. Abolghasem Saadatmand in conversation with the author, 19 August 2018.

⁹¹ Hengameh Saleh Zehtab, artist statements in the ninth biennial catalogue, 14.

as it grew into a modern political state, ceramicists had a well-respected material history which continued as an active community into the present day, whose living manifestations were as applicable to the discourse as an abstractable past. As Manijeh Armin wrote, her work in ceramics was the tangible manifestation of ‘history and myths and the hands of thousands of men through the ages.’⁹²

In order to legitimise contemporary ceramics as art, the biennial artists needed to find an identifiable point of distinction between their movement and the continued growth of active sectors of handicraft and industrial ceramics. The early biennials adopted the model proposed by the studio pottery movement of the artist potter as abstract artist, prioritising form over narrative. The difficulties with this solution became apparent in Iran as they did elsewhere in that by deriving the characterisation of functional work as art based primarily on the context of its production and the self-identified personal aesthetic and philosophy of the maker, there was little conceptual space left for vessel makers to explore. It also meant that when artists working in ceramics began to find commercial success with their work, the boundary between art, craft, and commercial pottery again began to blur. The ninth biennial focused on sculpture, as it departed from historic and commercial exemplars, as the solution to this dilemma. Artists were transitioning away from pots whose subject matter was a reflective/passive engagement with their own material history and towards being a critical response to both those traditions and the wider art world.

It can be hard to get an accurate sense of the scale of most of the larger installations, because the catalogue sometimes offers only details. For example, only a small set is shown from the larger group of Safa Hosseini’s *Secret*, in which small figures interact with the vessel forms—peering inside, sitting on the edge, bracing against them (Appendix B 9.112, *fig. 136*).

One of the defining characteristics of post-revolutionary Iranian artistic culture was the tension between censorship and artistic expression. During the cultural revolution of the 1980s, sculpture in exhibitions of fine art was at first banned, then strongly discouraged, with artists unable to work freely with the human form in public.⁹³ However, human sculpture in clay featured as finished sculptures (not simply maquettes for other materials) in the first sculpture triennial (Appendix B ST22, ST26, ST40), and human figures do appear in the early biennials (for example, Appendix B 3.39, 3.70, 4.91, 5.34). Iran has a long tradition of both painted and modelled figural ceramics (*fig. 138, 139*) and the established nationalistic associations of this material history may have helped to facilitate the inclusion

⁹² Armin, preface to the ninth biennial catalogue, 3.

⁹³ Callamard et al., *Unveiled*, 15.

of figurative sculpture.⁹⁴ Its continued presence in the ceramic biennials underscores the special nature of the ceramics exhibitions as artistic events rather than exhibitions of handicraft. The predominance of sculpture in the ninth biennial reflects the distance which had been closed between the genre and other three-dimensional materials, as clay sculpture was seen to serve an important function in society: a symbol of 'society's passage from poverty to wealth' and the fulfilment of humanities highest individual and social ambitions.⁹⁵

All of this suggests that the initial reliance on functional work in the early biennials was a discretionary feature of ceramics. Rather than being suppressed by the restrictions on sculpture, the orientation towards studio pottery and abstract modernism resulted in a different philosophical outlook, one that perhaps allowed more latitude for the biennial artists. The distinction between ceramics and other art forms such as sculpture, painting, cinema, or photography, which were seen by the Ministry of Islamic Guidance (under whose purview the biennial exhibitions were produced) as activities in need of censorship, may have made ceramics seem more passive and uncritical by comparison.⁹⁶ That is, unlike art introduced through the very social conditions which prompted the perceived need for censorship in the first place, ceramics was familiar and widely accessible in the home, neither foreign nor threatening. It is not unreasonable to speculate that the association of ceramics with nostalgia and historicism is one of the reasons it has been so uninteresting to art historians.⁹⁷ Nevertheless, by the time ceramics emerged as a fully separate and recognisable discipline of modern art, the government definition and promotion of ceramics followed where artists led. And as the biennial artists continued to resist state-imposed restrictions and regulations gradually loosened, the character of art on display in the biennials changed pointedly, with some ceramic artworks beginning to address 'issues of cultural and social concern' which according to Keshmirshekan, is one of the hallmarks of Iranian contemporary art.⁹⁸ Although Islamic concepts remain an important theme, and one with significance in the work of many contemporary artists, in 2009 the number of works directly referencing religious subjects dropped while the number of figurative sculptures rose.

That is not to say that ceramics is not excluded from state censorship or the culture of self-censorship which extends official boundaries.⁹⁹ As official government events, the

⁹⁴ See Shabanali Ghorbani, 'Persian Sculptural Ceramics History and Design from Prehistoric to Contemporary', Presented at The 48th Congress of the International Academy of Ceramics (Taiwan, New Taipei City, 2018) and Margaret Graves, 'Ceramic House Models from Medieval Persia: Domestic Architecture And Concealed Activities', *Iran* 46 (2008): 227–51, <http://www.jstor.org/stable/25651444>.

⁹⁵ Amir Ali Amoozadeh, preface to the *Ninth Biennial catalogue*, 2.

⁹⁶ Callamard et al, *Unveiled*, 7.

⁹⁷ Fazel, 'Consumption of Pottery', 108

⁹⁸ Keshmirshekan, 'New Artistic Discourses', 364.

⁹⁹ Callamard et al., *Unveiled*, 8.

biennials would have been subjected to more oversight than what took place in private spaces. The work which was entered into the ninth biennial is a circumspect slice of what was made and displayed in private settings and represents artistic limits in flux. For example, the biennial artworks by Maryam Kouhestani (b. 1982) are less challenging in their depiction of the human body than the surreal children's bodies on display at her solo show, which was advertised as an exhibition of sculpture, not ceramics, at Seyhoun Gallery in 2018.¹⁰⁰ (fig. 139) Long fingers and toes wrap around the disjointed limbs of *Reborn* (Appendix B 9.33).¹⁰¹ *Happened* reprises the installation format, with a circular arrangement of distorted horse-like creatures, their twisted bodies and scratched, stained surfaces accentuating a sense of movement and surging mass. (Appendix B 9.36, fig. 140) The creatures are incomplete, missing heads and exposing their hollow interiors. In their simplicity their forms suggest the stylised the clay toys made for children by potters in Sistan-Balouchistan (fig. 141). Kouhestani's work verges on the grotesque, depicting enigmatic transformations of flesh that portray a human life lived in fragments, where reality, human connection, and memory are mediated through the transgression of rough textures and fragmented forms. Kouhestani holds a BA degree in handicraft from the University of Kashan, not fine art. Yet her work is more comparable to that of other international clay sculptors than the craft potters. This demonstrates that despite the organisational rationale of the biennials in presenting contemporary ceramics together within a unified format, the widening of the artist pool during this period began to incorporate students from vocational programmes who shared the perspective that ceramics was contemporary art. Depending on the organisational format of their particular university, students who wish to concentrate in ceramics at the undergraduate level may complete a handicraft degree regardless of their eventual trajectory into postgraduate study in the fine arts or as artists beyond the university degree.

In the biennial exhibitions representational images of the unclothed human figure are abstracted into gender neutrality (for example Appendix B 9.92, 9.79, 9.92, 9.103, 9.115). Even when explicitly denoted as male, the body is a caricature. (Appendix B 9.139). The works submitted to the ceramics biennial by sculptors like Malek Dadyar Garosian and Mohammad Taghi Sedaghati who demonstrated their facility for realism in the male form through large public commissions of important historical, religious, and political figures did not attempt to introduce anatomically modelled figurative sculpture to the biennials. The separation between the kinds of art developed within the public and private sphere thus

¹⁰⁰ Maryam Kouhestani, *Within Flesh And Bones*, Solo Show, 1 Oct - 15 Oct, 2021, <https://darz.art/en/shows/10077>. Installation view: <https://www.360cities.net/search/Seyhoun-Art-Gallery-Feb-2014-Maryam-Kouhestani-Varicose->

¹⁰¹ This work was also shown in Kouhestani's solo show *Skin Of One's Own* at Seyhoun Gallery in 2014, which was advertised as an exhibition of sculpture, not ceramics, <https://galleryinfo.ir/Event/en/7121>.

extended to its visibility in exhibition as well, inseparable from the role of ceramic objects as a domestic art and to the vessel form as it is used in private life.¹⁰²

This also applies to female bodies, which, subject to compulsory dress code restrictions, differ in public art and private display.¹⁰³ In the early biennials the formless mass of the chador sublimates the frame (Appendix B 3.70, 4.83, 5.70, 5.95). However, a significant change became evident during the ninth biennial, with the appearance of voluptuous archetypal female goddess figures (Appendix B 9.31, 9.45) and women in clothing which fits more closely to the body more clearly revealing its shape (Appendix B 9.24). The visible presence of women as a subject in the exhibition rose in tandem with their actual presence as makers. (Appendix B 10.168) This is exemplified by the decoration of Masoomeh Razazadeh, whose signature black on white sgraffito designs are joyful celebrations of women holding hands, dancing, and making music, with uncovered hair and bare legs. (Appendix B 9.99, *fig. 142*)

Women emerge as a driving force in contemporary ceramics largely due to their entrance into the fine arts programs of Iranian universities. By 2000, women constituted a majority of students passing the rigorous university arts entrance exam and now constitute a significant majority of students seeking ceramics degrees.¹⁰⁴ For example, at Tabriz Islamic Art University there were 82 female graduates and only 15 male from 2001 (when the program began) to 2021.¹⁰⁵ The ability of ceramics to successfully offer a middle ground between the modern artist and the conservative cleric means that families, especially those who might encourage their sons into a more structured professional career, consider ceramics to be an acceptable course of study for their daughters.¹⁰⁶ Making ceramics in a home studio provides an option for self-employment, especially as it is flexible enough to allow women to maintain roles as homemakers and caregivers. Electric kilns can be adapted to the balconies of urban apartments, and work done on the kitchen table or in a spare bedroom. The spread of pre-made biscuit ware has also lowered the barriers to entry, allowing women to produce hand-painted goods for an eager market. Small-scale studios will also hire and train women in specific ceramic processes.

¹⁰² Moira Vincentelli, 'Gender, Identity and Studio Ceramics', in *Women and Ceramics: Gendered Vessels* (Manchester: Manchester University Press, 2000), 220–53.

¹⁰³ 'Iran: Dress Codes, Including Enforcement', *Research Directorate, Immigration and Refugee Board of Canada*, 5 June 2018, accessed 15 April 2022 <https://irb.gc.ca:443/en/country-information/rir/Pages/index.aspx?doc=458046&pls=1>.

¹⁰⁴ Mitra Shavarini, 'The Feminisation of Iranian Higher Education', *International Review of Education* 51, no. 4 (2005): 329–47.

¹⁰⁵ Atefeh Fazel, in conversation with the author, 19 February 2022.

¹⁰⁶ Fazel, 'Consumption of Pottery', 113.

Yet at the same time, participation of women in the formal labour force remains low, estimated at less than 18% in 2020.¹⁰⁷ To some extent, in the social and economic conditions which privilege men in employment outside the home, relatively well-off young women see a college education in ceramics not as a pathway to a career, but as part of a broader course of self-improvement.¹⁰⁸ These women are both makers and consumers of contemporary ceramics. They represent a measure of how far the discipline has shifted away from the male-dominated, rural production pottery of the past and of how influential the notion of ceramics as a leisure activity for busy urbanites is. For many women, having a degree is often less about making money and more about building an identity around participation in the arts as an independent woman.¹⁰⁹ This is true of other visual arts as well, and led to the integration of women into the arts as gallery owners, curators, and patrons.¹¹⁰ Private artist studios also continue to provide informal tuition in ceramics. Often located in the relative privacy of converted suburban houses or apartments, studios run by women offer spaces with fewer constraints of custom and dress than public institutions, offering autonomy in a creative space. (fig. 154)

In September of 2007, the Niavaran Culture Centre in Tehran hosted an exhibition of the work of women potters. Although ambitiously referred to as the first in a series of exhibitions, this was ultimately a singular event. Arab-Ali Sherveh spoke at the opening, and it was a community-oriented occasion, with throwing demonstrations and other activities organised for the public.¹¹¹ (fig. 143) The organisers and jury were biennial artists Manijeh Armin, Eshrat Siroos (Appendix B 9.84), Farideh Tathiri-Moqaddam (Appendix B 8.130), Marzieh Qarehdaghi (Appendix B 7.34), Monir Ghanbeigi, and Fakhri Golestan (Appendix B 4.25, 4.26).¹¹² They awarded prizes in similar categories to the larger biennial exhibitions, bas-relief, applied art, sculpture, installation, and pottery research. The majority of the

¹⁰⁷ Roghayeh Rezaei, 'They Paid My Husband My Salary, So I Just Became a Housewife', *Iranwire*, 11 March 2022, accessed 15 April 2022 <https://iranwire.com/en/women/71454>.

¹⁰⁸ Ala Amjadi, 'Iranian Women Shoulder to Shoulder with Men', editorial, *Tehran Times*, 17 August 2011, accessed 9 April 2022 <https://www.tehrantimes.com/news/302986/Iranian-women-shoulder-to-shoulder-with-men>.

¹⁰⁹ Memembers of the introductory ceramics class at Tabriz Islamic Art University, in conversation with the author, July 2018.

¹¹⁰ Grigor, *Contemporary Iranian Art*, 138-140; 'In Tehran: A Conversation with Iranian Gallerists Rozita Sharafjahan, Anahita Ghabaian, Maryam Majd, Masoumeh Mozaffari, Combiz Moussavi-Aghdam, and Keivan Moussavi-Aghdam February 22, 2019', *Art Journal* 77, no. 4 (2018), accessed <http://artjournal.collegeart.org/?p=10857>.

¹¹¹ 'Women Potters' Works on Display at Niavaran', *Payvand Iran News*, 2 September 2007, accessed 9 April 2022 <http://www.payvand.com/news/07/sep/1015.html>.

¹¹² In the bas-relief section, Rojhaneh Hosseini was awarded first prize. Second and third places were not awarded. In the applied section, Razieh Kian-Nejad won first prize, Maliheh Jalehpur second, and Maryam Shirifard, Nahid Sadeh and Shirin Karimzadeh were jointly awarded third prize. In the sculpture section, Azadeh Shuli won first prize and Sonbol Nafarieh won second prize. In the installation section, Maryam Kouhestani was awarded first prize and Sussan Khataii second prize. Four pottery researchers Jila Kamyab, Soheila Kazemi, Somayyeh Shah-Hosseini, and Zahra Mohammad-Ganji were also honoured in the research section. 'Winners of Women's Pottery Exhibit Announced', *Tehran Times*, 20 September 2007, accessed 15 April 2022 <https://www.tehrantimes.com/news/153391/Winners-of-women-s-pottery-exhibit-announced>.

women who were awarded prizes were biennial artists—including Azadeh Shooli, Rojhaneh Hosseini, Maliheh Jalehpur (Appendix B 7.66), Nahid Sadeh (Appendix B 9.91), Shirin Karimzadeh (Appendix B 9.42), Sonbol Nafarieh (Appendix B 7.10), Sussan Khataii (Appendix B 8.53), Jila Kamyab (Appendix B 9.40), and Zahra Mohammad-Ganji (Appendix B 8.121, 9.31)—although the presence of women working outside of this context is a reminder that while the biennials are representative snapshots of developments in contemporary ceramics, they are not comprehensive. Maryam Kouhestani was awarded first prize for *Prayer*, a spiral of outward-facing unglazed clay figures. (*fig. 144*) The small figures have only impressions of faces and open mouths, their bodies flat and formless except for their arms which cross over their bodies protectively or in gestures of supplication. Looking down at the installation reveals that their heads, like the figures in *Happened*, are open vessels, the mass of humanity open and formless.

The Tenth Biennial: Decentralisation and Diversity

The tenth biennial was held from October to November 2011. The primary site of the exhibition and symposium returned to Tehran, this time to the Imam Ali Museum, although events took place in Semnan as well. The catalogue provided new kinds of biographical information about the artists, including their locale, which reinforced the wider national character of the later biennials. Some members of the policy council and jury of the ninth biennial returned, including Behzad Azjdari and Manijeh Armin. Others were important artists and organisers from the earlier biennials such as Maryam Salour, Mansoureh Poursangari (b. 1962), Malek Dadyar Garossian, and Mohammad Mehdi Ghanbeigi. This was an established and experienced core which had been involved with the biennials in some cases for almost twenty years. The technical and artistic confidence on display in the tenth biennial represents a lifetime of effort by these and other artists. Mahmoud Baghaeian (b. 1956) entered the tenth biennial with a body of work remarkably stylistically similar to what had been on display in the third exhibition and is one of a number of artists whose individual oeuvres are immediately recognisable. (Appendix B 10.50, 3.88) The committee also included up-and-coming ceramicists like Azadeh Shooli, Omid Ghajarian, and Reza Taebi. For this iteration the jury kept the classification system of applied art and relief/tile introduced by the previous biennial, presenting them more clearly together rather than organising by artist as had been the previous norm. Because artists could choose to apply in more than one category, their works are spread throughout the catalogue. Awards were given in the categories of applied art, ceramic design, special techniques, and outstanding works in cultural heritage, although again it is unclear from the existing sources how these awards were allocated or what the selection criteria was. Shabanali Qorbani records that he was

given an award in the special techniques category for *Bodies* (Appendix B 10.20), but this is not noted in the catalogue.¹¹³

The shared convention of language accompanying the display of art describes and documents these new materials and processes for the art-viewing public as well as for fellow makers. Over the course of the biennial catalogues, this kind of discipline specific vocabulary coalesced towards standardized spelling and meaning distinct from the that used for historic production processes. By connecting the image of the finished pot with their technical descriptions, the biennial organisers created a new semiotic language that located what could be identified in the outward visual appearance of the works within the category of contemporary ceramics. For the first time, the tenth biennial catalogue also offers a consistent technical vocabulary being used and translated in alignment with contemporary English-language usage, utilising descriptive technical terms like engobe (Appendix B 10.70), ‘sgraffito’ (Appendix B 10.60), micro-crystalline glaze (Appendix B 10.141), and ‘slab’—a handbuilding method that uses semi-hard sheets of clay (slabs) to construct the form—as technical indicators of process. More uniform translations to terms more recognisable outside of the Iranian context, for example ‘base glazing’ (Appendix B 8.94) becomes ‘underglaze’ (Appendix B 10.39) is a sign of the increasing contact of Iran’s ceramic artists with global contemporary ceramics and evidence of their continuing desire to build the biennials into an event of internationally recognisable quality.

Like the documentation of the ninth biennial, in several cases the catalogue photographs are not representative of the complete artwork. Especially for large installation pieces, the documentation occasionally sacrifices a more complete view in favour of providing closer details, although this is not obvious or noted in the caption text. (Appendix B 10.181, *fig 145*) There were also some works on display in the exhibition which were not included in the final catalogue, perhaps due its publication two years after the event by which time some works may have been sold or otherwise unavailable. In other cases, the colours of the printing have a significantly different colour cast or are darker in comparison with other photographs taken at the time. (Appendix B 10.94, 10.145, *fig. 146*)

The section of ‘applied art’ collects together objects which are based on hollow vessels (or at least functional in some capacity, like Alireza Nikdel’s musical instrument in 10.3) even if they include some naturalistic figural work. (Appendix B 10.10, 10.45) There are some technical innovations which appear in this category, including the use of coloured clay bodies (Appendix B 10.12, 10.34), but primarily these works continue with the established elements of functional ceramics with round, symmetrical forms and identifiable

¹¹³ ‘Dr. Shabanali Ghorbani’, *Art University of Isfahan*, accessed 15 April 2022 <http://profs.aui.ac.ir/Masters/default/?action=Biography&masterID=537d9b6c927223c796cac288cced29df&LaID=2>.

necks, feet, and rims. Functional vessel forms, rather than leading the exhibition, were subdivided based on their connection to other areas, principally product design and the traditional arts. The introduction of installation and new forms of sculpture seems to have resulted in the further refinement and categorisation of ceramics as a field.

The Ceramic Artists Association was involved with the planning and running of the tenth biennial. One of the most visible results of their involvement was the addition of workshops and lectures surrounding the main exhibition, as well as a new emphasis on the sale of the works on display there. In a return to the promotional support provided for ceramics in the pre-revolution handicraft shows, the tenth biennial exhibition was accompanied by a ceramics market which featured the work of entrepreneurial young potters. While local municipalities and the ICHTO promote Iran's small-scale producers via craft fairs, billboard and roadside adverts, and public art. Landmark vases rise from roundabouts in the centre of many traditional pottery towns. (*fig. 147*) Similarly, as stated in its charter as a trade union, the Association was tasked with raising the level of knowledge among its members by providing appropriate opportunities for creative growth and marketing, a recognition that these new ceramics needed this kind of support.¹¹⁴ The exhibition and promotion of contemporary ceramics was partially justified by its potential to establish a new dimension of the business of art, creating jobs, and increasing non-oil exports.¹¹⁵

This reflects a growing tendency among graduates of the higher education ceramics programs to reconsider their ceramics making, taking advantage of the growing public interest in handmade ceramics to supply dinner wares and small decorative objects as their primary source of income while also making works for exhibition. Their professional practice straddled the boundaries of production pottery and fine art, throwing original forms which were then cast into reproducible multiples for sale. For example, Behzad Azjdari's studio in Karaj produces cast sculptures for sale in addition to one-off pieces destined for exhibition and has become the centre of a cluster of small ceramic workshops which work this way (*fig. 148*).¹¹⁶ Their output is not materially separate from the world of handicraft, but is based on a different criterion for success, gaining recognition in exhibition as an artist. The same person can make functional work for sale and also put work on display that better fits the model of fine art, switching between these modes depending on the context. The dichotomy is not about art as the antithesis of craft but the positioning of individual works along a spectrum of possible factors of distinction. Off-the-shelf functional vessels and decor have become so formally and conceptually distinct from ceramic art that they are not in

¹¹⁴ Iran Ceramic Artists' Association, 'About the Association'.

¹¹⁵ Armin, preface to the ninth biennial catalogue, 3.

¹¹⁶ Nafisi Khaladj, in conversation with the author, 11 July 2018.

competition with each other, can in fact be made by the same people, and can comfortably exist together under the title of contemporary ceramics. Rather than negating the struggle of the previous generation to make their work distinct from handicraft, making a living from technical skill is possible precisely because of the secure and separate identity that had been established for ceramics as a visual art. Ceramics studios can choose to either create a brand through production in repeatable quantities or they can produce a unique works whose form is determined by the desired artistic message. The defining line between commercial and art is defined by the artists themselves on an individual basis as determined by the context of display.

Nafisi Khaladj graduated with a degree in handicraft from the University of Tehran in 1998 and worked out of her home before opening a larger studio in Karaj with her husband Reza Taebi. Like many of the new small-scale production workshops, everything from processing many raw materials to packing the finished product is centralised and performed by local, mainly female, employees who have been taught the processes of ceramics after joining the workshop.¹¹⁷ They produce simple forms in bright colours decorated with patterns drawn from textiles, tilework, and miniature painting. (*fig. 149*) But both Khaladj and Taebi make sculptural work in addition to their production line (Appendix B 9.106, 10.39, *fig. 177, 178*). Taebi has participated in exhibitions in Italy, turkey, Armenia, and Croatia. Khaladj's sculpture for the 2019 Revelations International Fine Craft Exhibition in Paris (for a national pavilion organised by the Ceramic Artists' Association) is a series of extended triangular forms, with ends that fold into a series of numbered geometric planes, like an expanded piece of origami. Superimposed onto these surfaces is the face of a woman, eyes just visible. (*fig. 150*, similar to Appendix B 11.12)

Reza Taebi's handbuilt entry to the tenth biennial also reveals the continued popularity of Parviz Tanavoli's style of abstraction and relevance to contemporary ceramics (Appendix B 10.186).¹¹⁸ In the 1960s, the dominant colours used by Parviz Tanavoli had been bright primaries, but upon his return to Iran in the 1990s, Tanavoli transitioned to the darker hues of reduction-fired raku (a process first discovered in Japan but popularised and altered in the United States during the 1960s) and brilliant turquoise blue, a colour common in the later biennials.¹¹⁹ (*fig. 48*) Taebi borrows the geometric panel construction and shapes of Tanavoli's lions (*fig. 151, 175*).¹²⁰ Samaneh Hasani Fard's *Candlestick* also derives from

¹¹⁷ Nafisi Khaladj, in conversation with the author, 11 July 2018.

¹¹⁸ An exhibition of ceramics by Tanavoli's students was held at the Mahmehr Gallery in 2018. <https://www.instagram.com/p/B0SsjCBARnE/>

¹¹⁹ Paul Soldner, 'American-Style Raku', *Ceramic Review* 124 (1990), accessed 14 April 2022 <http://www.paulsoldner.com/essays/american-raku>.

¹²⁰ Roxane Zand, 'Parviz Tanavoli, the Lion of Iran at TMOCA', *Parviz Tanavoli*, 8 September 2017, accessed 15 April 2022 <https://www.tanavoli.com/news/parviz-tanavoli-thelion-of-iran-tmoca/>. Tehran Museum of Contemporary Art, July - August 2017.

Tanavoli's totemic figures, with vestiges of pipe-like limbs, their bodies subsumed into industrial fixtures (Appendix B 10.160). Tanavoli's references to urban architectural forms also feel present in Majid Ziaee's large untitled construction of unglazed clay (Appendix B 10.130). Mohsen Fooladpoor's sculpture borrowed the flattened half-moon face and open posture, with a vegetal scrolling pattern of 'evil eye' talismanic symbols and calligraphy tumbling over the surface of the figure (Appendix B 9.50). Azadeh Shooli worked as an assistant to Tanavoli and continued to draw from the poetic imagery that has been a foundational inspiration for Tanavoli's sculptures. *My Version of Shahnameh* (Appendix B 9.78, *fig 152*) is a large group of sculpted figures atop boxes illustrated with scenes from the narrative. The line drawings and floating boxes of text running around the base combine with the simple, almost cartoonish style of the figures to render the story in childlike form.

Azadeh Shooli is a thoughtful writer about the role of art and the traditions of ceramics, surrounding the ceramics in her self-published catalogues with fragments of poetry. Her private Tehran studio provides a refuge from the anxieties and 'excitement arising from the transitory events of society', taking only a handful of long-term, mostly female, students who are encouraged to experiment for extended periods of time with specific techniques, from coloured slips to metal armatures.¹²¹ By emphasising proficiency in new materials which 'have not been applied as much or as often in Iran,' Shooli feels she can 'open new doors for creativity as well as revealing potential talents.'¹²² Her pedagogical focus is in line with those of other biennial artists, attempting to mark out the position of ceramics in relation to other contemporary arts and to its own traditions in order to identify the 'exclusive features' and 'distinct visual avenues' for ceramics and determining what creative challenges ceramics has to offer to artists whose 'whose knowledge and imagination extend beyond the realm of pedestrian pottery'.¹²³ The critical question for Shooli is whether it is possible to create an identity for contemporary ceramics which adopts technical and conceptual innovations without losing sight of the fundamental nature and skills of the processes of clay.¹²⁴

The studio run by Shohreh Haghighi in the town of Karaj produces wares painted with brightly coloured underglaze flowers and birds with sgraffito detailing.¹²⁵ (*fig. 17, 153*) While Haghighi herself makes one-off pieces for exhibition, in the tradition of many functional workshops, she also employs two young local men to make clay and cast her thrown originals, and three young women, who also have qualifications in academic painting, as decorators.

¹²¹ Azadeh Shooli, in conversation with the author, 9 July 2018.

¹²² Azadeh Shooli, *10 Ceramist Techniques: A Group Exhibition* (Tehran: Shirin Art Gallery, 2014), 1.

¹²³ Azadeh Shooli, *1+27 Ceramists Exhibition*, (Tehran: Shirin Art Gallery, 2017)

¹²⁴ Azadeh Shooli, in conversation with the author, 9 July 2018.

¹²⁵ Marzieh Taghikhani and Oldooz Nabizadeh, in conversation with the author, 11 July 2018.

Nardebom Ceramics also operates with a few female university students, out of a converted single-story home in Karaj, producing unique tableware and small decorative items that they market online and to small shops in Tehran (*fig. 154*).¹²⁶ Nardebom is run by Marzieh Taghikhani and Oldooz Nabizadeh who believe that their production wares make traditional culture and motifs accessible to people in a way that other materials don't, through affordability and physical interaction with ceramics in their daily use.¹²⁷ Both are largely self-taught; Taghikhani worked as a carpet designer before attending a glazing course organised by the Ceramic Artists' Association where she met Nabizadeh.¹²⁸ For both women, the emotional aspects of working with clay feature in their choice of livelihood. Taghikhani remembers watching her grandmother making tandoori ovens and Nabizadeh began ceramics as a way to help her deal with the depression she felt after the death of her own grandmother.¹²⁹ The intentional expression of these intangible personal connections and ideas divides the artwork they do for exhibition from their production of slip-moulded wares which are designed to appeal to popular taste.

Social media sites like Instagram allow young ceramics entrepreneurs to share their work, connect with potential buyers (both wholesale to shops and directly to individuals), and build up a recognisable presence for themselves and their work. Those wishing to purchase contemporary ceramics can seek out a seemingly endless variety of potential sources online, beyond what is available in their immediate location. And social media platforms allow for a concentrated virtual gallery and narrative space in which the artist can construct a brand identity that has the potential to reach beyond the people in one's immediate social circle and capture the attention of expanded secondary social networks as well.

The marketing of contemporary handmade ceramics in Iran takes place among what the Guardian newspaper called 'trendy urbanites,' who patronise fashionable boutique shops in urban centres which carry the products of contemporary designers rather than the work of craftspeople from the rural provinces.¹³⁰ Functional contemporary work can be found in a range of qualities and in shops of varying levels of artistic discrimination, from the teacups, bud vases, and ceramic pomegranates and birds of the local bookshop to the carefully curated décor of the affluent and international Zeen Gallery. (*fig. 155*) Often selling pottery and clay figures alongside books, home goods, and fashion accessories, these shops cater to young

¹²⁶ 'Marenzi/Marzieh Taghikhani (@marenzi__ceramic_studio)', *Instagram Photos and Videos*, accessed 16 April 2022 https://www.instagram.com/marenzi__ceramic_studio/.

¹²⁷ Marzieh Taghikhani and Oldooz Nabizadeh, in conversation with the author, 11 July 2018.

¹²⁸ *Ibid.*

¹²⁹ *Ibid.*

¹³⁰ Tehran Bureau correspondent, 'For Art to Survive in Iran, Trendy Urbanites Have to like It', editorial, *The Guardian*, 31 August 2015, accessed 15 April 2022 <https://www.theguardian.com/world/iran-blog/2015/aug/31/traditional-iran-art-inspiration-new-designers>.

people with education and disposable income. (*fig. 156*) Contemporary functional ceramics are sought by Iranians who wish to have such wares in their homes as a distinct expression of and identification with the kind of lifestyle where one chooses to support local ceramics—driven by symbolic personal values rather than strict practicality.¹³¹ In the purchase of handmade ceramics, consumers are less interested in the details of an artists' individual biography than they are in owning a work of handmade art.¹³² The craftsperson's resume serves primarily as confirmation of the symbolism assigned by the purchaser to the object and its origins.¹³³ These kinds of ceramics are fashionable precisely because they are unique originals, reflecting the purchaser's desire to be seen as culturally knowledgeable and up-to-date.¹³⁴

The contemporary ceramic vessel is a fluid object, upon which many identities can be enacted at once, without contradiction, expanding beyond the earlier handicraft and nationalist-religious scaffolding. In the same object, the cleric can contemplate religious simplicity, the young activist can see an alternative to disposable consumer culture, and the new housewife can enjoy the modern aesthetic and fashionable design. Their practicality, ideological flexibility, and relatively low cost also make them ideal gifts, especially within the polite system of exchange, known as *ta'ārof*, which characterises Iranian social interactions.¹³⁵ For a craft economy to work, both makers and consumers need to share the opinion that craft objects are something special and distinct, worth the effort to seek out and buy. After all, the small scale and idiosyncratic nature of contemporary studio production means that it still takes more effort to find handmade objects than the factory-made products which threaten to overrun the local bazaar. Without those associations, there is no conceptual difference between the handmade and the mass produced. In this sense, ceramics has shifted from an externally imposed nationalistic signifier to an internalised individual framework.

As one of the original and best known of Iran's small scale-producers of contemporary lifestyle ceramics, the casual style of the Mahforooz pottery brand is readily identifiable by its clean lines, quaint floral accents, and bright colours. Their regular pottery is sold in limited runs directly through a small handful of shops in Tehran and other large cities, although imitations of their unique style are widely available.¹³⁶ Mahforooz popularized the use of ceramic transfers, especially sprigs of roses and flowers which resonate with the commercial design heritage of Qajar Iran and the nostalgia of china tea sets. The Mahforooz Instagram feed is filled with carefully curated images that just hint at the larger environment

¹³¹ Fazel, 'Consumption of Pottery', 114.

¹³² Gloria Hickey, 'Craft within a Consuming Society', in *The Culture of Craft: Status and Future*, ed. Peter Dormer (New York: Manchester University Press, 1997), 85.

¹³³ Hickey, 'Craft Within a Consuming Society', 85.

¹³⁴ Fazel, 'Consumption of Pottery', 114.

¹³⁵ Fazel, 'Consumption of Pottery', 116.

¹³⁶ Omid Ghajarian, in conversation with the author 20 August 2018.

in which they are found: fresh flowers, natural wood tables, and dew-drop laden fruit (*fig. 157*).¹³⁷ Several employees work full time at throwing, glazing, and firing their lines of functional tableware, under founder Omid Ghajarian, who studied handicraft at the Tehran University of Art and is a founding member of the Charkhesht artist collective. Ghajarian's entry to the tenth biennial was a set of cast bricks with faint incised circles organised on a grid pattern, part of a larger body of work (also tied to Maahforooz) exploring the intersection of art and architectural ceramics.¹³⁸ (Appendix B 8.24, 10.119, *fig. 158, 159*)

Ghajarian believes that the bright tones of Mahforooz pots can act as a kind of therapy; owning and interacting with colourful objects is a small step towards manifesting happiness in life.¹³⁹ It also is a subversive action—an intentional rejection of the dark colours of mourning and sadness so prevalent in public and cultural life since the revolution. The colours of Mahforooz ceramics, Ghajarian says, take a stand against ideological extremism, offering options beyond the metaphorical black and white. The Mahforooz workshop also produces smaller and more experimental bodies of work, including a run of traditional earthenware cooking pots purchased from potters in Gilan and reglazed with stylised flowers and trees. (*fig. 160*) These dishes overlay an aesthetic trend on anonymous production, reworking tradition. This underscores the still unresolved relationship between different aspects of contemporary production: Who has the right to use historically significant motifs and in what context? Are workshop-trained potters more 'authentic' than those who graduate from the universities? Or are the new functional works a kind of hybrid between the past and the contemporary despite being made in radically different circumstances?

In the tenth biennial there is evidence of ceramics that were designed and decorated on pre-made biscuit ware purchased from established potteries like the Qabchy workshop in Tabriz (Appendix B 10.53). But as premade materials became more accessible, the innovations in glaze and design coming from the biennial artists quickly came to influence the repertoire of larger commercial producers in search of new trends.¹⁴⁰ It should again be emphasized that on a practical level, the majority of ceramics production largely takes place within a commercial context. Small-scale producers making items for the souvenir and lifestyle markets freely adapt patterns and imagery from other artists because they sell well as affordable and stylish, yet identifiably Iranian, housewares. Whereas earlier biennial participants had drawn heavily on the techniques of functional potters, in later years the

¹³⁷ 'Maahforooz (@maahforooz)', *Instagram Photos and Videos*, accessed 16 April 2022 <https://www.instagram.com/maahforooz/>.

¹³⁸ Maahforooz also has opened a division creating custom architectural tiles, further blurring the distinction between the handmade and commercial. Maahforooz Arch (@maahforooz_arch)', *Instagram Photos and Videos*, accessed 16 April 2022, https://www.instagram.com/maahforooz_arch/.

¹³⁹ Omid Ghajarian, in conversation with the author 20 August 2018

¹⁴⁰ Alumni Employment Cooperation Organization (University Jihad), *Painting on Pottery (Painting on Glaze, Painting under Glaze)* (Tehran: Institute of Labour and Social Security, 2011).

experimental ideas, forms, and subjects that appeared in the biennials increasingly emerged into the commercial context. Styles popularised by the biennials influence the potters of places like Lalejin, who adapt and manufacture them in large quantities for sale. In this way, the biennials can also be seen as drivers of contemporary taste.

One striking example has been the proliferation of cast pomegranates and birds with over-glaze gold and pseudo-calligraphic decorative script. Initially seen by the work of Mohammad Mehdi Anoushfar and especially Kehvan Fehri (*fig. 160*, Appendix B 5.44, 5.42, 7.45) as a sincere exploration of cultural motifs, these forms quickly began to dominate both commercial ceramics production and exhibition. The question of how to define contemporary artistic practice is complicated by this commercialisation of tradition. Mass-produced products which indiscriminately use historic designs, according to Mohammad Faroknejad, director of the OU Art Centre in Esfahan, separate the text from the context, in other words, their overuse reduces the symbolic power of the artwork by alienating it from a place of significance within Iranian culture.¹⁴¹ Faroknejad believes that the contemporary artist should struggle to redefine traditional ceramic forms and motifs in new ways, to prevent the loss of their translation by preserving them within rich and thoughtful settings.

Many of the works included in the ‘relief’ section of the tenth biennial (primarily tiles and clay panels) are modelled on paintings, appearing like the fragmented cubism of Jalil Ziapour (Appendix B 10.58), the pseudoscript of Zenderoudi (Appendix B 10.85), or emulating the rhythmic trees painted by modernist poet and painter Sohrab Sepehri (1928-1980) (*fig. 164*, Appendix B 10.62). Other works in this section also emulate two-dimensional art, for example Manijeh Armin’s recreation of a photograph (Appendix B 10.87) and Shirin Karim Zadeh Torabi’s *Ghollar’s Dream* which imitates the layout and narrative of miniature painting (Appendix B 10.60). *Rostam’s Fight with King of Hamavran* by Saeid Soltani Aghdam borrows the black and white contrast of print images (Appendix B 10.70) while Marziyeh Tahmoresi’s *Peace* is done in the style of an Italianate mosaic (Appendix B 10.66, an earlier style is also seen in 8.142). Relying on elements of established visual language from other two-dimensional media (which, in the case of the Saqqakhaneh painters had been borrowed from ceramic vessels in the first place) puts these works at an even further point of remove from their material heritage.

The final category of the tenth biennial was not, as might be expected, labelled as ‘sculpture’. There are actually very few individual ceramic sculptures in the tenth biennial. Instead, the organisers focused on a specific manifestation of ceramic sculpture which embodied the contemporary turn. Although translated as ‘installation’, which indicates a familiarity with the usage of this term amongst an English-speaking audience, in Farsi it

¹⁴¹ Mohammad Faroknejad, in conversation with the author, 16 august 2018.

more literally means ‘volume and layout’, a phrase which captures for the Iranian public the essential characteristic of this category as sets of related components and sculptural tableaux. Hanging elements of the work from above helps to define the physical sense of the negative space beyond the surface of the clay itself, implying the wind on an autumn day in *Fall* (Appendix B 10.95) or transmitting the sound of ringing bells in Razieh Bavaki’s large untitled work (Appendix B 10.173).

The selections in the tenth biennial indicate an underlying drive to recognize the unique properties of clay as a material and to try to organise exhibitions around those qualities. One of clay’s unique characteristics is the ease of multiplication and the creation of sets, either as exact cast copies, with subsequent alteration to the surface qualities via the final glaze layer (Appendix B 10.91), or by the manipulation of the three-dimensional form (Appendix B 10.183, 10.168). Some of the entries in the relief section, Sadegh Bagheri, for example, use this to move beyond the architectural decorative tableau in the way the expressive features melt and compress together. (Appendix B 10.80) The multiplication of human faces and hands is also used effectively by Robabeh Alahyari (Appendix B 10.81), while the repetition of in Maryam Ansari Yekta’s *al Rahman* invokes the repeated recitation of the 55th Chapter of the Qur'an (Appendix B 10. 83).¹⁴²

When scaled and set en masse, individual objects also act together as a visual unit. The identical shapes of the birds in Nasha Moshgbar Bakhayeshi’s *White and Black* (Appendix B 10.172), Fathollah Ziyarati’s *Sunshine* (Appendix B 10.141), and Farhad Farahi’s *Painting Pool* (Appendix B 10.123) give some indication of the possibilities of this idea, where the placement and rhythm of the interaction amongst very similar birds creates distinctive and alterable scenes. Even in works which reference the artistic traditions of other sculptural traditions (such as *Civilization* by Hirbod Hemmatazad which evokes the marble bust as one of the foundational definitions of fine art in the European tradition and the tradition of taking casts as representative of foreign artistic cultures (Appendix B 10.89)), it is this reproducibility/transformability of clay which facilitates the communication of meaning of these works to the viewer. The material and process of these works is subverted by the strong narrative that they create. Shahrbanoo Hamzeh employed this repetition in *Untitled*, which presents half a dozen human figures curled into foetal eggs. (Appendix B 10.157) Each of the faceless figures, nestled into a half empty ceramic carton, has been individually modelled, hiding their limbs, withdrawing protectively into their own bodies but organised in familiar ordered rows.

Other mixed media artwork not represented in the biennials, for instance Manijeh Sehhi’s *Fresh Weather* (2002)—an installation of twisted clay figures inside black cubes—

¹⁴² Arabic: الرحمان, ar-rahmān; The Merciful

also uses the repetition of clay, a fact which speaks to the centrality of this quality to meaning-making in contemporary ceramics and underscores the ties that artists sought to establish between ceramics and other forms of art.¹⁴³ (*fig. 165*) Repetition drives the message of Alireza Danafar's *Intifaza*, (Appendix B 10.72) where fists push forward as though behind the fabric of the white tiles, covered by a bright splash of blood-red glaze, capturing the protest of Palestinian resistance and of uprising against oppression perhaps closer to home. This is a very different kind of imagery from the previous reference to Palestine in the biennial, Afsaneh Gholipour-Moghadam's wheel thrown vessel (Appendix B 5.34). which offers a much less visceral figural scene, painted on the surface rather than integrated into its form. *Intifaza* also demands more of its viewer, hinting at the narrative through its title but leaving the crucial question of what happened to cause such violence an open question, to be filled in by our collective memory of aggression and the struggle for freedom. This is indicative of a new orientation amongst clay artists towards the wider field of contemporary art, and their desire to participate in social critique, which formed a critical part of Iranian contemporary art but which ceramics had not yet reached.

Raising awareness of environmental degradation and sustainability is another topic recurring within other arts contexts that is also evident in several of the works of the tenth biennial.¹⁴⁴ Outside of the biennial, Bita Fayyazi explored themes of consumption and degradation in her cast and assembled sculptures, which often verge on the grotesque, reflecting the ugly and uncomfortable realities of contemporary life. *Road Kill* (1998), created in collaboration with painter Mostafa Dashti, consisted of hundreds of terra cotta dogs cast and modelled from those found dead on the highways of Tehran. (*fig. 164*) The clay dogs were photographed around the city, then crushed and buried along with their real-life counterparts on what would become the construction site of a new high-rise building: monuments to an aspect of the city's social and built environment many would rather ignore. Sevil Karimpour's *The Lake that was Alive* (Appendix B 10.115) shines a light on the destruction of the unique biosphere of lake Urmia, which has shrunk by more than ninety percent since the 1970s.¹⁴⁵ Shirin Afsharnezhad's *Extinction* (Appendix B 10.179), Tina Ebrahimi's *Silence of the Sea* (Appendix B 10.180), and Lida Ghodsi's lifelike models of fish washed ashore (*fig. 165*) share similar themes. Fatemeh Ghorbani Malefjani created *The*

¹⁴³ Grigor, *Contemporary Iranian Art*, 146.

¹⁴⁴ Including the Festival of Environmental Art in Iran and Residency in Hormuz, (since 2004 and which included ceramic works), the Iran International Green Film Festival (since 2009), the 3rd Honar Performance Festival (2015), the 6th International Festival of Art for Peace (2018), and the Environment & Human International Festival of Visual Arts (2018). See also Jillian Echlin, 'Seeking Sustainability: The Potters of Iran', *Ceramics Monthly*, no. December (2019): 44–47.

¹⁴⁵ Ali Mirchi, Kaveh Madani, and Amir AghaKouchak, 'Lake Urmia: How Iran's Most Famous Lake Is Disappearing', editorial, *The Guardian*, 23 January 2015, accessed 16 April 2022 <https://www.theguardian.com/world/iran-blog/2015/jan/23/iran-lake-urmia-drying-up-new-research-scientists-urge-action>.

Earth Warming, which features a flock of cast penguins huddling on a bed of sand, pressing in around a glaze-pool of what must surely be the last shrinking dregs of clear, cold water (Appendix B 10.118). The penguins cannot see the wider cause of their dilemma, but the viewer can.

Finally, the subject of rural desert architecture which appeared in the work of the Saqqakhaneh painters also featured in the tenth biennial (Appendix B 8.187, 10.175, 10.163, 10.106). Mansoureh Baghargari's *An Interpretation Of Cistern* (Appendix B 10.174) prefigures the sculptures of Shahpour Pouyan (b. 1979). In another indication of the close and overlooked ties of the biennial artworks to sculptures better known internationally, Pouyan's *My Place is the Placeless* (2017) shown at Lawrie Shabibi, Dubai, constructs a cityscape of semi-mythical structures drawn from global architectural typologies within a steel framework similar to the one used in (Appendix B 10.173, *fig. 166*). An entry to the 2019 Revelations International Fine Craft Exhibition in Paris also shared stylistic characteristics with an exhibition of Pouyan's which was being installed at Galerie Nathalie Obadia at the same time. (*fig. 167*) These brief examples illustrate motifs circulating not only within the Iranian context, but into and out of the country via ceramicists in the Iranian diaspora, which was an important route of creative circulation and development.¹⁴⁶

¹⁴⁶ Keshmirshakan, *Contemporary Iranian Art*, 309.

Chapter 4: Integration into the Modern Art Scene 2012-2020: Evidence of the Biennials' Success in Establishing Ceramics as Contemporary Art

This chapter lays out the evidence for the impact of the biennials as events on the trajectory of contemporary ceramics as it filtered out into a wider pool of works and participants. There had been a few exhibitions concurrent to the biennials that tapped into the subject of contemporary ceramics, including *Iranian Contemporary Ceramic Artists* at the Embassy of the Netherlands in Tehran (1998), *Seven Ceramists* at the Iranian National Commission for UNESCO, Tehran (2001) and the Isfahan Museum of Contemporary Art's *Ceramic* (2004). But the biennials had been the primary vehicle around which the philosophical boundaries of Iranian ceramics were drawn, promoting the work on display as contemporary art, a category set apart from the work of craftspeople, hobbyists, or commercial producers. Yet after the tenth biennial, the role of the national survey exhibition was taken over by a ceramics division within the new national Fajr Festivals of Visual Art and the biennials were put on hiatus. The future of the biennials was unclear after the creation of the Fajr national art festivals. And the further away from the leading edge of the field they grew, the less relevant the biennials became. In their absence, the contemporary ceramics community continued to thrive, a measure of the success of the biennials in encouraging forward momentum and raising the status of their medium and approach. The term 'contemporary Iranian ceramics' continued to be used in the regular professional activity of exhibition. This could take on many different forms, but at the core of this category of cultural production was a notion of 'contemporary' whose parameters had already been positioned through the work of the biennial artists.

Ezra Shales posits that the postmodernist proliferation of visual culture rendered the museum installation redundant.¹ The years after the tenth biennial were filled by other kinds of exhibition, which interrupted the development of the biennial series and its credibility as primary platform for artists. A generation of artists like Fahimeh Heidari (*fig. 170*), Arezu Zargar (*fig. 171*), and Narges Farhani (*fig. 172*) began their careers without the biennial as a platform. This 'second generation' is exploring the implications of contemporary clay and what they have to offer to society, to other artists, and to global ceramics discourse.

The first section of this chapter provides a brief overview of the ceramics in the Fajr festivals. However, most of the chapter is dedicated to the many smaller group and solo exhibitions that were held from 2010 to 2020. In contrast to the larger survey biennial, most of these events were held at smaller privately-owned galleries for shorter periods of time,

¹ Shales 'The Museum As Medium', 65.

generally only a week or two. But they provided a more regular outlet for the development of professional activity that could better meet the needs of artists trying to build a career. Gallery exhibitions selected unifying conceptual themes for group shows and highlighted individual artists as a regular part of their offerings. They showcased artists less concerned with establishing their presence on the scene than addressing focused artistic ideas. The Ceramic Artists' Association was especially active in organising shows around specific curated themes. Exhibitions by Azadeh Shooli and the Charkhesht group illustrate the connections between ceramics and other visual arts, especially in their conscious desire to be on the cutting edge of international contemporary practice in both areas.

Elected in 2013, the centrist government of President Hassan Rouhani encouraged openness to the outside world and foreign investment.² Internationalisation was seen as an important strategy for improving the quality of education and transitioning to a knowledge-based economy.³ By 2015, the number of students studying abroad was the highest it had been in the past three decades.⁴ Universities were explicitly seeking international partnerships and the restrictions on travel abroad were eased.⁵ As ceramics has become more established in the institutions of fine arts (due in no small part to the work done by participants in the biennial exhibitions and the Ceramic Artists Association) students began approaching ceramics as a material with which to make conceptual statements rather than simply a surface upon which to enact formal aesthetics and nationalistic narratives. The place of ceramics in the contemporary fine arts university relies on the assumption that ceramics is a valid form of artistic expression. Under the umbrella of contemporary art, the postmodern was one stylistic choice among many. Students can envision a future in which their work is presented in a high-end gallery with a price tag to match, while others set out to design decorative pieces which can be reproduced and distributed more widely. Increasing numbers of graduates from these programmes means that the community of individuals who see ceramics as a contemporary art grows each year.

Fajr Festivals

In 2009, a new arts festival was established to coincide with the popular Fajr film festival, which had been held annually since 1982.⁶ The national Fajr Festivals of Visual Art are an annual multidisciplinary arts and research showcase conceived of as a platform for

² Stefan Trines, 'The Rise and Fall of Iranian Student Enrollments in the U.S.', *WENR*, 6 February 2017, accessed 16 December 2021 <https://wenr.wes.org/2017/02/educating-iran-demographics-massification-and-missed-opportunities>.

³ 'UNESCO, Towards 2030', ed. Flavia Schlegel, *UNESCO Science Report 2015* (Paris: UNESCO Publishing, 2015), 394.

⁴ Stefan Trines, 'The Rise and Fall of Iranian Student Enrollments'

⁵ Keshmirshakan, *Contemporary Iranian Art*, 205-206.

⁶ *Fajr* means dawn and is also a reference to the first of the five daily salah prayers.

contemporary art in the more conservative government of President Ahmadinejad. Ali Jantari, Minister of Culture and Islamic Guidance during the eighth Fajr Festival, described this 'revision of values' as 'neither an artistic mental regression nor a weakness in the face of modernism. It is rather an effort from a powerful position to accomplish an understandable artistic identity corresponding with the mental and visual environment that has no other source than the religious and national spirit of the artist'.⁷

By only the second year of the festival in 2010, there were over 10,000 entries submitted, including to a special non-competitive section dedicated to Islamic art.⁸ The ambitious scale of the Fajr arts festivals is also reflected in their wide geographical reach. In Tehran, venues were spread across the city at TMOCA, the Saba Cultural & Art Institute, the Artists' Forum, and the Niavaran Cultural Centre. The festival also travelled to the provinces of Khuzestan, Semnan, Golestan, and Yazd.

The Fajr festival placed ceramics within a wider spectrum of arts that included painting, sculpture, calligraphy, photography, and cartoon illustration. However, of the nearly ten thousand works accepted for inclusion in the competitive section of the festival, the work of only 26 ceramic artists were represented; artist participation peaked at 62 the next year in 2011.⁹ And while the total number of works grew slightly over the next few years, it never reached the level seen in the dedicated ceramics biennials. While the Fajr Festivals offered significant backing and collective exposure for the arts, it removed the autonomy of individual professional organisations in mounting exhibitions according to their own established criteria for inclusion. The result was that the festivals had difficulty managing the expectations of both professional artists and students. Majid Melanorouzi, secretary of the policy council of the seventh Fajr Festival, recognised these criticisms, promising to 'reconcile the professional body of the visual arts with the festival' in the coming years.¹⁰

And yet, ceramics were the only form of traditional arts or handicraft chosen for inclusion in these festivals, which speaks to how much impact the ceramics biennials had on reframing its medium. The Fajr festivals presented ceramics as a fully developed branch of contemporary Iranian visual art, complete with its own conventions and expectations, and offering them to a wider potential audience than the ceramics-specific biennial exhibitions. In 2017, a separate division of the Fajr Handicraft and Traditional Arts Festival was

⁷ Ali Jantari, preface to *The 8th Fajr International Festival of Visual Arts*, (Tehran: Aghaei Institute for Contemporary Visual Art, 2016).

⁸ '5 Provinces Hosting Fajr Visual Arts Festival', *Tehran Times*, 3 February 2010, accessed 4 August 2018 <https://www.tehrantimes.com/news/213755/5-provinces-hosting-fajr-visual-arts-festival>.

⁹ Fazel, 'Social Developments', 7-8.

¹⁰ Public Relations of the 7th Fajr Visual Arts Festival, 'Closing Report of Fajr Visual Arts Festival', *The 7th Fajr International Festival of Visual Arts*, 2 February 2015, accessed 16 April 2022 <http://7th.fajrtajasomi.ir/ViewNews.aspx?NewsID=109>.

established, which highlights traditional forms and accepts production pottery for award, an indication that the conceptual distinction established by the biennials and the Ceramic Arts Association between pottery as art and pottery as heritage remains an open question.

Other Visions of Contemporary and the Question of Postmodernism: Exhibitions Beyond the Biennials by the Biennial Artists

As exhibitions of ceramics expanded to outlets beyond the biennial, they became more frequent and specialised. In 2012 for example, the Ceramic Artists' Association coordinated an exhibition in which all of the entries were related to the motif of 'birds'. While sculpted birds like those made by Mohammad Mehdi Anoushfar had been present throughout the earlier biennials (Appendix B 3.78, 4.20, 5.20), after biennial juror Abbas Akbari's *Simorgh* (Appendix B 9.132) made allusion to the 12th century epic poem *The Conference of the Birds* by Sufi mystic Farid ud-Din Attar, simplified cast bird forms became a popular subject in the 10th biennial and also entered the repertoire of the commercial markets (for example, Appendix B 10.116, 10.143, 10.141, *fig. 161*) In 2015, the Association held *Breakable*, a show dedicated to mould-making and casting, curated by Rojhane Hosseini. Other exhibitions with centralised themes included *Childhood* (2016) and *Expansion* (2018). These exhibitions presented ceramics to the public and to other artists as a material with the capacity to respond to abstract frameworks on an equal footing with other mediums, thus reinforcing ceramics' legitimacy as a visual art and offering exposure for artists addressing 'the dialectic of art'.¹¹ These more official exhibitions were accompanied by a rise in smaller group and solo shows at private galleries. One of the criteria which could be used to support an application for membership in the Ceramic Artists' Association was evidence of participation in solo shows, indicating that enough opportunities now existed to allow for this qualification.

The call for entries for the Association's shows is inclusive, open to 'all artists of pottery and ceramics to exchange comment, express criticism, and offer constructive suggestions.'¹² Yet in a ceramics landscape with so many avenues of contemporary commercial production, there is a distinction being made here about the nature of contemporary ceramic art. The Ceramic Artists' Association did not exclude functional work so much as include makers who operated within specific social and critical boundaries,

¹¹ Ceramic Artists' Association. 'Passage Exhibition Registration.'

¹² Posted to Instagram 1 January and 13 February 2019. 'Iranian Ceramic Arts Association (@iranian_ceramists)', *Instagram Photos and Videos*, accessed 16 April 2022 https://www.instagram.com/iranian_ceramists/,

which were learned through art school and reinforced by exhibition. Vessels that were self-consciously styled as art or which took a self-reflective position in reference to history or culture could be included, while potters working in places like Lalejin or Kuzekonan for example, more concerned with the market or historic replication, were not.

In 2014, Seyhoun Gallery hosted *The Second Generation*, a small group exhibition of artists like Rojhane Hosseini, Behzad Azjdari, and Kouros Arish who were connected with the Ceramic Artists' Association and the biennials.¹³ This exhibition presented work by Maryam Kouhestani which had previously been on display in the biennials (Appendix B 9.33, 10.110). Other artists, including Hadi Mohebbi (Appendix B 9.32, 10.108), Reza Taebi (Appendix B 8.34), Nafisi Khaladj (Appendix B 10.74), Sadegh Bagheri (Appendix B 10.80), Farzad Faraji (Appendix B 9.52, 10.63), Zahra Nobahar (Appendix B 10.95), and Hirbod Hemmat Azad (Appendix B 10.89) entered work which had evolved from the 'first generation' of ceramic artists, that is, those who had established and developed the early biennials as a showcase for modern ceramic art, who were 'an instrumental link between the traditional and modern movements.'¹⁴ This 'second generation' represented the growth of ceramics as a 'dynamic cultural and artistic phenomena' who were leading the field with 'more determination and a more precise direction.'¹⁵ The second generation is 'noteworthy from two points of view: firstly, for their awareness of current trends in ceramics both in Iran and in other parts of the world, and secondly for the application of modern techniques in their works.'¹⁶ The works on display were primarily sculptural and representational with colourful surface decoration as an integral part of the narrative content being developed by each piece. Perhaps most importantly, those narratives participated in the wider discourse of contemporary art by addressing pointed social and political topics, such as the nude female body and gender relations. This exhibition positioned a specific subset of contemporary ceramics as the leading edge of style. In the second generation of ceramic art, the functional aesthetic and materiality unique to clay have been subsumed by the desire for their work to be taken seriously as art. The finished forms—with their polished surfaces, bright colours, and eclectic cultural motifs are indistinguishable from other kinds of sculpture. The work was unambiguously different from functional production or traditional art.

In late 2018, Azjdari held a solo show above his studio entitled '*From...To...*' showcasing seventeen recent sculptural works delving into the historic, social, legal, and psychological paradoxes facing contemporary Iranian women, as well as their victories,

¹³ Majeed Panahee Joo, 'Seyhoun Art Gallery Jan 2014 The Second Generation 360 Panorama', *360Cities*, 1 November 2014, accessed 9 April 2022 <https://www.360cities.net/image/seyhoun-art-gallery-jan-2014-the-second-generation-03-tehran>.

¹⁴ Panahee Joo, 'Seyhoun Art Gallery'

¹⁵ *The Second Generation: Iran's Contemporary Ceramics* (Tehran: Seyhoun Art Gallery, 2014), 1.

¹⁶ *The Second Generation*, 1.

emphasising socio-political issues in juxtaposition with formulaic imagery from the Qajar Dynasty. *Believer* (fig. 171) is a woman whose heavy brows and dress, like many of Azjdari's female figures, are interpretations of the fashions of a century before. However, she rides not one of Azjdari's signature horses, but a creature that evokes Parviz Tanavoli's 2005 raku *Lion*, covered in a semi-matte green and red mottled glaze that appears gun-metal grey from a distance. Tanavoli's lions are complex interrogations of the imagery of power in the Iranian state and incorporated Shia folk motifs such as the shrine screen that stands in for the lion's face. (fig. 172) Here, Azjdari plays off Tanavoli's theme: with her face turned quizzically upwards, the woman holds out the traditional symbols of Shia martyrdom, wearing not a headscarf, but a *taziye*, a warrior's helmet, symbol of the Imam Hossein, central to Shia Iranian identity. This is a powerful icon of mourning that appears in public displays of devotion and remembrance. This figure's open gaze invites a consideration of her place in this history and pageantry, offering a way into the work through the inversion of powerful cultural touchstones.

One of Azadeh Shooli's best known projects is the long-term project *1001 Plates* which was exhibited at the Shirin Gallery in Tehran. Although initially aimed at ceramicists, *1001 Plates* (and its successor *1001 Bowls*) has expanded into a cooperative project for contemporary artists of all kinds. (fig. 173, 174) *1001 Plates* grew out of an assignment Shooli gave to her students which asked them to reproduce under-glazed plates from local museums. Each participating artist in *1001 Plates* received a prepared kit containing a biscuit-fired plate, a palette of underglaze colours, brushes, ceramic drawing chalk, and basic instructions. Participants decorate their plate in whatever way they want, then return it to Shooli's studio for firing. Unlike most other techniques for ceramic surface decoration, underglazes are particularly suited to use by non-specialists, as like paint, they are generally consistent in colour during application and after firing even when mixed or layered. The finished plates are then sold, and the funds donated to charity. Shooli notes that it was the philanthropic dimension of the project that originally encouraged some of Iran's most prominent visual artists to participate.¹⁷ However after the success of the first exhibition of 250 plates, the project attracted the attention of artists seeking to 'open up new avenues in their personal pursuits of artistic meaning' by trying out a 'new medium and style of expression.'¹⁸ The artists participating in the project are responding to the plate both as an object with inherent cultural symbolism and as a white canvas on which they can enact their existing ideas. In the same way, *1001 Plates* plays with the expectations and experiences its audience brings with them—not only of plates as familiar domestic objects, but also in the

¹⁷ Azadeh Shooli, *1001 Underglaze Plates: Part One, Number One to Two Hundred Fifty* (Tehran: Shirin Art Gallery, 2016), 6.

¹⁸ Azadeh Shooli, *1001 Underglaze Plates*, 6.

seemingly endless variety of individual responses possible in a contemporary artistic context. This sense of artistry and experimentation, of looking for the visual possibilities of practical objects, Shooli writes, is innate to ceramics and was observable in the works of ‘Iranian potters of the past.’¹⁹

The project’s title references the well-known collection of stories often known in English as ‘The Thousand and One Arabian Nights’. These tales of adventure and romance have a multi-layered cultural history, which Shooli traces to the ancient Iranian Sassanian court, and like the plates of the exhibition, emphasize the human capacity for creativity when presented with artistic constraints.²⁰ One of Shooli’s aims for the project was to reclaim ceramics as an avenue of artistic creativity, to excite painters and other artists about the possibilities of working in clay but also to inspire ceramicists as artists with the variety of responses possible within a familiar structure and to break out of what she sees as the homogenization of pattern and typologies dominating commercial work.²¹

In the first *1001 Plates* exhibition catalogue, Shooli described the sense of burnout she felt from trying to keep up with the ever-evolving ‘novel definitions’ of contemporary ceramics coming into Iran, disparaging her unsatisfactory encounters with these ideas and the resulting commercial exploitation that seemed to be occurring among her contemporaries. However, it was not the new techniques themselves which were the problem. Rather, Shooli decries the inability of her ceramicists to find their own voice, asserting that the field seems unable to move forward because of the way ceramics has been viewed in Iran through the lens of European art theory.²² For Shooli, the historic arc of Iranian ceramics fundamentally changed when it came into contact with these ideas. She questions the wisdom of marginalising ‘practical works of art, past and contemporary’ to ‘the lower scales of pure and independent art.’²³ The accurate perception of the role of ceramics as active objects in contemporary life requires actively interrogating their history and context through a wider set of critical lenses. A lack of understanding, Shooli writes, affects contemporary ceramics more than other areas of artistic media and because ‘such situations arise from the effects of foreign artistic thoughts and meanings in our country, we should pay attention to the areas of thought and practice outside of Iran in order to explore its origin’.²⁴ Although she rejects both historicism and modernism as foundations for contemporary ceramics, Shooli also argues that Iranian ceramists who adopt postmodernism

¹⁹ Shooli, *1001 Underglaze Plates*, 6.

²⁰ Azadeh Shooli, *1001 Underglaze Plates*, 7. Azadeh Shooli, in conversation with the author, 9 July 2018.

²¹ Shooli, *1001 Underglaze Plates*, 6

²² Shooli, *1001 Underglaze Plates*, 4.

²³ Ibid.

²⁴ Shooli, *1001 Underglaze Plates*, 5.

without understanding the foreign context from which it comes are less able to employ those ideas with any depth.²⁵

Shooli's statements, while speaking to post-colonial critiques of cultural hegemony, should also be considered in relation to the complexities of Islamic revolutionary dialogue which echoes the powerful opposition to 'west-toxification' that so troubled the introduction of modernist styles of painting and sculpture.²⁶ Shooli uses the term postmodernism in theoretical opposition to the formal structures of modernism to emphasise that postmodern ceramics should be an active response to social conditions rather than being passively shaped by them, making a bid to reclaim ceramics as an artform for political and social commentary. This local definition is less tied to capitalism than it is to notions of cultural authenticity. In the post-revolutionary context, Hamid Keshmirshekan points out that postmodern movements are considered imported products.²⁷ In other words such work can be seen as somehow inauthentic as Iranian art because it speaks a borrowed visual language. Shooli's artistic model can be understood as an outcome of post-revolutionary intervention in the arts industries, which positioned ceramics as a contemporary art form but then attempted to limit its participation in international cultural-philosophical phenomenon of postmodernism. For Shooli, there is no going back to a time without the influence of international postmodernist ideas, and in fact it is responsiveness to the issues of a global and modern life that defines contemporary art and makes it interesting.²⁸

The resolution to this issue seen in the biennials became a unique postmodern ceramics culture, which rejects some aspects of what Jameson identifies as key characteristics of postmodernity and embraces others. In some cases, the logic of late capitalism as developed by Jameson is helpful in understanding the relationship between economics and ceramics culture, especially the 'anything goes' eclecticism that characterizes the design and making of objects sold for profit. As Shooli points out, 'because of being in direct contact with specified economic aspects, these potteries would be accepted sooner by the public and the buyer [than conceptual art].' However, she is critical of 'the ceramists who [...] produce such works every now and then for reasons of livelihood

²⁵ Shooli, *1001 Underglaze Plates*, 5.

²⁶ Concern over the impact that adopting non-Iranian, particularly American, technologies and cultural ideologies would have on Iranian society led to a polemic intellectual concept, termed *Gharbzadigi* (often translated as 'west-struck' or 'westoxification'), which grew out of frustrations over the corruption and social injustices which had accompanied the cultural and economic circumstances of the post-second world war period. *Occidentosis: a plague from the West (Gharbzadigi)* written in 1962 by Jalal Al-Ahmad (1923-1969) an Iranian writer, thinker, and a social and political critic led the way in openly challenging the importation of western mores. He used the term 'Occidentosis' to describe the relationship between Iran and West as unidirectional, in which Iran imported material and cultural commodities and models in different fields like industry and education, including the Iranian's own view of themselves. In this view, Pahlavi secular nationalism, technology, and western culture was a direct challenge to traditional social values would erode Iranian-Islamic cultural identity.

²⁷ Keshmirshekan, 'New Discourses', 360.

²⁸ Rojhane Hosseini, in conversation with the author, 11 July 2018.

neglectful of the fact that with production of such works not only do they work against their artistic beliefs but also do more damage to the art.’²⁹ The argument could be made that certain aspects of ceramics during the last century have been less commercialised than others, the establishment of clay classes at community leisure centres or the installation artworks of the later biennials being prime examples, but there was never a point when economic viability was completely divorced from making. To demand that ceramicists work solely outside of economic realities in order to fully realise their identities as artists is an impractical expectation, but one logical extension of the ideological separation of contemporary ceramics from the business of handicraft.

For artists like Shooli who actively seek to work within critical philosophical approaches, the artistic identities being constructed through clay are predicated on the subjective concept of authenticity, placing artist’s intentions and life experiences at the centre of interpretation.³⁰ Shooli describes two potential outcomes, with conceited ‘*artistes*’ at one end and commercial opportunists on the other. The purely conceptual artists are dismissive of tradition, so caught up in being contemporary they have become unmoored from the ‘genuinely dialectical attempt to think our present of time in History.’³¹ While it is necessary to replace the ‘formalistic with a conceptual approach to contemporary art’, Shooli rejects the idea that it is ‘enough to eliminate the aspect of “practical” from ceramic works so that we and our works of art would be recognized as contemporary.’³² One of the key connections between the texts accompanying these later exhibitions is an interest in examining the mentality of historicism, framing the pressing need for ceramicists to step back and make work that is a considered reflections of one’s time.

Shooli’s contemporary postmodern is a search for authenticity, a bid to reclaim self-determination and pride in Iranian works, and establish a voice distinct from other postmodernisms, asking ‘despite our ability to create anything [related to] our life and experience, how we could claim to have created works of art [in] which their thoughts and planning process doesn’t principally belong to us?’³³ Ceramics are uniquely placed, she argues, as a medium within which to construct a unique contemporary art practice, one responsive to the lives and lived experience of Iranians. Contemporary artists do not need to reject outright foreign ideas of postmodernism, but rather should use them to build upon and strengthen existing traditions and make work which comments on the tensions and desires within the individual and in society as a whole. Shooli is asking her fellow ceramicists to

²⁹ Shooli, *1001 Underglaze Plates*, 6.

³⁰ Kourosh Arish, *1 Subject, n Objects: Ceramic Sculptures by Kourosh Arish* (Tehran: Toranj Group, 2016), 2.

³¹ Shooli, *1001 Underglaze Plates*, 6.

³² *Ibid.*

³³ Shooli, *1001 Underglaze Plates*, 4.

consider artistic history, and to reclaim the agency of their own artistic production, inviting them to exist alongside such questions.

Among the most compelling events in contemporary ceramics have been the exhibitions run by the Charkhesht artist collective, a group seeking to radically change public and artistic attitudes towards ceramics through the creation of artwork that has a real impact on people's lives. Omid Ghajarian and Majid Ziaee, two members of the group, define contemporary art as that which engages in critical discourse; the Charkhesht exhibitions put not only the works themselves on display but also demands audience attention to the wider cultural contexts of each piece.³⁴ This is a paradigm shift, they say, that sets apart what they are trying to achieve from the object-focused, white-cube gallery exhibition. Historic authenticity and loyalty to materials are less important than achieving this philosophical goal, and the Charkhesht members leverage the inherent properties of clay—malleability, reproducibility, variability—because they can be uniquely employed as carriers of artistic expression. Ideally, Ghajarian argues, this would remove the term ceramicist as a sub-category of artist and reveal the extent to which contemporary visual arts has influenced ceramics and more accurately describe the way in which today's ceramic artists engage with concerns common to other contemporary artists as well.³⁵

Charkhesht's objective is to show that it is possible to reframe the metadiscourse about ceramics from passive vessels to a dynamic living artform, beginning with the questions that are asked before the work is even made. Their exhibitions begin with a series of collaborative meetings held to determine a theme. The artists then create individual works in response to related research conducted and shared throughout the intervening months. This work is undertaken in order to be able to communicate their artistic responses to the public, producing artwork in which 'every Iranian is able to identify themselves in the mirror of it.'³⁶ Their first exhibition was *Made in Iran*, held at the Momayez Gallery in Tehran in 2012. Each of the works asked the viewer to reconsider what it means to be made in Iran—both the literal products of the country's history, artistic experiences, and current economy—and the social lives of people who live with those ideas. The works are heavy with irony and highly dependent on context, with the catalogue predicting that future generations of Iranian would not interpret the works in the same way because the works speak, like contemporary Iranian society itself, in 'utterances, clichés, and anecdotes', using ambiguity to obscure their true meaning and opinions.³⁷ References to Iranian life are coded in carefully chosen imagery: barcodes on the backs of mythical creatures, the daily necessities of life made into

³⁴ Omid Ghajarian and Majid Ziaee, in conversation with the author 20 August 2018.

³⁵ Omid Ghajarian, in conversation with the author 20 August 2018.

³⁶ Omid Ghajarian, *Made in Iran* (Tehran: Momayez Gallery, 2012).

³⁷ Ghajarian, *Made in Iran*, 15.

coin banks, a turquoise panel of plastic-surgery noses, rows of laughing buddhas in the colours of the Iranian flag. (fig. 175-178) These are meant to be read by an audience which shares ‘a common memory of their unique experience’ which allows them to unpack this imagery through a ‘framework of our familiar present logic.’³⁸ In other words, these works offer up their message to the Iranian public through the semiotics of their daily lives.

Hope, an exhibition held in 2016 at the Seyhoun Galley, was shaped by the group’s desire to capture and reflect on the consciousness of the nation after a speech by then-president Rouhani addressing the United Nations on the subject of hope and Iran’s Nuclear policy.³⁹ The assembled works were based on questioning the role of art as a ‘revelation of, and intervention in, the current social and political circumstances’⁴⁰ ‘Can art serve as a source for change in the real world? Is it possible to make politicians or the public who are bent under the economic pressures and social and cultural crisis, imagine? [How should we understand] hope in wholly despairing circumstances, where hope arises right from the heart of despair?’⁴¹ *Hope* embraced mixed media and performative elements, quoting artists, philosophers, and writers in the catalogue. In the preface, Hadi Momeni wrote ‘contemporary art is a constant attempt to answer this question: “What is this time and era we are living in?”’⁴²

Aporia was originally shown at the *Hope* exhibition in Tehran. It was created over the course of three days, as coil by handmade coil, Ziaee sealed himself inside a cocoon of raw clay. His performance was documented in video and through a number of black-and-white still images. (fig. 179) Ziaee borrows the concept of ‘aporia’ from Jacques Derrida who believed aporia to entail ‘an endless experiment.’⁴³ For Ziaee, the word implies a sense of being ‘trapped in a double dead end, puzzlement, a state of doubt or uncertainty, swallowed up by his own creation. ‘Such notions,’ Ziaee writes, ‘must not be misconstrued as an opportunity for multiple interpretations and contradicting perceptions that is so common in the dominant discourse of postmodernism.’ Instead, the intent of *Aporia* is to ‘emphasize the ambiguity and the complexity of human endeavour confronting the undecidable, where life hangs beyond absolute control’.⁴⁴

In 2016, Majid Ziaee travelled to South Korea as part of the Global Nomadic Art Project for a month-long residency dedicated to observing nature and creating responsive

³⁸ Ghajarian, *Made in Iran*, 15.

³⁹ ‘Transcript: Speech of Hassan Rouhani To The United National General Assembly’, *Radio Farda Iran News*, 20 September 2017, accessed 16 April 2022 <https://en.radiofarda.com/a/transcript-of-hassan-rouhani-speech-to-un/28747418.html>.

⁴⁰ Hadi Mo’meni, *Hope* (Tehran: Seyhoun Art Gallery, 2014), 11.

⁴¹ Mo’meni, *Hope*, 11.

⁴² *Ibid.*

⁴³ Majid Ziaee, ‘Aporia’, *Majid Ziaee*, accessed 12 January 2018 <http://www.majidziaee.com/index.php/en/works/aporia.html>.

⁴⁴ Ziaee, ‘Aporia’.

ephemeral works.⁴⁵ His involvement with the project continued upon his return to Iran, with later travels to Lithuania and France. Ziaee's work includes forays into monumental kiln sculptures and site-specific installations, environmental art, and abstract works steeped in the imagery of ancient poetry and story. Ziaee is particularly concerned with developing surface textures and working with unfired clay, developing a range of distinctive clay bodies and matte glazes. (Appendix B 10.130) Majid Ziaee and Mehdi Anoushfar hold regular workshops on atmospheric firing techniques, including the construction of experimental wood-fired kilns based on historic models, at Tabriz Islamic Art University. (*fig. 180*) Ziaee, like many contemporary academics, maintains an active professional interest in Iran's regional ceramic cultures, particularly those of Gilan, Sistan-Baluchistan, and Meybod and in exploring aspects of 'remediating the social issues by education and pottery development, utilizing local materials, paying attention to the cultural and social ecology, and creating a condition for others' participation.'⁴⁶

In 2018, the group was in the initial stages of planning their next exhibition, centred on issues of the commodification and consumption of modern art, the legacies of orientalism and disparities of power in decision-making processes, and the role of the artist in society. These are ambitious and far-reaching goals, but the members of Charkhesht felt they were in a position to be a voice for those they say have been silenced by society.⁴⁷ One avenue of preliminary research and documentation is the lives and culture of traditional women potters in the rural areas of Gilan province and how they have been affected by the decisions of urban-focused administrations and the pressures of tourism and development. The outcome they are planning includes the creation of artworks that have a genuine influence on critical policy and legislation, moving away even from the title of artist, just as they earlier rejected the title of ceramicist.

Mahnaz Mohammadzadeh Mianji, professor of ceramics at Al Zahra University and paperclay porcelain artist (*fig. 181*), sees Iranian contemporary ceramics as part of a wider international postmodernism, but points out that because of pre-conceived assumptions of what Iranian ceramics already is, namely historicist and utilitarian, contemporary ceramics haven't gone far enough in challenging culturally dominant points of view.⁴⁸ Mohammadzadeh's students are increasingly critical of the widespread practice of incorporating traditional motifs into contemporary artwork as a hallmark of authenticity, preferring to focus on the individual expression of concepts and ideas rather than using a

⁴⁵ Majid Ziaee, 'eco-ceramic', *Majid Ziaee*, accessed 12 January 2018
<http://www.majidziaee.com/index.php/en/works/eco-ceramic.html>.

⁴⁶ Ziaee, 'eco-ceramic'.

⁴⁷ Omid Ghajarian and Majid Ziaee, in conversation with the author 20 August 2018.

⁴⁸ Mahnaz Mohammadzadeh, in conversation with the author 6 December 2018.

generic cultural language.⁴⁹ Where modernist ceramics had been focused on aesthetics and formal qualities which appealed to the concerns of an intellectual elite, she sees an opportunity for postmodern ceramicists to engage in an expansive search for ideas facilitated by Iran's new digital and social connectedness. Renegotiating the place of Iranian ceramics in contemporary art can only be achieved, she believes, when artists engage more critically with how to give physical visual form to expressions of their ideas in clay.⁵⁰

Other pottery centres opened to cater to the growing numbers of self-employed ceramics graduates. The Kashan Pottery Centre opened in 2018 as a new space for the exhibition of contemporary ceramics. The project was headed by Abbas Akbari, who had been working for fifteen years to bring it to fruition. Housed in a Qajar-era mansion built atop an older kiln site, the centre reflects Kashan's historic importance and its evolution into a centre of contemporary ceramics. Akbari worked with 'students and graduates of the University of Kashan [...] to prepare ceramic works in different fields' for the inaugural exhibition.⁵¹ The exhibition included work engendered by Akbari's international connections: pottery from Japan, Italy, Turkey, and Australia was on display, documented by Swiss, French, and Dutch filmmakers, and witnessed by visitors from the Louvre Museum and Vienna.⁵² The Kashan Pottery Centre embodies the global connectedness of contemporary ceramics.

In 2016, Abbas Akbari and Behzad Azjdari spent three months training in Japan with Kōbei Takuo, a seventh-generation potter whose father had worked with Phyllis Ackerman in the 1970s to reconstruct the technique of reduced pigment lustre glaze based on Ackerman and Arthur Upham Pope's research.⁵³ The ICHTO sponsored research into historic lustre glazing techniques, but it appears in the context of the biennials largely through the efforts of Mohammad Mehdi Anoushfar (Appendix B 3.92, 3.93).⁵⁴ Other artists like Mansoureh Poursangari (Appendix B 3.76) developed pink, green, and blue—colours beyond the historic range of red and gold. Abbas Akbari has been a key figure in the contemporary revival of reduced pigment lustreware since he entered the Tehran University of Art in 1993. Akbari's experiments in lustreware were driven by the desire to understand and participate in his own heritage. Akbari translated the research on lustreware done by Oliver Watson and other western scholars for an Iranian audience, combining it with insights gained from older

⁴⁹ Mahnaz Mohammadzadeh, in conversation with the author 6 December 2018.

⁵⁰ Ibid.

⁵¹ Abbas Akbari, *Kashan, Ceramic House* (Tehran: Kashan Ceramic House, 2017), 28.

⁵² Akbari, *Kashan*, 28.

⁵³ James Singleton, 'Ties of Tradition: Ceramic Artist Katō Takuo's Campaign to Restore Persian Lusterware to Iran', *Nippon.com*, 7 September 2017, accessed 16 April 2022 <https://www.nippon.com/en/views/b02327/>.

⁵⁴ Razieh Kiannezhad, 'Lustre Glaze Pottery Laboratory, Iranian Heritage and Culture Organization', *Razieh Kiannezhad*, accessed 9 April 2022 <https://www.raziehkiannezhad.com/>. Majid Ziaee, in conversation with the author 25 April 2017.

Persian manuscripts, including texts by al-Biruni, Muhammad al-Jawhar al-Nishapuri, Abu al-Qasim Kashani, al-Razi, and al-Madkhal al-Taelimi.⁵⁵ In *Stonepaste*, Akbari gathered old shards of ancient lustreware into plexiglass boxes (*fig. 182*). Akbari's vessels have fragments of poetry catching the light across their surfaces, working in relation with the round forms in the same way as the rhythmic pseudo-calligraphic marks used by Allan Caiger-Smith. Caiger-Smith's 1985 book *Lustre Pottery* influenced Akbari greatly as a young artist, and he acknowledges other international artists, including Edmund De Waal, Greg Daly, and Sevim Cizer, and Alan Peascod, as inspirational figures.⁵⁶ Akbari's innovation has been to bring reduced pigment lustre indoors using a modern gas kiln. His technical mastery over this process consistently produces luminous colours that push well beyond the boundaries of what was historically possible. (*fig. 183*)

One of his best-known projects is a body of work, entitled *The Re-examination of History* (2015). It was created as a response to a lustre-tiled mihrab that was historically located in a Kashan mosque but is now on display at the Museum of Islamic Art in Berlin where it has become a canonical work of Islamic art.⁵⁷ (*fig. 184*) The Kashan mihrab contains several tiles that were either already missing or damaged when the mihrab was removed. Akbari reinterprets the mihrab in several configurations by altering the imagery found on the original and replacing missing tiles with burnished steel and bronze. Akbari's copies of the original mihrab tiles sometimes outnumber the original tiles, other times highlighting them, interrogating the relationship of the mihrab with its origins and its placement in a European museum. (*fig. 185-187*) Akbari sought to participate in the perspective of the original mihrab artists towards the metaphysical concept of soil transformed into light on the lustre tile surface.⁵⁸ Eventually, this idea expanded to the series *Oriental Devotion*, large sculptures placing Akbari's lustre ceramics within larger polished bronze and steel forms. (*fig. 188*) The works serve, like the Kashan mihrab, as a focal point for contemplating what lies beneath the reflective surface and for reclaiming ancient ideas into modern identity. In Akbari's view, traditional production prioritized technical proficiency, but contemporary artistic production values emotional investment in the process as a form of cultural currency.⁵⁹ Rather than participating in the European academic model which separates ceramics from art, Akbari and his students at the University of Kashan are using clay to

⁵⁵ Abbas Akbari, *Stonepaste*, trans. Abolfazl Jahanmahin (Kashan: Bagheri Co, 2015), 4-6.

⁵⁶ His website can be found at <http://www.abbasakbari.com>.

⁵⁷ Lustre mihrab from Kashan, present state, signed by al-Hasan ibn 'Arabshah and dated 663 (1226), 2.80 × 1.80 m, Museum of Islamic Art Berlin, Inv. I. 5366. A version of Markus Ritter, 'The Kashan Mihrab in Berlin: A Historiography of Persian Lustreware', in *Persian Art: Image-Making in Eurasia*, ed. Yuka Kadoi (Edinburgh: Edinburgh University Press, 2018), 157-78 was published in Akbari's text *Oriental Devotion*.

⁵⁸ Abbas Akbari, *An Oriental Devotion*, trans. Alireza Baharloo (Kashan: Bagheri Co, 2015), 4-5.

⁵⁹ Abbas Akbari, in conversation with the author 17 June 2017.

explore modern concepts: the juxtaposition of clay and water (*fig. 187*) or the relationship between the inner and outer spaces of vessel forms.

The Eleventh Biennial: A Fully Realised Vision

For almost ten years it appeared that the tenth biennial would be the last in the series. The momentum that had been built by the biennials successfully shifted the setting for the work of professional ceramic artists into a more focused gallery scene, while the Fajr festivals provided a general platform for emerging artists and students. However, the Ceramic Artists' Association remained interested in sponsoring a survey exhibition. The significance conferred to specific ceramic styles by their selection for inclusion in the biennials and the recognition offered to makers by a jury of artistic peers had been principal factors in shaping contemporary developments and it was hoped that continuing the biennial tradition would continue to foster such growth.⁶⁰ After many years of organizing and despite the setbacks and limitations posed by the COVID-19 pandemic, in October 2020 the eleventh ceramics biennial opened at the Niavaran Cultural Centre under the supervision of the Ceramic Artists' Association.

The eleventh biennial echoed the interest of the organizers in focusing on conceptual and thematic threads throughout as well as featuring works designed to be interactive and engaging for the viewer. In other words, it was an exhibition of a thriving contemporary practice which deserves more attention than it is currently receiving. The work on display was of consistently high quality, technically and conceptually. The eleventh biennial showcased the full spectrum of contemporary practice but was led by artists with an established and identifiable reputation rather than students. Ultimately, the show was smaller than any exhibition had been since the biennial series officially began. This is partly due to the restrictions that were necessitated by the outbreak of Covid-19 in the planning stages of the event. However, the digital connectedness of Iranians in combination with the global pivot to remote participation in arts events due to travel restrictions and lockdowns as a result of the pandemic inspired an immersive virtual experience as well as a physical one. For the first time, a biennial was documented digitally. It was possible to view the exhibition via a 360° virtual tour.⁶¹

Many aspects of the eleventh biennial are a summation of the themes and styles introduced during the previous biennials, incorporating assemblages of objects, stacked into towers (Appendix B 11.1, 11.3, 11.4), produced in multiples (Appendix B 11.17, 20), and hanging (Appendix B 11.5-11). Other notable trends include the implementation of

⁶⁰ Rojhane Hosseini, in conversation with the author, 11 July 2018.

⁶¹ 'Ceramic Biennial', *Artin360*, accessed 15 July 2022 <http://www.artin360.com/ceramic-biennial.htm>.

technology (Appendix B 11.24, 11.26, 11.27, 11.84), and an interest in deformity (Appendix B 11.48, 11.9, 11.46), bones, decay, and other organic simulacra (Appendix B 11.28-45). This is firmly an exhibition of fine art, not craft or applied art, dominated by sculpture and including a small number of functional objects whose utility has largely been removed by their scale and design (Appendix B 11.99-101, 11.106, 11.105-109, 11.113). Other entries are substantially unchanged from earlier appearances in the biennials (for example Appendix B 9.137 compared to 11.117) or other exhibitions.

Curatorially, it remained closely aligned with international exhibitions of contemporary studio pottery, although looking towards spectacle and site-based biennials of fine art in the large scale and subject matter of the artworks presented (Appendix B 11.62, 11.63-4, 11.101, 11.95). However, the eleventh biennial was modelled more on a private gallery show than the earlier survey format, which meant that in some ways it was an outlier to the biennial series. For the first time, the biennial had a theme chosen by the Artists' Association: self-examination. The call for entries explained that this was 'in line with the experience of social distancing in recent times and the extent of virtual connection with the outside world, it is worth considering the "self". Open the outside world. [...] turning to oneself and exploring the inner self as a step towards maturity and in line with critical thinking in one's time.'⁶² In this show, the human figure and Iranian life are the subjects of subjective reality, and the identity of the work is fully separate from industry, looking outward to international practice. In fact, in many cases, the artworks would be indistinguishable as Iranian in any other international ceramics showcase. The theme of 'self' echoes the concern of the Saqqakhaneh artists to develop and present a unique local artistic vision in response to global movements. The overt historicism present in the previous biennials is gone, transformed into a dominant paradigm of self-expression curated through the identity of professional ceramic artist.

⁶² 'Call for the 11th National Ceramic Biennial of Iran', *11th National Ceramic Biennial of Iran*, accessed 16 April 2022 <http://sofal11.2salane.ir/ViewContent.aspx?PageID=14>.

Conclusion: Contemporary Iranian Ceramics: A Technically and Artistically Assured Ceramics Industry

‘The seventeenth century,’ Watson wrote, ‘was the last period in which a technically and artistically assured ceramic industry flourished in Iran.’ Iranian ceramics were no longer of any ‘great interest in terms of the broader sweep of ceramic history.’⁵⁴⁶ After thirty years of contemporary ceramics arts biennials, we now have the historical perspective to place contemporary ceramics back into the broader sweep of ceramics history. We can see both a technically and artistically assured ceramics industry, flourishing on its own terms. I have argued throughout this work that the point of critical mass for contemporary ceramic art occurred during the years after the Islamic revolution because of that era’s unique combination of state intervention in the arts and innovations in the field of ceramics. In particular, the display of ceramics in the museums and galleries of fine art and the dedicated action of a new group of artists triggered a reconsideration of the relationship between ceramics and art. While many of the aims of the biennial organisers were ultimately successful, the fight to gain critical recognition for ceramics, especially outside the country, was less successful. This project challenged conventional ideas about ceramics in existing art histories by acknowledging the presence of contemporary ceramics within the Islamic state. In doing so, this thesis revises the ways in which ceramics has been theorised by insisting on the inherent connections in the artwork of the biennials to international studio pottery, Islamic art history, and Iranian modern art.

I explored how contemporary ceramic artists, in both their outlook and practice, envisioned a new paradigm outside of the fields of traditional arts and handicrafts and how other arts institutions increasingly responded to accommodate their innovations. Contemporary ceramic artists are an incorporated community bound together by a particular vision of their work and the need to construct an essential artistic identity. Their ability to organise the biennials as public events was a fundamental driver of this change. By working to align the form of ceramics with the established conventions of fine arts, in exhibition, documentation, and subject matter, Iranian contemporary artists upheld the idea that their work should be included in the socially and politically constructed definitions of fine art. Art was an identity that could be achieved for ceramics by combining elements of professional practice drawn from both studio ceramics and contemporary art. Contemporary ceramic artists extended that notion by operating within arts institutions—community centres, universities, museums, and galleries. This established a continuing trend of ceramicists

⁵⁴⁶ Watson, ‘Hilariously Bad’, 336.

interested in working with clay in ways which aligned Iranian ceramic art practice with international trends.

The history presented in my thesis has practical value to curators and scholars who aim to provide a fuller picture in their exhibitions and collections of what contemporary art practice looks like. There is significant evidence of interest in doing exactly that. The Jameel Prize was established by the Victoria and Albert Museum in 2009 as an international award for contemporary art and design inspired by Islamic tradition. I was asked to act as an informal consultant for two exhibitions held at the Victoria and Albert Museum in 2021, including *Contemporary Ceramic Art from the Middle East* curated by Mariam Rosser Owen⁵⁴⁷ and *Epic Iran* curated by Tim Stanley, Sarah Priam, and Ina Sarikhani. and I presented a paper for a well-attended conference section on contemporary ceramics at the virtual *Ceramics from Islamic Lands Conference*.⁵⁴⁸ These events demonstrate the value of thinking about the relationship of historic collections to contemporary practice and of questioning the assumptions of scholarship which underpin comprehensive exhibitions. There has also been interest in my research from the studio pottery community, as evidenced by the editorial desire for general interest publications and lectures in this area.⁵⁴⁹ My research offers a new data set for curators and scholars in these areas to consider the scope of their collections as part of the trajectory of recent developments and to engage the perspective of contemporary makers. This would also encourage the production of primary documentation of artists and current events, which would support the building of a critical history of contemporary ceramics in Iran.

Contemporary makers are much more visible today than at any point in Iran's modern history, and much more vocal about their role in the art world. This has led to an increasing interest by the general public in contemporary ceramics, which in many ways is the fulfilment of Pahlavi efforts to revive Iran's ceramics industry. My study is a new application of an interdisciplinary art history, looking at a body of work which has fallen between the cracks of existing narratives. The emergence of contemporary ceramics as an art world in Iran created a new industry that overcame technical limitations and conflicting attitudes to ceramics. However, the biennials were isolated by larger political and academic circumstances.

This study has been limited by a number of issues, including the difficulty of travel to Iran, language barriers, and limited funding. It offers a picture of the state of contemporary

⁵⁴⁷ <https://www.vam.ac.uk/exhibitions/contemporary-ceramic-art-from-the-middle-east>

⁵⁴⁸ *Contemporary Ceramic Art from the Middle East*: 19 May 2021 to 17 October 2021 and *Epic Iran*: Feb 13, 2021 - Sep 12, 2021. *Ceramics from Islamic Lands Conference* held virtually 19-23 July 2021.

⁵⁴⁹ In addition to those cited elsewhere, see Jillian Echlin, 'Finding (And Teaching) the Ceramics of Iran in a Contemporary Context', *Studio Potter* 46, no. 2 (Summer/Fall 2018): 30-35; Jillian Echlin, 'Contemporary Currents in Iranian Ceramics', in *NCECA Journal*, 2018, 125-27; and Jillian Echlin, 'Tracing the Traditional and Contemporary in the Ceramics of Iran', *Ceramics Ireland*, 2018, 62-64.

ceramics in Iran as a whole and would benefit from the interview and inclusion of more individual artist voices. It is an introductory survey which begins to address the gap in current scholarship but could be extended to incorporate ceramics beyond the biennials, especially by incorporating the collections of contemporary ceramics at TMoCA. More time spent within Iran could produce additional documentation, governmental and institutional records, or primary sources which could provide more complete details.

A holistic approach to contemporary history complements the field of Islamic ceramics by extending the narrative of ceramics created in a Muslim country, which are in conversation with historic artefacts from this field and frequently include Islamic subject matter. The story of the biennials adds an interesting chapter to the evolution of studio pottery as an international modern movement and the study of Iranian contemporary art is enriched by the addition of new theoretical perspectives, participants, and material histories. Inclusive global art historical scholarship, as demonstrated by this thesis, sits in dialogue with other studies and benefits from a continued re-evaluation and seeking for nuance in established narratives. Ceramics has been a part of the narrative of contemporary art, and it is time to recognise the significant intersections between this discipline and other visual arts, and the efforts of the contemporary ceramic artists of Iran in shaping that narrative.

Appendix A: Figures

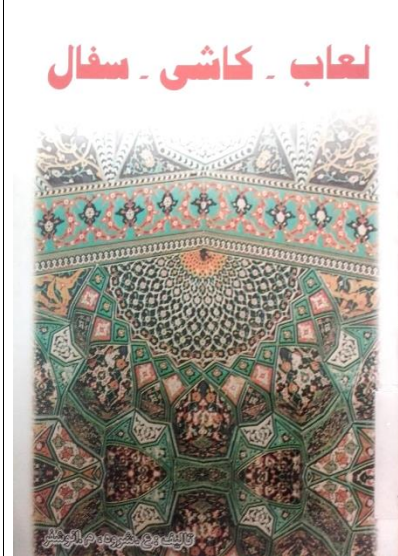


	<p>Figure 1</p> <p>Front cover of <i>Glaze-Tile-Pottery</i> by Mohammad Mehdi Anoushfar and Arab Ali Sherveh.</p>
	<p>Figure 2</p> <p>Ceramic work by Arab Ali Sherveh, personal photo archive of Marzieh Qaradaghi.</p>
	<p>Figure 3</p> <p>Ceramic work by Arab Ali Sherveh, personal photo archive of Marzieh Qaradaghi.</p>



Figure 4

Ceramic work by Arab Ali Sherveh, personal photo archive of Marzieh Qaradaghi.



Figure 5

Ceramic work by Arab Ali Sherveh, personal photo archive of Marzieh Qaradaghi.



Figure 6

Ceramic work by Arab Ali Sherveh, personal photo archive of Marzieh Qaradaghi.



Figure 7

Bernard Leach, Vase, stoneware with dark green glaze, brown at rim. 25 x 28.90 cm. Victoria and Albert Museum, ACC# CIRC.332-1973.
<https://collections.vam.ac.uk/item/O19462/vase-leach-bernard/>



Figure 8

Ladi Kwali, (Nigerian, 1930-1984) Pot, c. 1957, glazed stoneware, 30 x 34 cm. Victoria and Albert Museum. ACC# CIRC.114-1958
<https://collections.vam.ac.uk/item/O69709/pot-kwali-ladi/>



Figure 9

Shoji Hamada (Japanese, 1894-1978), Vase, Stoneware, rich tenmoku glaze with rust finger wipe design repeated three times around the body, the neck and shoulder with a speckled cream glaze. 22.7 x 11.5 cm.
<https://maaklondon.irostrum.com/auction/8378eb31-8337-e811-80c2-0003ff3952e8/bidding/169>



Figure 10

Atefeh Fazel, *Untitled*, 2004, copper wire and alkaline glaze, 30 x 35 x 7 cm.
<https://www.instagram.com/atefefazel/>



Figure 11

Atefeh Fazel, *Down*, 2011, lustre, 22 x 6 cm
<https://www.instagram.com/atefefazel/>



Figure 12

Josiah Wedgwood and Sons, ca. 1810. Plate from a made-to-order service for Fath Ali Shah, earthenware with pearl glaze, Peony pattern highlighted with gilding, transfer print. H. 4.3 cm, Diam. 23 cm. Persian text painted at top: al-sultan ibn al-sultan [the sultan son of the sultan]; Persian text painted at bottom: Fath Ali Shah Qajar. ACC# C.30-1984
<https://collections.vam.ac.uk/item/O282661/plate-josiah-wedgwood-and/>

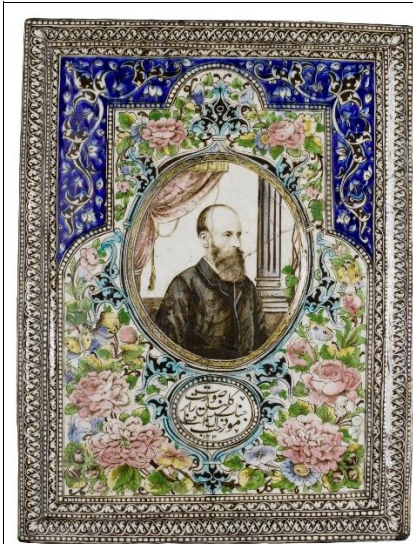


Figure 13

Ali Muhammad Isfahani, Qajar tile, portrait tile of Sir Robert Murdoch Smith, c. 1870s. National Museum of Scotland, ACC# V.2019.63 <https://www.nms.ac.uk/explore-our-collections/collection-search-results/tile/821565>



Figure 14

Qajar Tilework at the Mosque of Nasir al-Mulk in the city of Shiraz, more informally known as the ‘pink mosque’ because of the colours of its tiles.

Begun in 1876, the mosque seamlessly incorporates majolica-style tiles into an older religious architectural framework. The mosque’s patron, Nasir al-Mulk, commissioned painted tiles with designs that include elaborate floral panels, bands of calligraphic inscription, geometric patterns and medallions filled with loosely interpreted images of idyllic cottages and towers beside meandering streams. Author’s photo, 2018.



Figure 15

Behzad Ajzdari, Persian Feminism, 2015, Handbuilt Ceramic, 50 x 50 x 15 cm. Author’s photo, 2018.



Figure 16

Marzieh Taghikhani/Marenzi Ceramic Studio, plates with Qajar manuscript imagery, 2021.
https://www.instagram.com/marenzi__ceramic_studio/



Figure 17

Shohreh Haghighi, cups with Qajar manuscript imagery, 2021.
https://www.instagram.com/ceramic_studio_shohreh/



Figure 18

Masjid-i Shaykh Lutfalla in Naqsh-e Jahan Square, Esfahan, Iran.
Construction of the mosque started in 1603 under architect Mohammadreza Isfahani for Shah Abbas I. Reza Shah Pahlavi had the mosque renovated in the 1920s. In 2018, the dome was once again under restoration. Repairs to religious structures is an ongoing process which provides opportunities for the city's tilemakers.
Author's photo, 2018.



Figure 19

Tile workshop in Isfahan, Iran. Photograph inscribed by Ayoub Rabenou and dated March 20, 1939. Doris Duke Charitable Foundation Historical Archives Photograph Collection, David M. Rubenstein Rare Book & Manuscript Library, Duke University. From Overton, 'Pahlavi Isfahan to Pacific Shangri La,' 2012.



Figure 21

Photograph of Anthropologist Micheline Centlivres-Demont conducting fieldwork in Meybod. ca. 1970? These unpublished images were found among the papers of the archaeological holdings of the ICHTO office in Yazd. Their provenance is unknown. Author's photo, 2018.



Figure 22

Photograph of Anthropologist Micheline Centlivres-Demont conducting fieldwork in Meybod. ca. 1970? These unpublished images were found among the papers of the archaeological holdings of the ICHTO office in Yazd. Their provenance is unknown. Author's photo, 2018.



Figure 23

Photograph of Anthropologist Micheline Centlivres-Demont conducting fieldwork in Meybod. ca. 1970? These unpublished images were found among the papers of the archaeological holdings of the ICHTO office in Yazd. Their provenance is unknown. Author's photo, 2018.



Figure 24

Photograph of Anthropologist Micheline Centlivres-Demont conducting fieldwork in Meybod. ca. 1970? These unpublished images were found among the papers of the archaeological holdings of the ICHTO office in Yazd. Their provenance is unknown.

Author's photo, 2018.



Figure 25

A 15 cm tile made by Philip Leach at Springfield Pottery in 2016. Here a low-temperature copper-based alkaline fritware glaze covers an impressed design highlighted in cobalt which echoes Iranian decorative geometry. Photo courtesy of the artist.



Figure 26

Jug with Philip Leach's Persian blue glaze, 2012. The image references Iranian poet Omar Khayyam, celebrated for his metaphorical poems about the art of pottery. Sgraffito through white slip to black, gas fired with slight reduction. 43 cm. Photo courtesy of the artist.

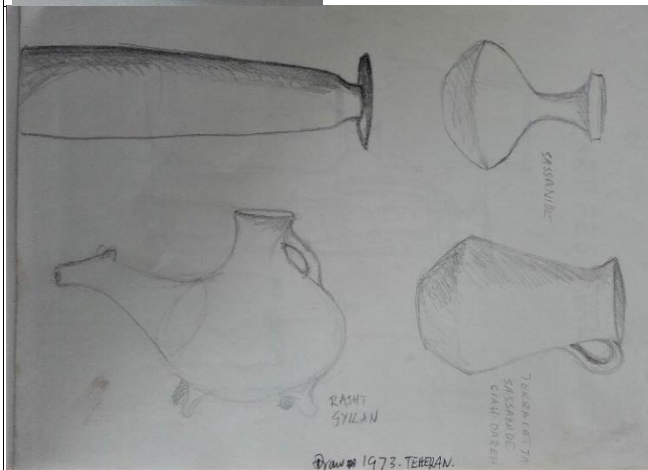


Figure 27

Page from a sketchbook kept by Philip Leach during his time in Tehran, showing explorations of historic forms. Pencil on paper, dated 1973. Author's photo, 2017.



Figure 28

‘Ali-Ghapou Hall’, from Bahktiar, *Abassi Hotel Museum*, 1997, 89.

The *chinikhana* niches are repeated in several places within the hotel.

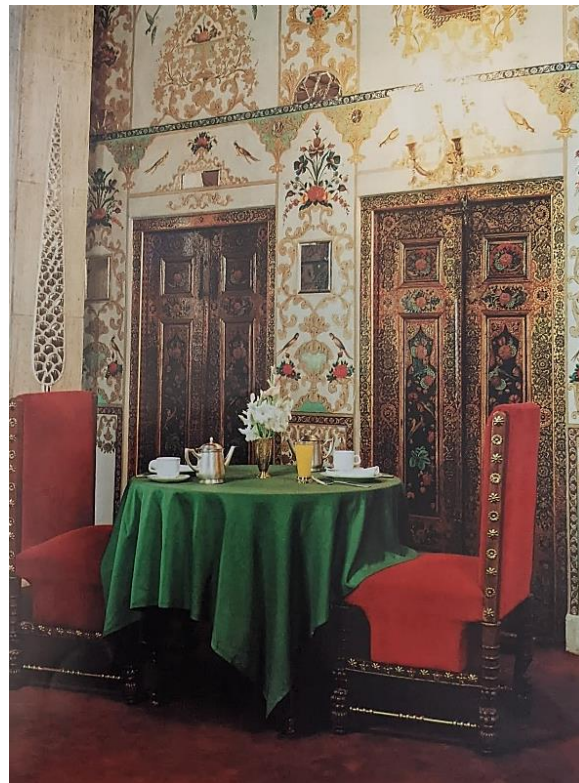


Figure 29

‘Paintings in Chehelsotoun restaurant’, from Bahktiar, *Abassi Hotel Museum*, 1997, 63.

Note that the patronage of the traditional arts does not extend to the tea service.



Figure 30

‘A potter from North-West Iran’ from Dhamija, *Iran’s Crafts*, 1979, between 28 & 29).

This anonymous labelling by profession and/or generalised location is characteristic of descriptions of potters prior to the biennial orientation towards artistic identity.

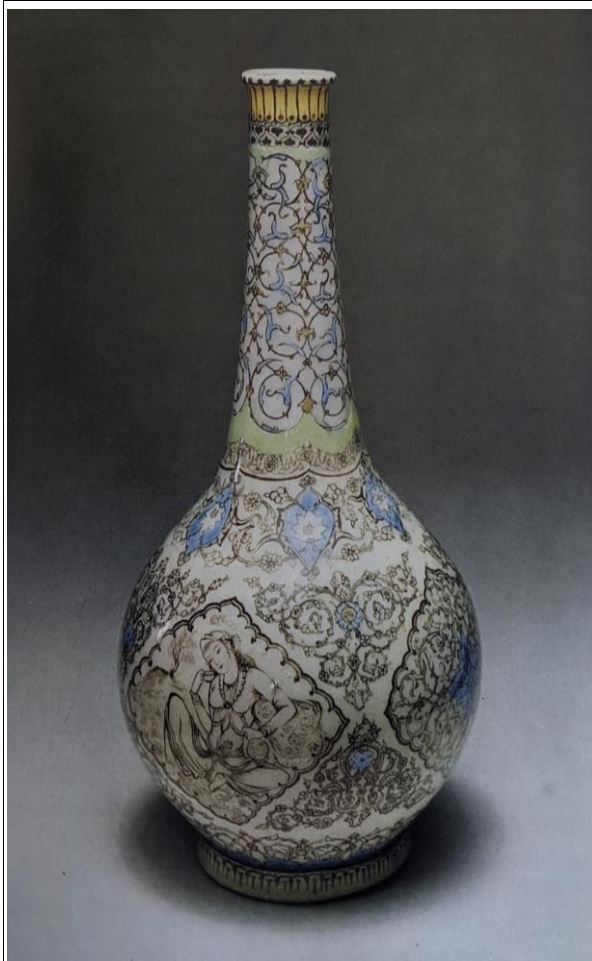


Figure 31

Mahmoud Farshchian, Porcelain Vase, Isfahan, 1949. H. 35 cm. From Gluck, *Survey of Persian Handicraft*, 1977, 95.

Contemporary poet and miniature painter Mahmoud Farshchian was involved with bringing the existing training staff of the Handicrafts Organisation (which had previously worked to develop established semi-industrial potteries) into the Ministry-sponsored workshops, specifically to transfer practical knowledge and skills to a new generation of university students



Figure 32

Mahmoud Farshchian, *Youth Remembered*, 1988, 60 cm x 44 cm. © Mahmoud Farshchian.
<https://www.farshchianart.com/gallery/view/18>.

Note here how the pot becomes visual shorthand for authentic Iranian culture.

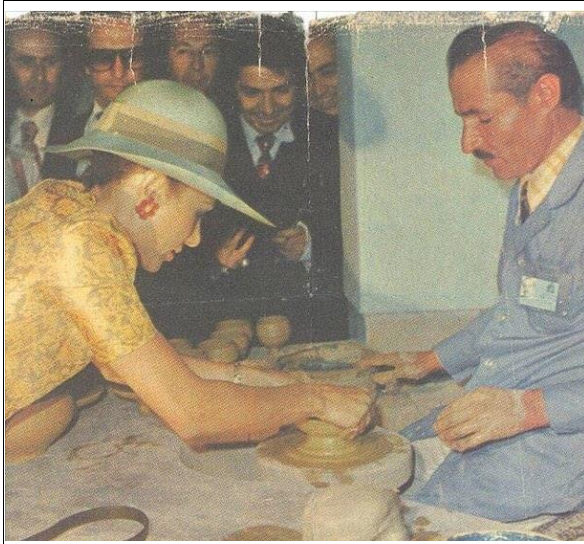


Figure 33

Queen Farah Pahlavi is perhaps better known as a patron of the avant-garde, but state support of the handicraft industry was an integral part of its development in the 20th century. Her visit to the pottery town of Lalejin in Hamedan province in 1977 was documented and publicised.



Figure 34

Ceramics galleries and display space in the Ceramics and Glass Museum, Tehran. Designed by Hans Hollein in 1976. Author's Photo, 2017.



Figure 35

Bowl with Arabic Inscription, 10th century, Earthenware; white slip with black-slip decoration under transparent glaze, H. 17.8 cm, Diam. 45.7 cm, from Nishapur, Iran. The Metropolitan Museum of Art, New York. ACC# 65.106.2, <https://www.metmuseum.org/art/collection/search/451802>

The calligraphic decoration on this bowl reads 'Planning before work protects you from regret; prosperity and peace.'

Bowls in this style appear in many Iranian museums with collections of ceramics.



Figure 36

Charles Hossein Zenderoudi, *Untitled*, 1964, oil on canvas, 170 x 170 cm, Sa'dabad Fine Arts Museum. Author's photo, 2017.



Figure 37

Faramarz Pilaram, *Calligraphic Painting*, 1975, Oil on canvas, 200 x 200 cm. From Hosseini and Nami, *Selected Works of Tehran Museum of Contemporary Art*, 89.

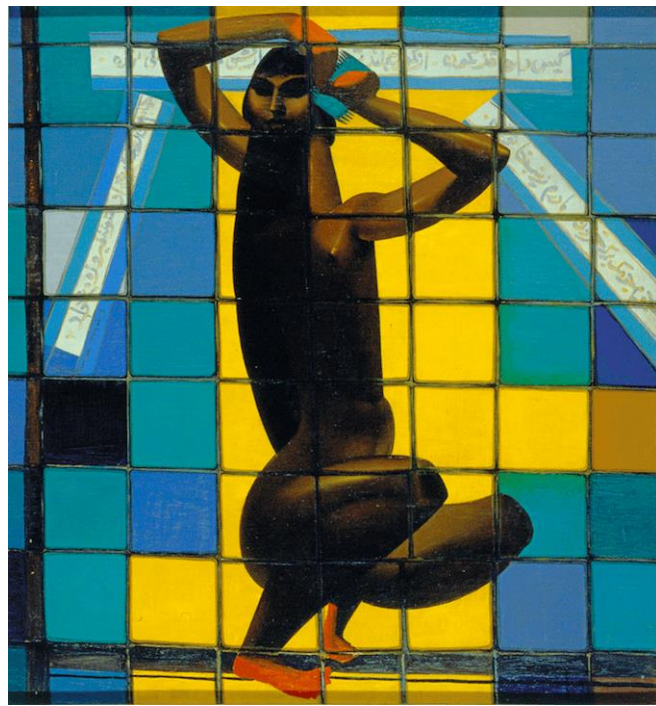


Figure 38

Jalil Ziapour, *Zaynab Khatoun*, 1953, repainted in 1962, oil on canvas, 127 x 117 cm. © Tehran Museum of Contemporary Art.

<https://stedelijkstudies.com/journal/cubism-in-iran-jalil-ziapour-and-the-fighting-rooster-association/>



Figure 39

Marco Grigorian, *Dry Land*, 1974. Mixed Media, 180 x 180 cm. TMOCA. Author's photo, 2017



Figure 40

Parviz Kalantari, *Curved Roofs*, 1975, 100 x 140 cm, TMOCA, from *Keshmirshekan*, Contemporary Iranian Art, pg. 166.



Figure 41

Mohammad Ebrahim Jafari, *Desert House*, 1973, plastic sponge, 150 x 100 cm, TMOCA, from Keshmirshekan, Contemporary Iranian Art, pg. 157.

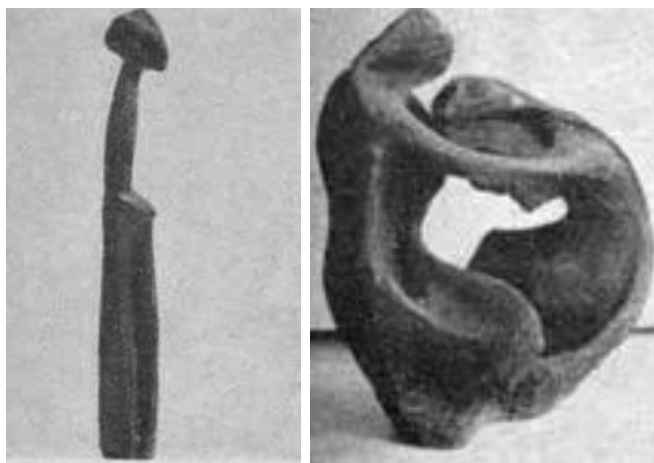


Figure 42

Sculptures Attributed to Changiz Shahvagh in Mahdi, 'Ceramic sculpture' *Tasvir* Volume 4 No. 43 (May 67): 31-33.



Figure 43

Tilework & Relief sculpture by Changiz Shahvagh, image captures from video, https://www.jadidonline.com/story/06082010/frnk/iranian_artist_shahvagh



Figure 44

Tilework & Relief sculpture by Changiz Shahvagh, image captures from video, https://www.jadidonline.com/story/06082010/frnk/iranian_artist_shahvagh



Figure 45

Tilework & Relief sculpture by Changiz Shahvagh, image captures from video, https://www.jadidonline.com/story/06082010/frnk/iranian_artist_shahvagh

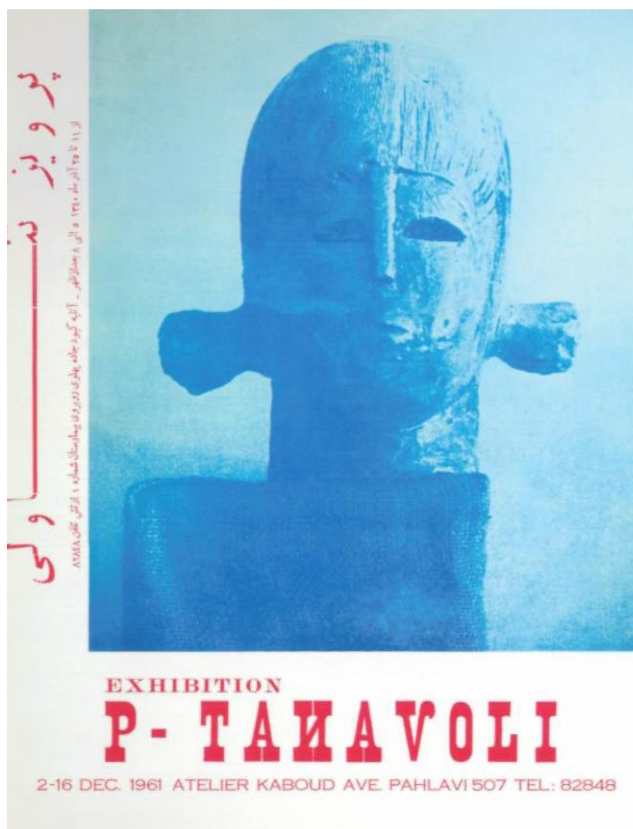


Figure 46

Poster of an exhibition at Atelier Kaboud, 1961. From Tanavoli, *Ceramics*, 6.



Figure 47

Parviz Tanavoli, *Monument for the Poet*, 1963, glazed earthenware and brass. 150 x 40 x 40 cm. Museum of Iowa University. From Tanavoli, *Ceramics*, 33.



Figure 48

Parviz Tanavoli, *Bird and Hand*, 2006, glazed earthenware, 19 x 20 x 15 cm. From Tanavoli, *Ceramics*, 92.



Figure 49

Parviz Tanavoli, *Two Pots*, 1957, glazed earthenware, heights 20 and 30 cm, private collection. Tanavoli, *Ceramics*, 16.



Figure 50

Parviz Tanavoli, *Poet and Bird* being fired at the Zal-e Zar Studio, Tehran, 1965. Tanavoli, *Ceramics*, 36.



Figure 51

Charles Hossein Zenderoudi, Plate, 1961
Matte Glaze on Earthenware,
Diam. 26 cm from 'Virus of Collecting',
Dastan+2, 4 September - 9 October 2020
<https://dastan.gallery/exhibitions/333/>



Figure 52

Charles Hossein Zenderoudi, Plate, 1961,
Matte Glaze on Earthenware,
Diam. 25.5 cm from 'Virus of Collecting',
Dastan+2, 4 September - 9 October 2020
<https://dastan.gallery/exhibitions/333/>



Figure 53

Charles Hossein Zenderoudi, Plate, 1961, Matte Glaze on Earthenware, Diam. 25 cm from 'Virus of Collecting,' Dastan+2, 4 September - 9 October 2020 <https://dastan.gallery/exhibitions/333/>

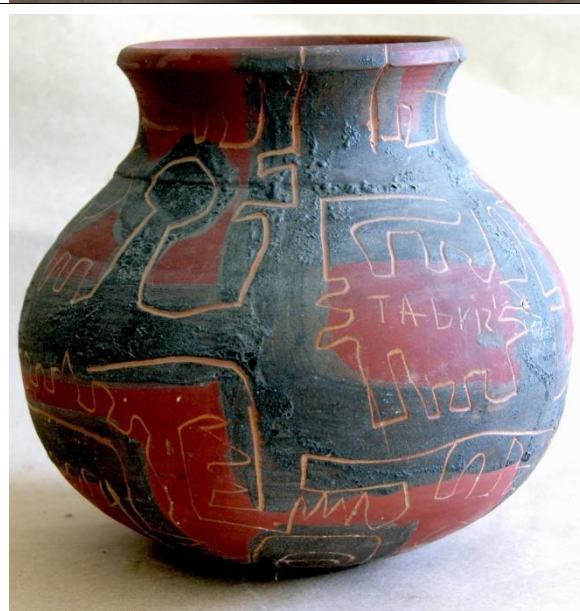


Figure 54

Sadeq Tabrizi, Jug, 1969, Matte Glazed Earthenware, height 17 cm, from 'Virus of Collecting,' Dastan+2, 4 September - 9 October 2020 <https://dastan.gallery/exhibitions/333/>



Figure 55

Parviz Tanavoli, *Lovers*, 1957, glazed earthenware, 65 x 50 x 20 cm Saadabad Palace Museum, Tehran. From Tanavoli, *Ceramics*, 13.

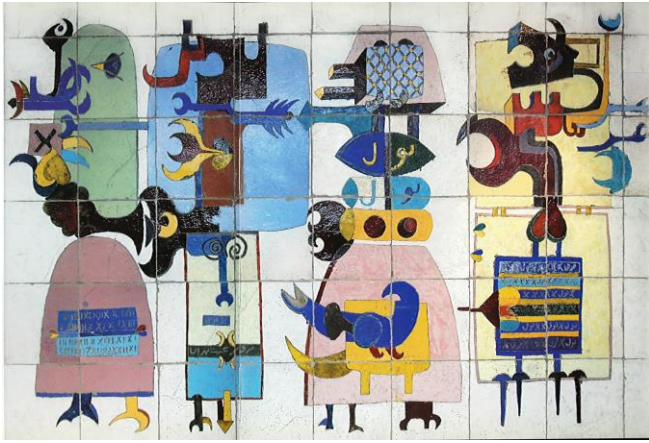


Figure 56
 Parviz Tanavoli, *Tribute to the Mountain Carver*, 1966, glazed earthenware tile, 209 x 323 cm, installed in the building of the Faculty of Banking Management of Iran, Tehran. From Tanavoli, *Ceramics*, 30-31.



Figure 57
 Mohammad Ehsaei, earthenware relief, 1975-1978, 450 square meters, installed in the University of Tehran School of Theology, Photo courtesy of Atefeh Fazel.



Figure 58
 Detail, Mohammad Ehsaei, earthenware relief, 1975-1978, installed in the University of Tehran School of Theology, Photo courtesy of Atefeh Fazel.

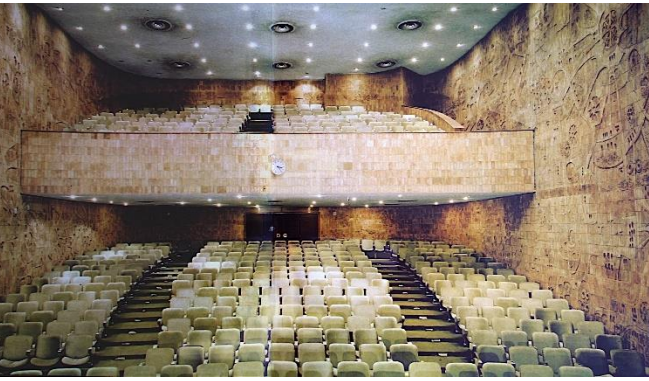


Figure 59
 Massoud Arabshahi, earthenware relief, unglazed, 1969-1970, 2/5 inch thick, 600 square meters, installed in the conference hall of the Lion and Red Sun Organisation. From Sayf, *Relief in Architecture*, 40-41.

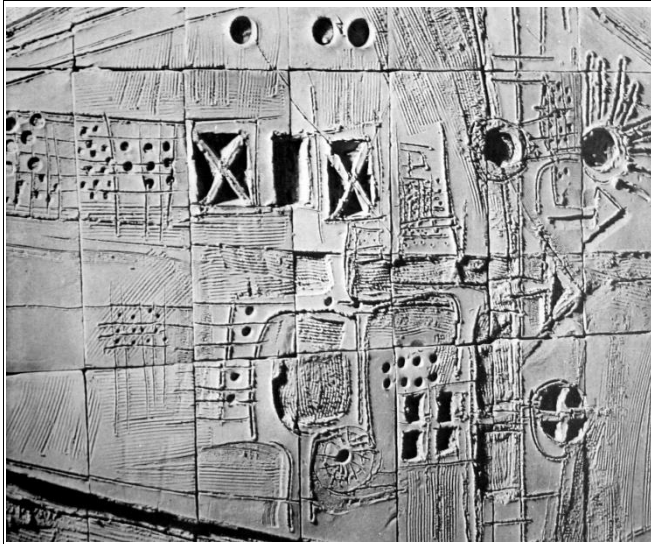


Figure 60

Detail, 'use of root and plant design', 1969-1970 conference hall relief. From Sayf, *Relief in Architecture*, 19.

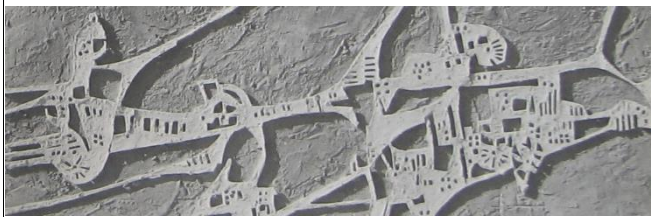


Figure 61

Massoud Arabshahi, relief on clay for the interior of a building, 1979, 33 x 12 m. From Sayf, *Relief in Architecture*, 47.



Figure 62

Arabshahi's design for the Iranian Office for Industry and Mining. Tehran, 1971. 6 x 29 m Copper and ceramic tile. From Sayf, *Relief in Architecture*.



Figure 63

Detail, conference hall relief, 1969-1970. From Sayf, *Relief in Architecture*, 19.



Figure 64

Allan Wallwork, *Untitled*; hand-built stoneware, 114 x 30 x 22 cm, purchased in London in the early 1960s, Private collection. Author's photo, 2018.

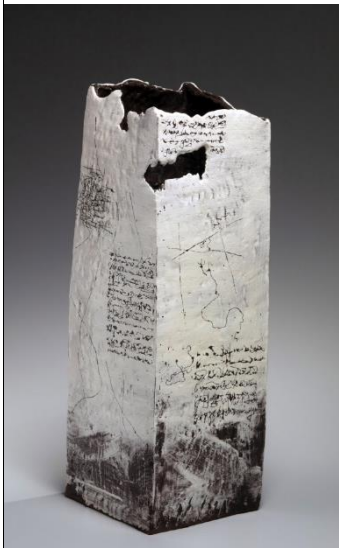


Figure 65

Yagi Kazuo, White square box-shaped vessel with diagonally torn mouth and etching abstract design, 1966, Glazed stoneware, 11 7/8 x 9 3/4 x 9 5/8 in. <https://www.mirviss.com/artists/yagi-kazuo?view=slider#5>



Figure 66

Mansoureh Hosseini with her ceramic vessels at her retrospective exhibition at Niavaran cultural centre, 2003. <http://www.tavoosonline.com/news/NewsDetailEn.aspx?src=20798>



Figure 67

Mansoureh Hosseini, A hollow statue made of two different types of clay.
From Mahdi. 'Ceramic sculpture' *Tasvir* Volume 4 No. 43 (May 67): 31-33.



Figure 68

Mansoureh Hosseini, ceramic vessels shown at the retrospective exhibition at Niavaran cultural centre, 2003.
<http://www.tavoosonline.com/news/NewsDetailEn.aspx?src=20798>

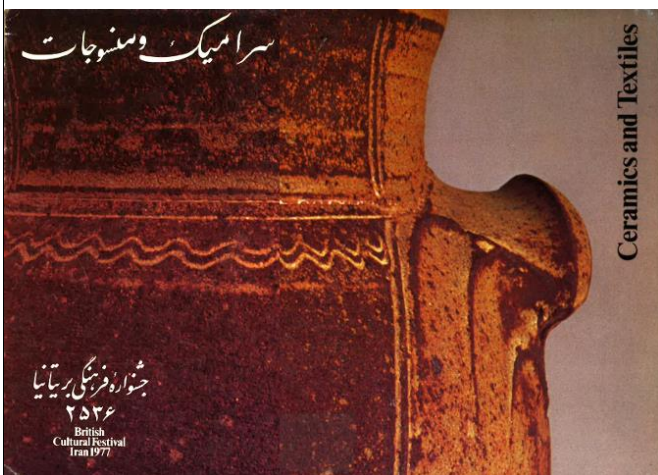


Figure 69

Cover of the bilingual catalogue produced for the British Cultural Festival exhibition of studio potters which travelled to Iran in 1977.



Figure 70

Alan Caiger Smith, Monumental Lustre Bowl, 1977. 49 x 18 cm. Oxford Ceramics.
<https://www.oxfordceramics.com/artworks/2423-alan-caiger-smith-monumental-lustre-bowl-1977/>

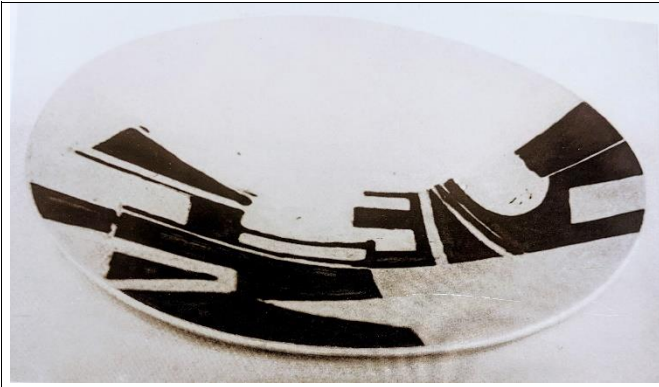


Figure 71

Eileen Nisbet, Earthenware dish with black block design, on white matte glaze. 38 x 5 cm. From Casson, *Pottery in Britain Today*, plate 50.



Figure 72

William Newland, *Bull*, 1954, earthenware, 35.9 x 37.7 cm. Victoria and Albert Museum ACC# Circ.57-1954
<http://www.vam.ac.uk/content/articles/c/ceramics-points-of-view-william-newlands-bull/>



Figure 73

Bryan Newman, *Citadel with Onion Domes*, c. 1970, H. 46 cm. From Birks, *Art of The Modern Potter*, plate 65.

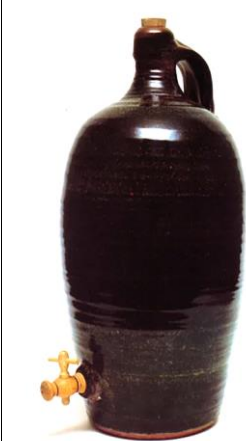


Figure 74

Ray Finch, Wincombe Pottery jug from *Ceramics and Textiles*, catalogue for the British Council Exhibition in Iran, 1977.



Figure 75

Colin Pearson, *Cylinder with Wings* from *Ceramics and Textiles*, catalogue for the British Council Exhibition in Iran, 1977.



Figure 76

Philip Leach, platter in the English Slipware style with a quote and illustrations referencing Iranian poet Omar Khayyam, celebrated for his metaphorical poems about the art of pottery. Photo courtesy of the artist.



Figure 77

Maryam Salour, *Devil Eve*, 2003, ceramic, 62 x 10 x 8 cm, <http://www.maryamsalour.com>



Figure 78

Maryam Salour, *Poet's Bust*, 1993, clay, 80 x 50 x 25 cm.
<http://www.maryamsalour.com>



Figure 79

Maryam Salour, *Adam & Eve*, 2010, ceramic, 58 x 10 x 18 cm.
<http://www.maryamsalour.com>



Figure 80

Maryam Salour, *Untitled*, 1999, ceramics, 25 x 28 cm.
<http://www.maryamsalour.com>



Figure 81

Maryam Salour, *The Vase, From Chahar Bagh, The Dream of Lost Paradise*, 2002, ceramic, 30 x 40 cm, <http://www.maryamsalour.com>



Figure 82

Mary Rogers, *Folded Bowl*, 1985, Porcelain, rippled surface, the interior with blue dotted linear designs, incised MER mark. H 12 cm, D 12.5 cm. <https://maaklondon.irostrum.com/auction/8278eb31-8337-e811-80c2-0003ff3952e8/bidding/28>



Figure 83

Koorosh Adim, *Untitled*, from the *Dreamy Woman* series, 1996, 150 x 100 cm, private collection, Tehran. From Keshmirshekan, *Contemporary Iranian Art*, 241.



Figure 84

Stephen de Staebler, *Leg and Black Foot*, 1997-98, Pigmented Clay.
<https://www.stephendestaebler.com/1990.html>



Figure 85

Mohammad Mehdi Anoushfar, work completed in the UK, prior to 1979. Photo courtesy of the artist.



Figure 86

Mohammad Mehdi Anoushfar, work completed in the UK, prior to 1979. Photo courtesy of the artist.



Figure 87

Mohammad Mehdi Anoushfar, work completed in the UK, prior to 1979. Photo courtesy of the artist.



Figure 88

Mohammad Mehdi Anoushfar, work completed in the UK, prior to 1979. Photo courtesy of the artist.



Figure 89

Mohammad Mehdi Anoushfar, work completed in the UK, prior to 1979. Private collection. Author's photo, 2017.



Figure 90

Mohammad Mehdi Anoushfar, work completed in the UK, prior to 1979. Photo courtesy of the artist.



Figure 91

Mohammad Mehdi Anoushfar, work completed in the UK, prior to 1979. Photo courtesy of the artist.



Figure 92

Mohammad Mehdi Anoushfar, work completed in the UK, prior to 1979. Private collection.

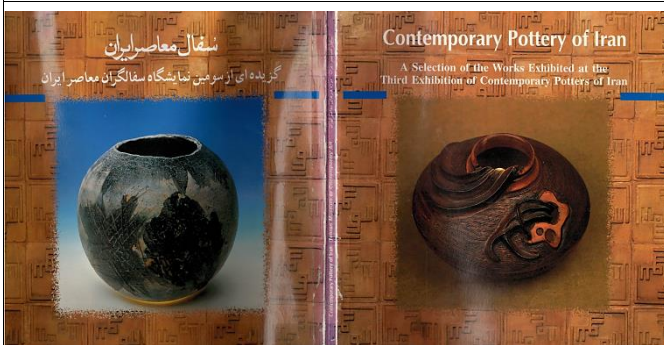


Figure 93

Bilingual cover of the catalogue for the third ceramics exhibition, Contemporary Pottery of Iran. Images of work by Maryam Salour and Babak Dalaki.



Figure 94

Rut Bryk, *Tile Panel*, 1960, earthenware, 48 cm, Arabia factory, Helsinki, ACC# CIRC.101-1963.
<http://collections.vam.ac.uk/item/O167797/panel-bryk-rut/>

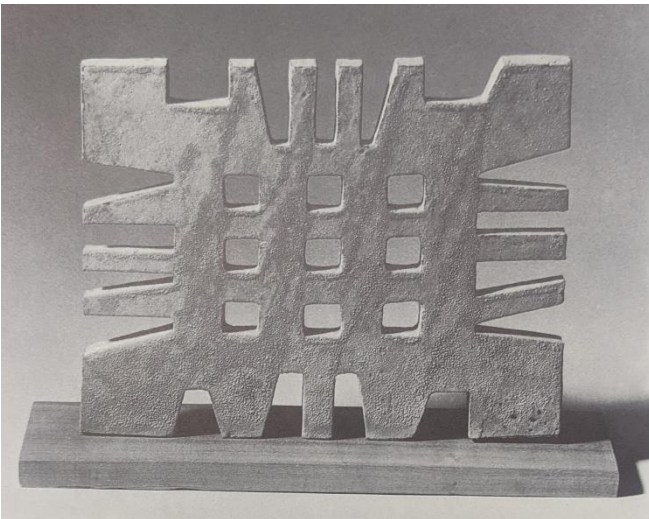


Figure 95

Ian Auld, *Slab Form*, c. 1958, H. 28 cm.
From Birks, *Art of the Modern Potter*, plate 176.



Figure 96

F. Carlton Ball, handbuilt form, c. 1960s.
From Ball and Lovoos, *Making Pottery Without a Wheel*, plate 162.



Figure 97

Iconic birds in the studio of Mohammad Mehdi Anoushfar. Photo courtesy of Atefeh Fazel.



Figure 98

Pomegranates in the studio of Mohammad Mehdi Anoushfar. Author's photo, 2018.

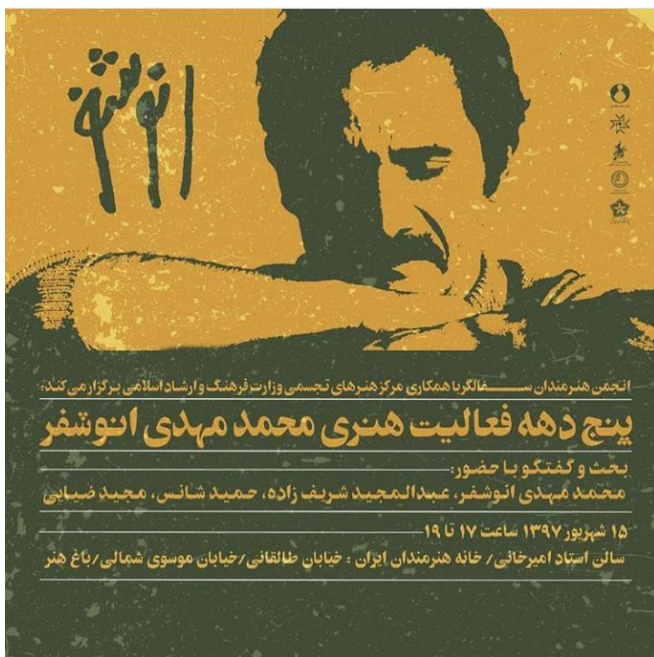


Figure 99

Advertisement of a flyer for an event honouring Mohammad Mehdi Anoushfar. Author's photograph, 2018.



Figure 100

Advertisement for Maghsoud Porcelain, marked Ghanbeigi Iran from the inside cover of the seventh biennial catalogue.



Figure 101

Carvings of a lion and bull on the central façade of the Persepolis Apadana begun by Darius I (r. 522-486 B.C.E.), under the west stairway, the same image appears in reverse on the east side. Author's photo, 2018.

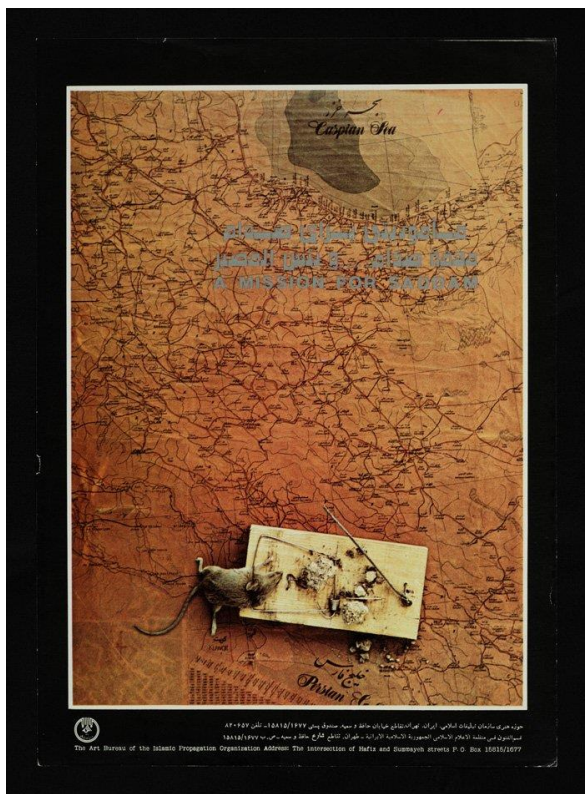


Figure 102

A Mission for Saddam, ca. 1980
Middle Eastern Posters Collection
Box 3, Poster 120. The Hanna Holborn Gray Special Collections Research Centre, University of Chicago Library.
<https://www.lib.uchicago.edu/collex/exhibits/graphics-revolution-and-war-iranian-poster-arts/holy-defense/>

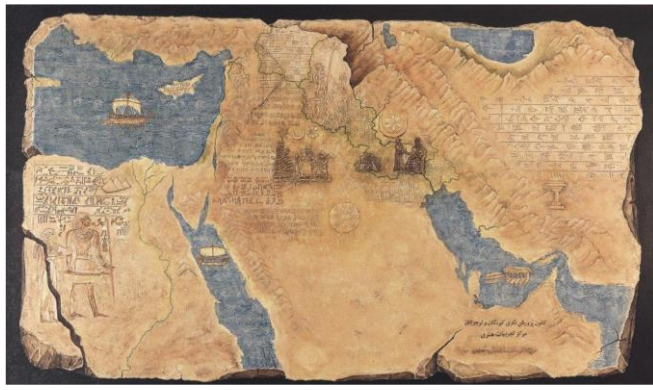


Figure 103

Morteza Esmaeli Sohi, *The Land of the Prophets*, Acrylic & Acrylic Relief, 210 x 170 cm. From the catalogue of the first sculpture triennial, 1995.



Figure 104

Vessels from Northern Iran, 1200–800 BCE, in the collection of the Tehran National Museum. Author's photo 2018.

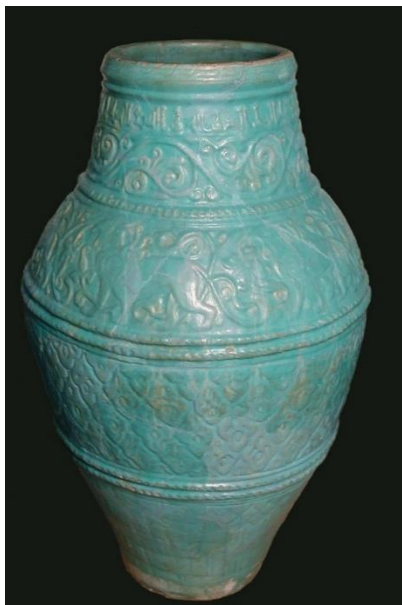


Figure 105

Large Turquoise Jar, 12th–13th century, Earthenware; moulded and glazed, H. 80 cm, Diam. 47 cm. Metropolitan Museum of Art, ACC# 39.189.
<https://www.metmuseum.org/art/collection/search/449686>



Figure 106

Works echoing the earlier work of Ozhan Sirousi (and current work by Shapour Pouyan visible in the background) at the Iranian pavilion at the Revelations Fine Craft Fair, Paris, May 2019.



Figure 107

Winged pots in the studio of Ozhan Sirousi.
Author's photo, 2018.



Figure 108

Mohamad Taqi Sedaghati, *Goat*, Plaster, 60 cm, From the First Sculpture Triennial Catalogue.



Figure 109

Mohammad Hallaji, *Movement*,
Composition of Bronze Powder, glass,
aluminium, 38 x 30 cm, From the First
Sculpture Triennial Catalogue.

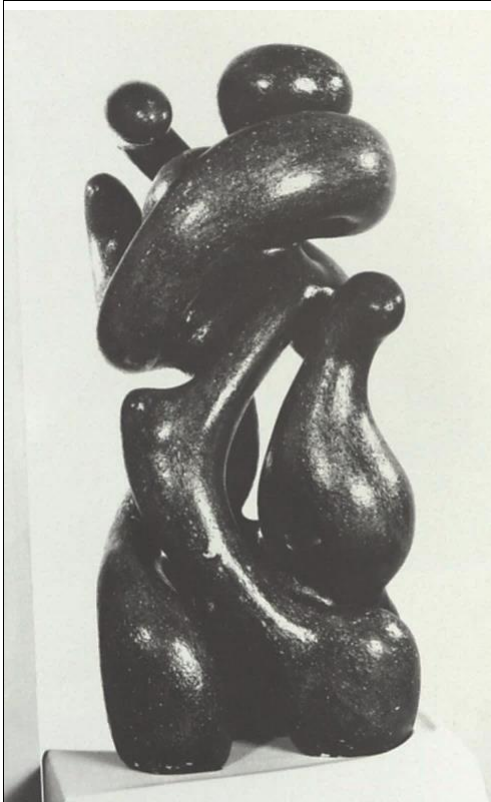


Figure 110

Fatemeh-Farzanen Asadi, *Untitled*, Plaster, 75 cm, From the First Sculpture Triennial Catalogue.



Figure 111

Pots with decorative cracking glaze in a Tabriz marketplace. Author's photo, 2018.



Figure 112

Ceramics murals on the Tehran Metro system. Photo courtesy of Mahnaz Mohammadzadeh.



Figure 113

Seyfollah Samadian, *Jugs*, 2001, black and white photograph, 100 x 150 cm, TMOCA. From Keshmirshekan, *Contemporary Iranian Art*, 238.



Figure 114

Farhad Moshiri, *Life is Beautiful*, 2006, Acrylic on canvas, 190 x 150 cm. <https://rakartfoundation.com/artists/farhad-moshiri/>



Figure 115

The work of potter Hassan Torabi shares space in the cultural heritage museum in Mend Gonabad with three generations of his family. Author's photo, 2018.



Figure 116

Cover of the seventh biennial catalogue. Note the change in wording to ‘biennial’.

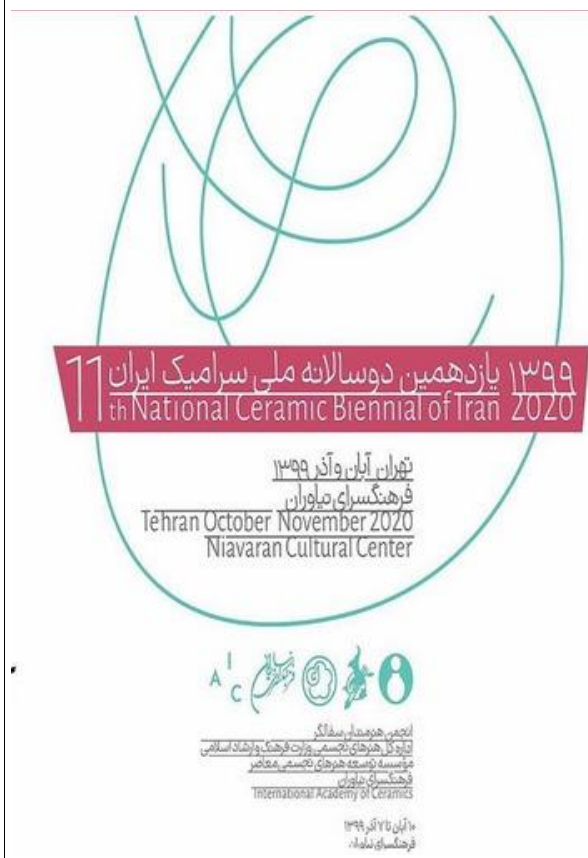


Figure 117

Poster of the eleventh ceramics biennial, 2020. © Iranian Ceramic Artist’s Association. https://www.instagram.com/iranian_ceramists/

Note the change to the use ceramic in place of pottery.



Figure 118

Bowl with a Figure and Birds, 10th century, Earthenware; polychrome decoration under transparent glaze (buff ware), H. 9.2 cm, Diam. 20 cm, Nishapur, Iran. The Metropolitan Museum of New York, ACC# 38.40.290. <https://www.metmuseum.org/art/collection/search/140006771>



Figure 119

Kiln wasters from potteries in Bandar Abbas, Iran. Author's photo, 2018.



Figure 120

Public advertisement on display in Lalejin for a government-sponsored handicrafts exhibition. Author's photo, 2017.



Figure 121

The ICHTO offers awards and other public recognition to its registered craft producers. Author's photo, 2018.



Figure 122

Antony Gormley, *Field for The British Isles*, Barrington Court, Somerset, England, 28 April - 27 August 2012. Part of an ongoing series begun in 1989.

<https://www.antonygormley.com/show/item-view/id/2342>



Figure 123

Doug Jeck, *Du Nord*, 1999, Clay, wood, 67 x 16 x 18 in.

<https://www.virginiaagrootfoundation.org/winners/doug-jeck-3/>



Figure 124

Reza Yahyaei, *Terra*, 1997, ceramic, H. 180 x 28.5 x 30 cm. On display in the La Galerie Valois à Paris, 2013.
<https://rezayahyaei.com/sculpture.html>



Figure 125

Babak Golkar, *Dialectic of Failure* from the Screampots series, 2013, Installation view at West Vancouver Museum.
<https://babakgolkar.ca/dialectic-of-failure/9rf2wzf7wtt32h0jqzo1y1dmm9ozr>



Figure 126

Maryam Salour, *Valley of Lar Corn Poppies*, 2008, ceramic, 25 x 25 cm each.
<http://maryamsalour.com/index.php?/project/2006-2010/>



Figure 127

Magdalene Odundo, *Untitled*, 1988.
<https://hepworthwakefield.org/whats-on/magdalene-odundo-the-journey-of-things/>

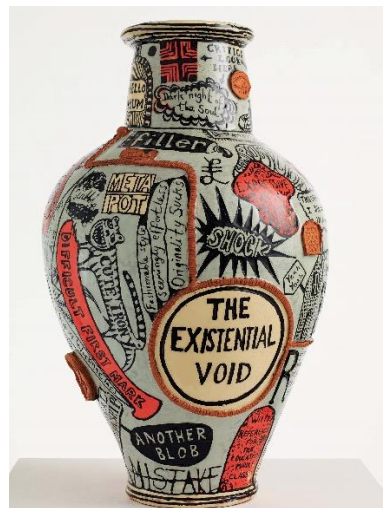


Figure 128

Grayson Perry, *The Existential Void*, 2012.
Pera Museum, Istanbul.
<https://www.peramuseum.org/blog/contemporary-ceramics-from-around-the-world-10-artists-10-works/1577>



Figure 129

Bowl with Bird and Flowers, 10th century,
Amul, Iran, H. 7.9 cm x Diam. of rim: 19.7
cm. Metropolitan Museum of Art, ACC#
58.91.
<https://www.metmuseum.org/art/collection/search/451477>



Figure 130

Tile with Image of Phoenix, late 13th
century, 37.5 cm x 36.2 cm, Metropolitan
Museum of Art, ACC# 12.49.4.
<https://www.metmuseum.org/art/collection/search/446207>



Figure 131

Rojhane Hosseini, *Variables*, ceramic, wood, metal, 60 x 40 x 40.
<https://artaxis.org/artist/rojhane-hosseini>



Figure 132

Rojhane Hosseini, *Persian Game*, ceramic, wood, metal, 200 x 50 x 25 cm.
<https://artaxis.org/artist/rojhane-hosseini>



Figure 133

Pottery from the Qabchy studio on permanent display in the Tabriz Pottery Centre. Author's photo, 2018.



Figure 134

Manijeh Armin, *Carpet Pattern*,
<https://www.instagram.com/p/CPgeI4jAwCV/>



Figure 135

Bird feeders for sale at a local pottery market in Tabriz. Author's photo, 2018.



Figure 136

Safa Hosseini's *Secret*, installation view, 200 x 200 cm. Photo courtesy of Mahnaz Mohammadzadeh.



Figure 137

Model of a House with Festive Scene, 12th–early 13th century, attributed to Iran, stonepaste; molded, modeled, glazed in transparent turquoise, H. 7 x W. 18.1 cm x D. 11.4 cm. ACC# 67.117, Metropolitan Museum of Art, <https://www.metmuseum.org/art/collection/search/451908>



Figure 138

Tile Panel, first quarter 17th century, attributed to Iran, probably Isfahan, stonepaste; polychrome glazed within black wax resist outlines (cuerda seca technique), Panel: H. 115.6 x 138.7 x 6.5 cm. ACC# 03.9a, Metropolitan Museum of Art, <https://www.metmuseum.org/art/collection/search/444949>



Figure 139

Poster for Maryam Kouhestani's solo show at Seyhoun gallery, 2018.
<https://darz.art/en/shows/3286>



Figure 140

Maryam Kouhestani, *Happened*, 2009. This installation was on display during the ninth biennial. Photo courtesy of Atefeh Fazel.



Figure 141

Clay horse figurines from Sistan-Balouchistan Province on display in Parviz Tanavoli's studio. Author's photo, 2018.



Figure 142

Masoumeh Rezazadeh, *Untitled*, detail, 2009. Photo courtesy of Mahnaz Mohammadzadeh.



Figure 143

The demonstrations and events accompanying the Women's ceramic exhibition were intended to engage the public. Photo courtesy of Atefeh Fazel.



Figure 144

Maryam Kouhestani, *Prayer*, 2009. Photo courtesy Atefeh Fazel.



Figure 145

Mehri Ebrahimi, *Flowers Party*, installation view, 2009. Photo courtesy of Mahnaz Mohammadzadeh.



Figure 146

Asma Rahimi, *Untitled*, installation view, 2009, casting, 27 x 13 x 30 cm. Photo courtesy of Mahnaz Mohammadzadeh.



Figure 146 cont.

Atiyeh Nouri, *Solitude*, installation view, 2009, Handbuilt, 50 x 50 x 20 cm. Photo courtesy of Mahnaz Mohammadzadeh.

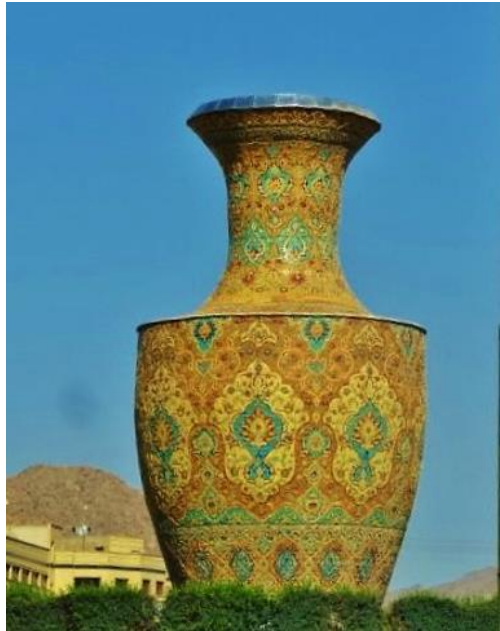


Figure 147

Monumental sculpture of a vase in the center of a roundabout in Natanz. Although there are only a few potteries working there today, the town emphasizes the rich ceramics history of the area. Author's photo, 2017.



Figure 148

Behzad Ajzdari's production studio in Karaj. Author's photo, 2018.



Figure 149

Ceramics production studio run by Nafisi Khaladj and Reza Taebi, Karaj. Author's photo, 2018.



Figure 150

Nafisi Khaladj, *Strange Triangle*, 2018, installation view at the Revelations Fine Craft Fair, Paris, May 2019. Author's photo, 2019.



Figure 151

Reza Taebi, ceramics and wood.
<https://www.aic-iac.org/en/member/taebi-reza/>



Figure 152

Azadeh Shooli, *My version of Shahnameh*, installation view for scale, 2009. Photo courtesy of Atefeh Fazel.



Figure 153

A plate in the studio of Shohreh Haghighi in the process of decoration. Author's photo, 2018.



Figure 154

The production room of Nardebom Ceramics in a converted house in Karaj showing a mix a traditional and new forms and techniques. Author's photo, 2018.



Figure 155

Advertisement for Zeen Gallery, Tehran. Author's photo, 2018.

In this pamphlet, contemporary ceramic artists are separated from traditional regional producers, but both are sold in the same space.



Figure 156

Shops like this one are frequented by the young and trendy. This commercialization has its critics, but it is an important outlet for contemporary ceramics. Author's photo, 2017.



Figure 157

Maahforooz produces ceramics in bright colors with floral transfers.
<https://www.instagram.com/maahforooz/>



Figure 158

A line of work produced in association with Maahforooz which sources pottery from producers in Gilan and adds contemporary painted decoration. Author's photo, 2018.



Figure 159

Omid Gharjarian, *In the Face of Law*, 2016. From the catalogue for Hope, held in 2016 at the Seyhoun Galley.



Figure 160

Omid Gharjarian, 2012, detail. From the catalogue for Made in Iran, held at the Momayez Gallery in Tehran in 2012.

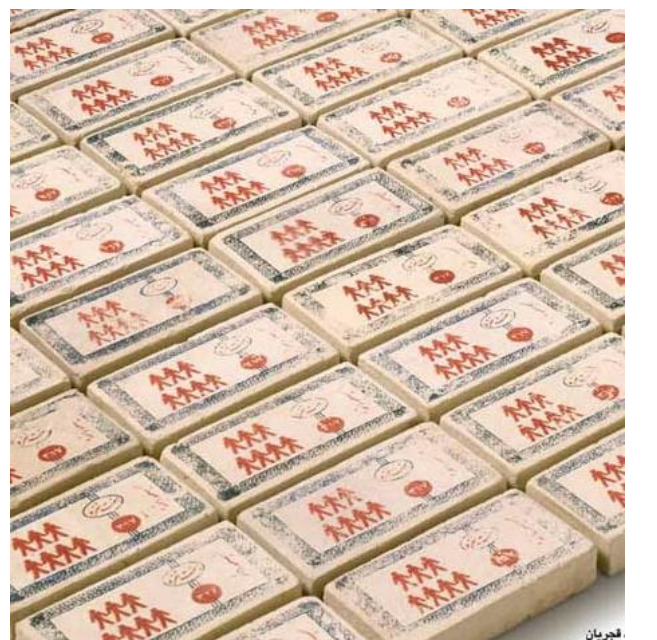




Figure 161

Keyvan Fehri, cast pomegranates and birds, a body of work which has continued after Fehri's emigration to Canada.
<https://www.instagram.com/keyvanfehri/>



Figure 162

Sohrab Sepehri, *Trees*, 1972, acrylic on canvas, 200.5 x 550 cm. From Hosseini and Nami, *Selected Works of Tehran Museum of Contemporary Art*, 101.



Figure 163

Manijeh Sehi, *Fresh Weather*, 2002, installation. From Grigor, *Contemporary Iranian Art*, 146.



Figure 164

Bitay Fayyazi, *Road Kill* 1998. Reconstitution of the New Art exhibition at Tehran Museum of Contemporary Art, 1999. Glazed ceramic, sand and neon, variable dimensions. From Clare, *Subversive Ceramics*, 27.



Figure 165

Ceramic fish by Lida Ghodsi, installation view. Photo courtesy of Atefeh Fazel.



Figure 166

Shahpour Pouyan *My Place is the Placeless*, 2017, Version 1, Complete installation (33 glazed stoneware ceramic sculptures, MS steel structure), 300 x 300 x 300 cm.

<https://www.lawrieshabibi.com/artists/29-shahpour-pouyan/works/3026-shahpour-pouyan-my-place-is-the-placeless-2017/>



Figure 167

Shahpour Pouyan, works being prepared for exhibition at the Galerie Nathalie Obadia, Paris in May 2019. Author's photo, 2019.



Figure 168

Works in the studio of Fahimeh Heidari. Author's photo, 2018.



Figure 169

Arezu Zargar, *Yardang*, 2015, ceramic and Resin.
<http://www.arezuzargar.com/index.php/art-works/restaurant>



Figure 170

Narges Farhani, *Will it be Broken?*, 2015, earthenware, lustre glaze, and metal vice, 17 in x 14 in.

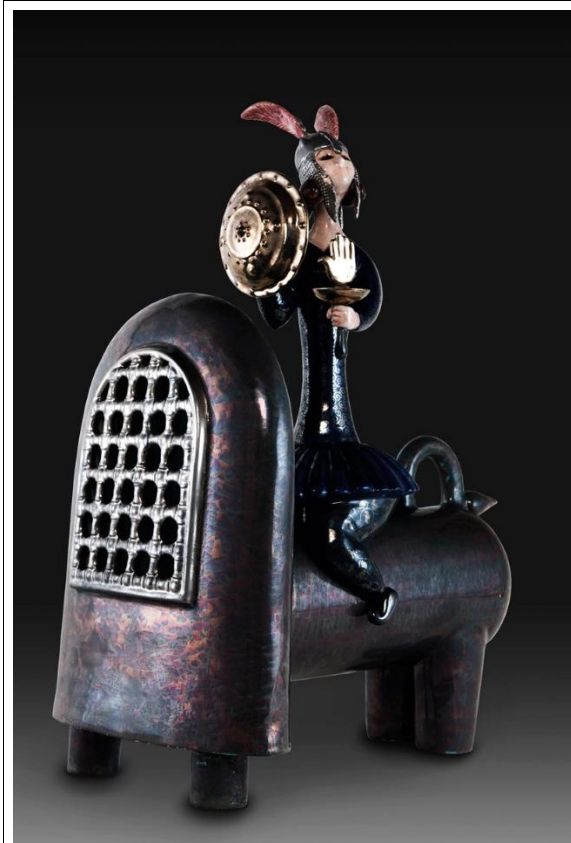


Figure 171

Behzad Azjdari, *Believer*, 2016, (Mold and Hand build), Multiple firings, Underglazes, Glazes, and Luster, 50 x 50 x 30 cm.
<https://artaxis.org/artist/bezhad-azhdari/>



Figure 172

Parviz Tanavoli, *Study of the Lion King*, 2015, Glazed on earthenware, 14.7 x 8.3 x 19 cm.
<https://www.tanavoli.com/works/sculptures/ceramic>



Figure 173

1001 Plates, Part 1, from 1 to 250. Curated by Azadeh Shooli at Shirin Gallery, November 4 – 16, 2016.
<https://www.shiringallery.com/exhibitions/1001-plates>



Figure 174

1001 plates, part 2 251-500, installation view. Curated by Azadeh Shooli, 2018.
<https://www.instagram.com/1001plates/>



Figure 175

Yaser Rajabali, *A Forest of Women, Queues and Baskets*, c. 2012, Ceramic, Colored Metal, 50 x 35 x 25 cm. From the catalogue of Made in Iran, held at Momayez Gallery in Tehran in 2012.

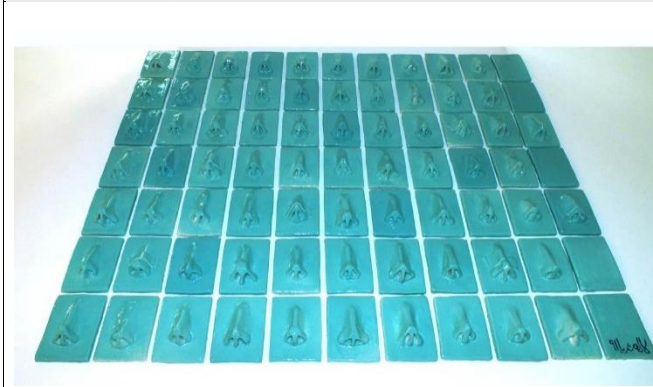


Figure 176

Laleh Soraya, c. 2012, 75 x 85. From the catalogue of Made in Iran, held at Momayez Gallery in Tehran in 2012.



Figure 177

Reza Taebi, c. 2012, 160 x 40 x 15 cm. From the catalogue of Made in Iran, held at Momayez Gallery in Tehran in 2012.



Figure 178

Reza Taebi, *Leader's Game*, 2012, ceramic, Lego bricks, 50 x 50 x 82 cm. From the catalogue of Made in Iran, held at Momayez Gallery in Tehran in 2012.

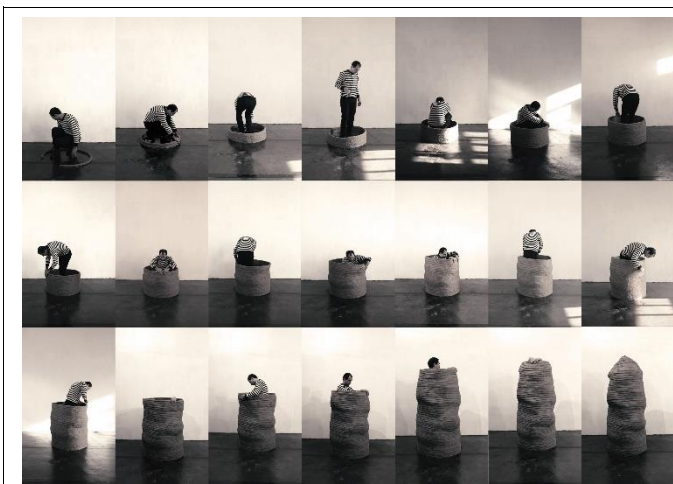


Figure 179

Majid Ziaee, *Aporia*, video stills from a 2015 performance with handbuilt coils, H. 3 m. Photo courtesy of the artist.



Figure 180

A collaborative kiln sculpture/wood firing undertaken in 2009 at Tabriz Islamic Art University by Majid Ziaee and Mohammad Mehdi Anoushfar. Photo courtesy of Majid Ziaee.



Figure 181

Mahnaz Mohammadzadeh Mianji, *Imagination Flight*, 2019, paperclay porcelain. Photo courtesy of the artist.



Figure 182

Abbas Akbari, *Stonepaste*, 2015, old broken pieces of pottery, new stonepaste, plexiglass. Photo courtesy of the artist.



Figure 183

Abbas Akbari, lustre work, various dates and dimensions. Photo courtesy of the artist.

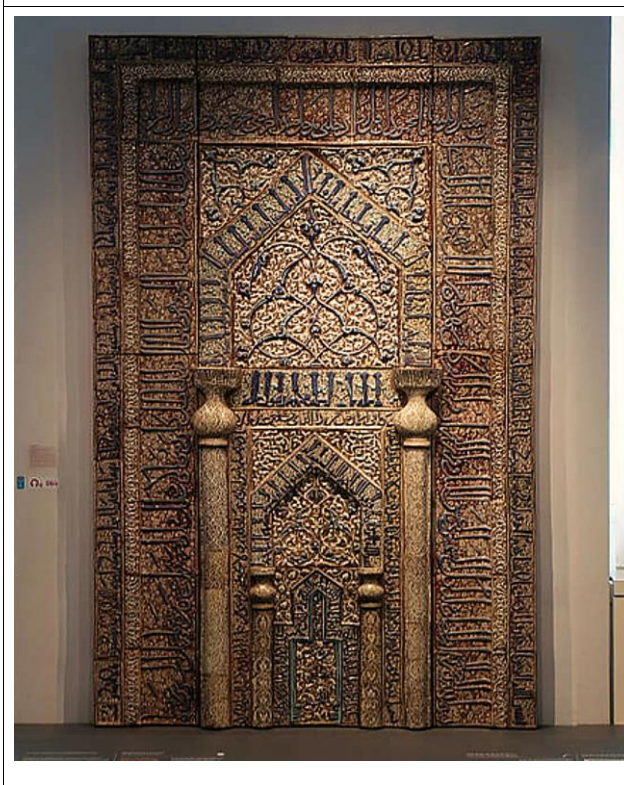


Figure 184

Mihrab from the Maidān mosque in Kashan in the Iranian province of Isfahan. Dated by Master of Hasan ibn ‘Arabshah to the last decade of Safar (663/1223), Quartz frit, modelled and painted under transparent colorless glaze, chandelier painting, 280 cm x 180 cm. Inv. I. 5366. Museum of Islamic Art, Berlin. <https://universes.art/en/art-destinations/berlin/museum-of-islamic-art/photo-tour/kashan-prayer-niche>



Figure 185

Abbas Akbari, *The Mihrab, The New Narrative*, 2015, 115 x 69 cm, bronze and ceramic. Photo courtesy of the artist.



Figure 186

Abbas Akbari, *The Reexamination of History*, 2015, iron and ceramic, 282 x 188 cm. Photo courtesy of the artist.

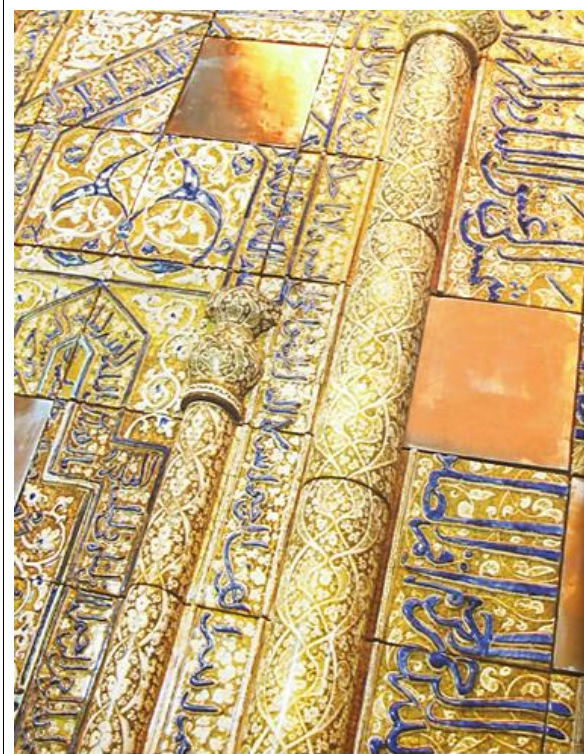


Figure 187

Abbas Akbari, *The Reexamination of History*, detail, 2015, iron and ceramic, 282 x 188 cm. Photo courtesy of the artist.



Figure 188

Abbas Akbari, *Reminding of the Afternoon Devotion*, part of the *Oriental Devotions* series, 2015, iron and ceramic, 20 x 40 x 80 cm. Photo courtesy of the artist.







Figure 189

Still from a video recording of a group performance project held at the Kashan Pottery Centre, 2018. Video courtesy of the Abbas Akbari.

Appendix B: Biennial Images by Event

Each artwork in this section has been given an identifying number based on the biennial and then its position in the catalogue. For example, the first object presented in the third biennial catalogue is indexed as 3.1 while the last image of the seventh catalogue is 7.110 I was unable to locate any documentation of the sixth biennial. The catalogue images are supplemented by photographs provided by Atefeh Fazel, Mahnaz Mohammadzadeh, and Majid Ziaee for the eighth and eleventh biennials, where no catalogue was published. I have organised these unpublished photographs loosely by their visual characteristics and then numbered them as images in sequence because it was not always possible to separate individual objects. I have included as much label information as possible but there are significant gaps, especially as the caption information provided for each biennial varies by year.

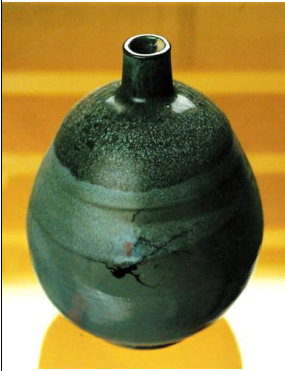
Third Biennial (1992)

<p>3.1 Mahin Noormah <i>Allah</i> 1988 <i>Relief Moulded</i></p>		<p>3.2 Mahin Noormah <i>Abstract Volume</i> 1991 White & Blue Glaze, Handbuilt 53 cm</p>	
<p>3.3 Mahin Noormah <i>Heart</i> 1991 Red glaze, Handbuilt 29 cm</p>		<p>3.4 Mohammad Reza Manshuri <i>Blue Vase and Bottle</i> 1991 Overglaze, Wheel Thrown 29 & 18 cm</p>	

3.5
Mohammad Reza Manshuri
Planter vase
1989
Glazed
30 cm



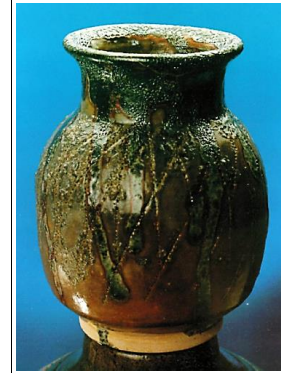
3.6
Mohammad Reza Manshuri
Blue Vase
1989
Overglaze, Semi-transparent Glaze, Wheel Thrown
35 cm



3.7
Mohammad Reza Manshuri
Bowl
1979
Grey Glaze, Overglaze painting
25 cm



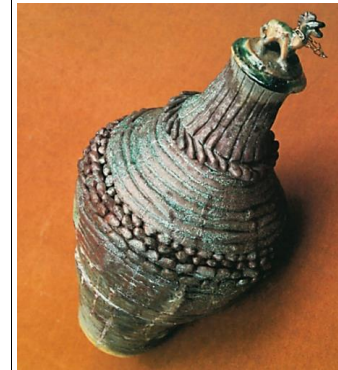
3.8
Saeed Gorgestani
Decorative Vase
1977
Wheel Thrown



3.9
Saeed Gorgestani
Vase
1989
Raku, Wheel Thrown
40 cm



3.10
Saeed Gorgestani
Decorative Vase
1992
Coil & Pinch
110 cm



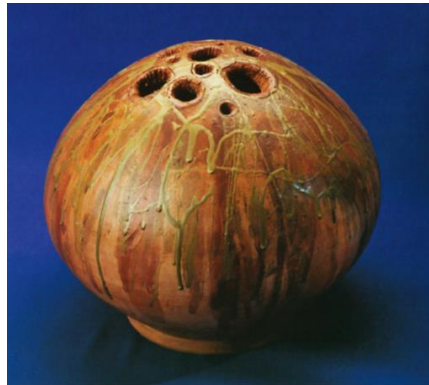
3.11
Monir & Mohammad
Mehdi Ghanbeigi
Amlash Cow
1992
Matte Glaze on
Earthenware
48 cm



3.14
Monir & Mohammad
Mehdi Ghanbeigi
Throughout History
1992
Handbuilt, Painted and
Incised Matte Glaze
50 cm



3.12
Lisa Ghodsi
Eruption
1992
Glazed Earthenware
30 cm

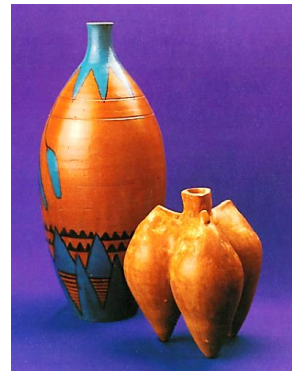


3.15
Monir & Mohammad
Mehdi Ghanbeigi
Rhythm
1990
*Matte and Semi-
transparent Glaze Plate*
35 cm



3.13
Lisa Ghodsi
Jug
1992
Gouache and copper oxide
on earthenware, 46 cm

Three Friends, 1992
Wax patina, Handbuilt &
Wheel Thrown, 26 cm



3.16
Monir & Mohammad
Mehdi Ghanbeigi
Saffavieh Pot
1989
Semi-Matte Glaze,
Hand Engraved
43 cm

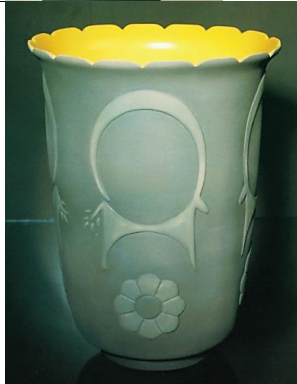


<p>3.17 Monir & Mohammad Mehdi Ghanbeigi <i>Sunset</i> 1990 Painted Matte Glaze Handbuilt 28 cm</p>		<p>3.20 Monir & Mohammad Mehdi Ghanbeigi <i>Lascaux, Amlash</i> 1992 Hand painted Matte Glaze, Handbuilt 70 cm</p>	
<p>3.18 Monir & Mohammad Mehdi Ghanbeigi <i>Garden House</i> 1988 Painting on Semi-Matte Glaze, Handbuilt 24 cm</p>		<p>3.21 Monir & Mohammad Mehdi Ghanbeigi <i>Seljuq Pot</i> 1991 Hand engraved, Semi- matte Glaze 43 cm</p>	
<p>3.19 Monir & Mohammad Mehdi Ghanbeigi <i>Mediation</i> 1990, 55 cm Gloss Glaze</p> <p><i>Orbit</i> 1992 Handbuilt & Incised, 30 cm</p>		<p>3.22 Monir & Mohammad Mehdi Ghanbeigi <i>Saffavieh Pot</i> 1989 Hand engraved, Semi- matte Glaze Handbuilt 43 cm</p>	

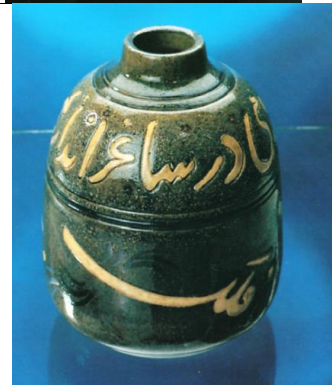
3.23
Monir & Mohammad
Mehdi Ghanbeigi
The High Sky of Desert
1991
Matte Glaze, Hand
painting
42 cm



3.24
Monir & Mohammad
Mehdi Ghanbeigi
Lotus
1991
Hand engraved, Matte
Glaze, 30 cm



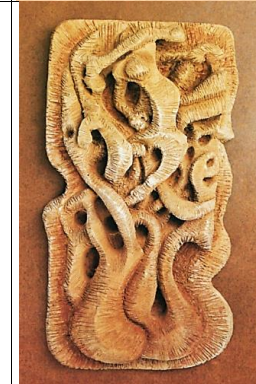
3.25
Monir & Mohammad
Mehdi Ghanbeigi
Small Holly
1992
Semi-matte Glaze
Handbuilt
29 cm



3.26
Younes Fayyaz Sanavi
Inner Fish
1988
Note given: Fauvism,
Form and composition
expresses the tidiness of
the inner fish in clean
water of life
48 cm









3.27
Younes Fayyaz Sanavi
Azi
1988
Note given: Fauvism,
Form and composition
is about human
suffering
48 cm



3.28
Younes Fayyaz Sanavi
Fat Cow
1991
Note given: Fauvism,
Form and composition
describes the human
greed
58 cm



<p>3.29 Younes Fayyaz Sanavi <i>Fish Composition</i> 1985 Note given: Fauvism, Form and composition about a kind of living under the sea</p>		<p>3.32 Younes Fayyaz Sanavi <i>A Mother Thinking to Fly</i> 1988 Note given: Fauvism, Form and composition describing fight for living 36 cm</p>	
<p>3.30 Younes Fayyaz Sanavi <i>Hunter's Trap</i> 1989 Note given: Fauvism, Form and composition expresses the hunter's beast behaviour</p>		<p>3.33 Younes Fayyaz Sanavi <i>Spirit</i> 1989 Note given: Fauvism, Form and composition about the mass spirit of society 42 cm</p>	
<p>3.31 Younes Fayyaz Sanavi <i>Cow</i> 1991 Note given: Fauvism, Form and composition expresses human wishes in cow shape 37 cm</p>		<p>3.34 Younes Fayyaz Sanavi <i>Jungle</i> 1991 Note give: Fauvism, Form and composition describing better living in society</p>	

<p>3.35 Saeed Fakhr Mousavi <i>Vase</i> 1990 Earthenware 35 cm Wax resist and traditional glaze; wheel thrown</p>		<p>3.38 Shahrokh Saremi <i>Untitled</i> 1989 15 cm Antimony & Lead glaze</p>	
<p>3.36 Bita Fayazi <i>Vessel with handle</i> 20 cm <i>Root</i> 19 cm Waxed finish</p>		<p>3.39 Saeed Fakhr Mousavi <i>Vase</i> 35 cm <i>Traditional Vase</i> <i>Glazed Earthenware</i></p>	
<p>3.37 Saeed Fakhr Mousavi <i>Water Bottle</i> <i>Earthenware Vase</i> <i>Lamp Base</i> 1991 Traditional Painting 40 cm</p>		<p>3.40 Shahrokh Saremi <i>Untitled</i> 1987 Wheel Thrown unglazed earthenware</p>	

<p>3.41 Iradj Shah-Hosseini <i>Earthenware</i> 1991 Relief Burnished and waxed 40 x 120 cm</p>		<p>3.44 Ojan Sirousi <i>Earthenware</i> 1991 Wheel Thrown & Incised 35 cm</p>	
<p>3.42 Iradj Shah-Hosseini <i>Earthenware</i> 1991 Coil built & Waxed 20 x 15 cm</p>		<p>3.45 Iradj Shah-Hosseini <i>Earthenware Sculpture</i> 1991 Additive, wax patina 20 x 30 cm</p>	
<p>3.43 Iradj Shah-Hosseini <i>Earthenware</i> 1992 Coil built, relief, and wax 30 x 20 cm</p>		<p>3.46 Ojan Sirousi <i>Earthenware Vessel, Egg Volume</i> 1991 Wheel Thrown and incised 30 X 35 cm</p>	

3.47
Ojan Sirousi
3 Earthenware Vessels
1989
Wheel Thrown & Incised
28 cm



3.50
Maryam Salour
Untitled
1990
Wheel Thrown, White Clay



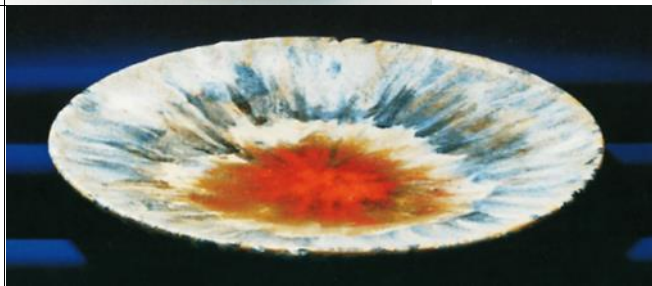
3.48
Maryam Salour
Untitled
1992
Wheel thrown, Matte Glaze
Catalogue Cover Image



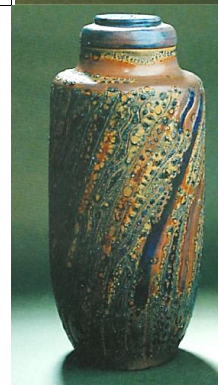
3.51
Maryam Salour
Mother and Daughter
1991
Wheel Thrown with cobalt glaze



3.49
Maryam Salour
Creation
1992
Wheel Thrown



3.52
Maryam Salour
Experience
1989
Wheel thrown & glazed
32 cm



3.53
Gila Zaire
Two Pieces
1991
Wheel thrown &
assembled, waxed



3.56
Leila Zeir
Apple Collection
1991
Thrown & assembled
55 x 75 cm



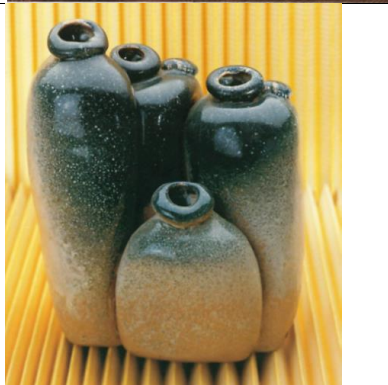
3.54
Gila Zaire
Bottles
1992
Tile Relief
18 x 19 cm



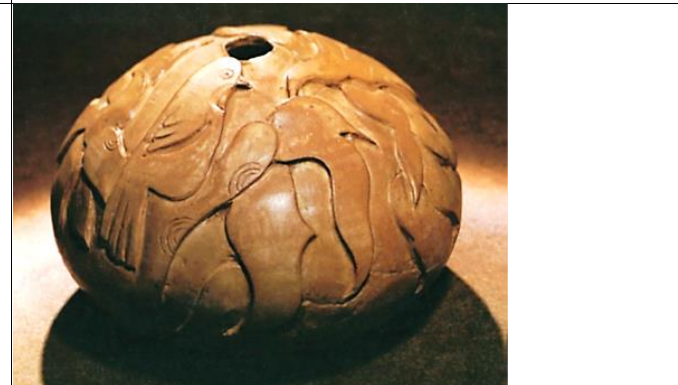
3.57
Alireza Dehnamaki
Global Volume
Earthenware glazed
with Copper Oxide and
Cobalt
15 x 30 cm


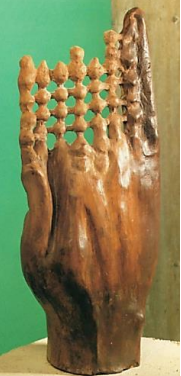






3.55
Gila Zaire
Family
1988
Wheel thrown &
assembled
20 x 35 cm



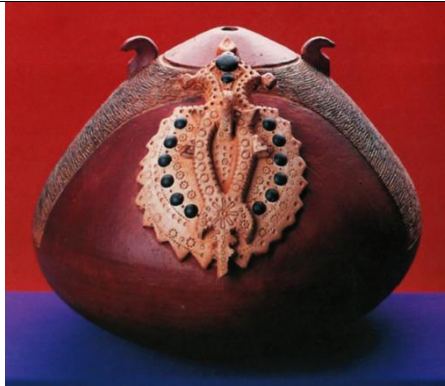
3.58
Alireza Dehnamaki
Global Volume
Earthenware
20 x 30 cm



<p>3.59 Iradj Dashti <i>Tired of Flying</i> Bisque Earthenware 45 cm</p>			<p>3.62 Iradj Dashti <i>Need</i> 1991 Bisqued & waxed Earthenware 40 cm</p>	
<p>3.60 Alireza Dehnamaki <i>Egg Volume</i> Earthenware with Ferrous oxide-cobalt glaze</p>			<p>3.63 Babak Dalaki <i>Desire</i> 1991 Thrown, burnished, incised & waxed 50 cm</p>	
<p>3.61 Alireza Dehnamaki <i>Round Volume</i> Earthenware with copper oxide and cobalt glaze 30 x 40 cm</p>			<p>3.64 Babak Dalaki <i>Winged Goat</i> 1991 Waxed & burnished clay with copper horn and base 37 cm</p>	

3.65
Babak Dalaki
Door Knocker
1991

Wheel thrown coloured
and waxed clay, added
door knocker
30 cm



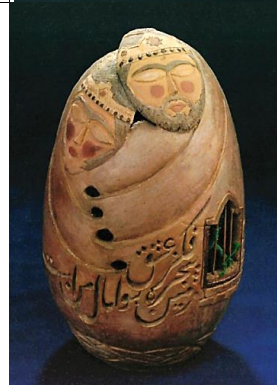
3.68
Babak Dalaki
Love Word
1991
Wheel thrown & waxed
with incised Kufic
inscription



3.66
Babak Dalaki
Direction
1991
Wheel thrown coloured
and waxed clay
35 cm
Catalogue Cover Image



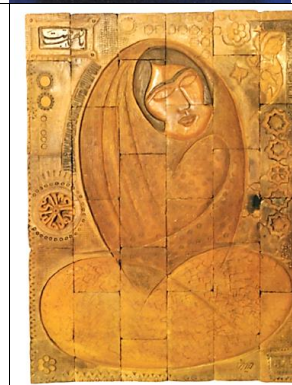
3.69
Mehdi Heydari
(Sohrab) Desire
1991
Earthenware waxed
with oxide pigments



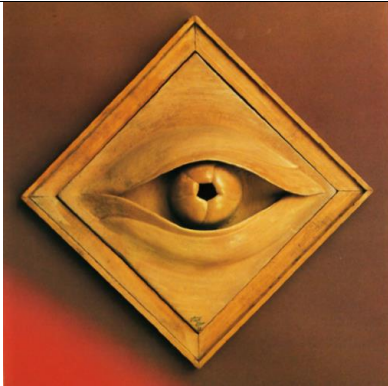
3.67
Babak Dalaki
Man
1992
Tile panel with relief
calligraphy; added copper,
bronze, and mosaic
elements



3.70
Mehdi Heydari
Khanum Badji
1992
Earthenware relief tiles
waxed with oxide
pigments



3.71
Mehdi Heydari
Eye
1989
Earthenware relief
20 x 20 cm



3.74
Nahid Djam Nejad
Relief
1979
Cast tile
58 x 58 cm



3.72
Mehdi Heydari
Still Life
1988
Waxed earthenware relief
tile
40 x 22 cm



3.75
Roya Djavidnia
Egg Volume
1992
Wheel thrown and
Handbuilt earthenware
35 cm



3.73
Mehdi Heydari
Untitled
1991
Earthenware with oxides
19 x 20 cm; 16 x 11 cm



3.76
Mansoureh Poursangari
Mother
Bird
Eternity
1989
Handbuilt Lustre-fired
30 cm



<p>3.77 Mansoureh Poursangari <i>Link</i> 1991 Handbuilt 30 cm</p>		<p>3.80 Mansoureh Poursangari <i>Blossoming</i> 1991 Wheel thrown & Lustre-fired 25 cm</p>	
<p>3.78 Mansoureh Poursangari <i>Owl</i> 1991 Wheel thrown 30 cm</p>		<p>3.81 Mansoureh Poursangari <i>Pit</i> 1992 Handbuilt & Lustre-fired</p>	
<p>3.79 Mansoureh Poursangari <i>Epic of a Pearl</i> 1991 Wheel thrown & Lustre-fired 18 cm</p>		<p>3.82 Mansoureh Poursangari <i>Five Strings of a Harp</i> 1986 Handbuilt 24 cm</p>	

3.83
Arash Bigdely
Speckled Forms
1992
Wheel thrown with lead
glaze
20;13;9 cm



3.86
Mahmoud Baghaeyan
Porcelain Bowl
1991
Wheel thrown porcelain



3.84
Arash Bigdely
Earth and Sky
1992
Wheel thrown with lead
glaze



3.87
Mahmoud Baghaeyan
Vase
1991
Copper Raku



3.85
Arash Bigdely
Bride
1992
Wheel thrown and incised
earthenware
18 cm



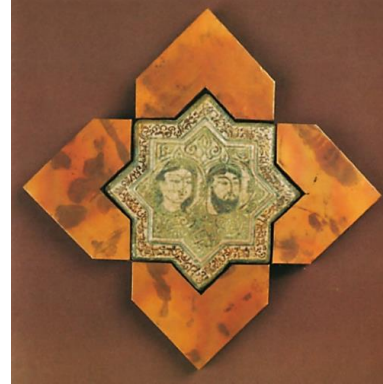
3.88
Mahmoud Baghaeyan
Porcelain Vase
1991
Wheel thrown porcelain



3.89
Mahmoud Baghaeyan
Covered Jar
1991
Wheel thrown porcelain



3.92
Mohammad Mehdi
Anoushfar
Lustre Glaze (8-sided)
Tile
1986
Lustre
17 cm



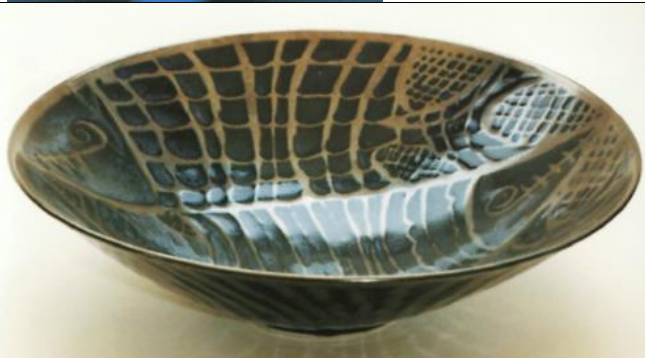
3.90
Mahmoud Baghaeyan
Teapot
1991
Wheel thrown porcelain



3.93
Mohammad Mehdi
Anoushfar
Lusted Plate
1991
Reduced Pigment Lustre
20 cm



3.91
Mahmoud Baghaeyan
Porcelain Bowl
1991
Wheel thrown porcelain



3.94
Mohammad Mehdi
Anoushfar
Double Volume
1990
Green and white texture
glaze with two different
melting points
20-25 cm



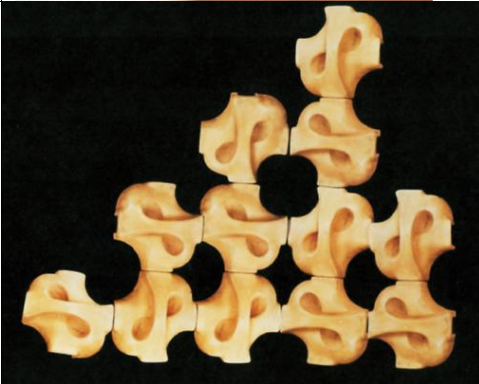
3.95
Mohammad Mehdi
Anoushfar
Eight-sided Lustre Tiles
1992
Reduced Pigment Lustre
17 cm each tile



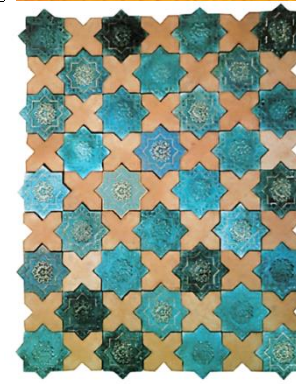
3.98
Mohammad Mehdi
Anoushfar
Lustrated Pomegranate
1990
Lustre fired
15 cm



3.96
Mohammad Mehdi
Anoushfar
Modern Texture
1989
Bisqued and waxed
36 cm



3.99
Mohammad Mehdi
Anoushfar
Eight-sided Tiles
1992
Turquoise & Gold
overglaze



3.97
Mohammad Mehdi
Anoushfar
*Eight-sided Lustrated Tile
(Relief)*
1986
26 cm
Lustre Glazed



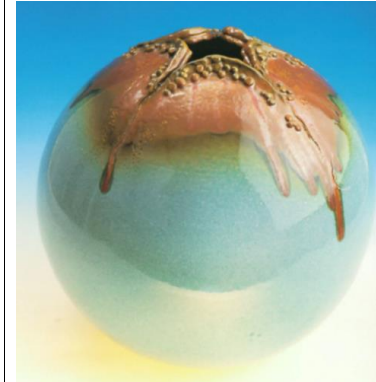
3.100
Mohammad Mehdi
Anoushfar
Decorative Texture
1986
Waxed Earthenware
30 x 30 cm



3.101
Mohammad Mehdi
Anoushfar
Two Composition
1992
Combination of two glazes
(Cobalt and White) with
different melting points
35-40 cm



3.104
Mohammad Mehdi
Anoushfar
Modern Volume
1991
Two layered glazes
40 cm



3.102
Mohammad Mehdi
Anoushfar
Jar
1989
Waxed Earthenware
40 cm



3.105
Vasigh Eghbali
Lichens and Leaves
1988
29 cm



3.103
Mohammad Mehdi
Anoushfar
Bird
1989
Waxed Earthenware
140 cm



3.107
Vasigh Eghbali
Bamboo Pen (big)
1992
Handbuilt earthenware
114 cm



3.106
Vasigh Eghbali
Untitled
1989
Lustre Glaze
22 cm



3.108
Vasigh Eghbali
Bamboo Pen (small)
1986
Handbuilt earthenware
20 cm



Fourth Biennial (1994)

4.1 & 4.2

Najmeh Sadati
Mahin Kiumarsi
Vase and Flower;
Elephant
Handbuilt
Blind potters section



4.5 & 4.6

Esmat Jhan Shahi
Paratoo Valad-Hakani
Wood;
Fabric
Pottery Wheel &
Handbuilt
Blind potters section



4.3 & 4.4

Najmeh Sadati
Etrat Kaviani
Mother & Child;
Father
Handbuilt
Blind potters section

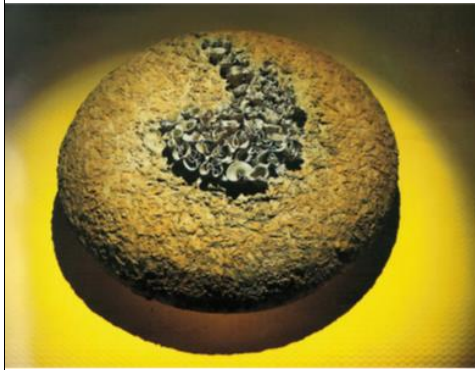


4.7

Noshin Hadinejad
Harandi
Reflection of Earthy
Mushrooms
Pottery Wheel &
Handbuilt



4.8
Noshin Hadinejad Harandi
Live Nature
Pottery Wheel & Handbuilt



4.9
Noshin Hadinejad Harandi
Earth Design
Pottery Wheel & Handbuilt



4.10
Abolhassan Hashemi
Shirazy
Tile Tableau



4.11
Loreh Hainen
Iranian Design
Thrown Stoneware



4.12
Ali Vasegh
Untitled
Thrown



4.13
Ali Vasegh
Plate With Flower & Bird Design
Thrown



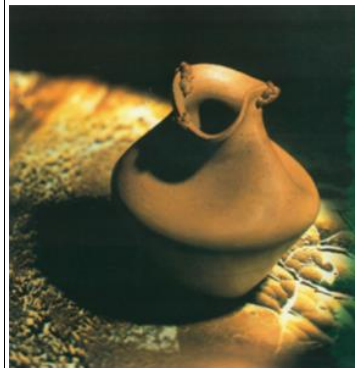
4.14
Ali Vasegh
Heidar Baba, Shahriar
Pottery Wheel & Handbuilt



4.17
Normah Mahin
An Autumn Leaf of Vase
Handbuilt



4.15
Mehdi Nikdel Maznian
Formed
Thrown



4.18
Marjan Mohammadi
Untitled
Thrown & waxed



4.16
Hossein Nazari
City
Relief



4.19
Mohammad Reza
Manshoory
Untitled
Stoneware



4.20
Ebrahim Moghbely
Bird
Handbuilt
& Glazed



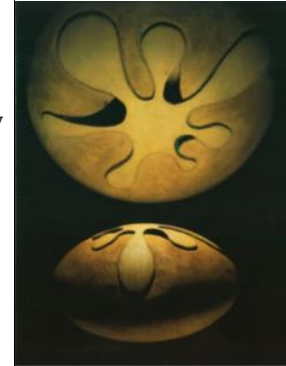
4.21
Maryam Movaghar
(Morvarid)
Love
Handbuilt



4.22
Maryam Movaghar
(Morvarid)
Patched Vase
Potter's Wheel &
Handbuilt



4.23
Maryam Mohseny
Untitled
Polishing and Carving by
Hand



4.24
Kambiz Moashtaq
Gohary
Pottery
Handbuilt



4.25
Mohammad Hossein
Miangi
Wild Sheep
Handbuilt



4.26
Mohammad Hossein
Miangi
Cow
Handbuilt



4.27
Mohammad Ali Miangi
Horizon
Slab with Relief



4.27
Mohammad Ali Miangi
Head of Human
Handbuilt



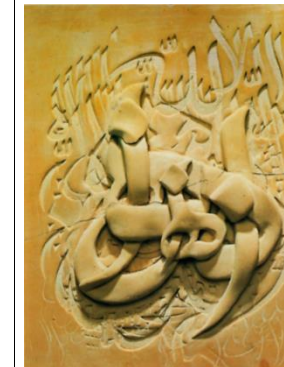
4.26
Fakhri Golestan
Pottery
Handbuilt



4.26
Fakhri Golestan
Pottery
Handbuilt



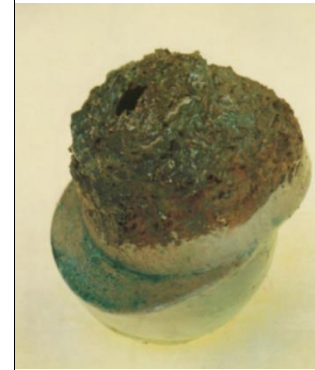
4.27
Behrooz Gilakpoor
Calligraphy
Handbuilt



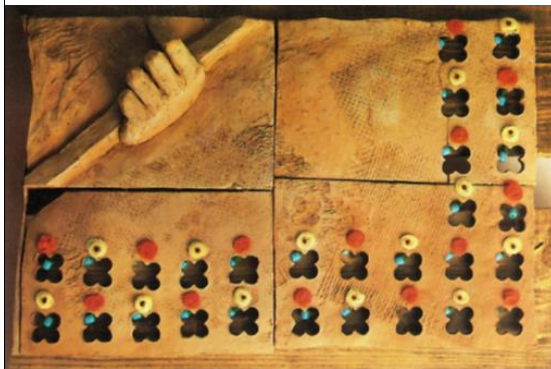
4.28
Seddiqe Kamalizadeh
Family
Handbuilt



4.31
Lida Qodsi
Mountain View
Texture of mud-straw
mix (adobe?)



4.29
Malihe Kianan
Music
Handbuilt



4.32
Monir & Mehdi
Ghanbeigi
A View of History
Dressing



4.30
Afsaneh Qolipoor
Moqadam
Zoljanah
Overglaze



4.33
Monir & Mehdi
Ghanbeigi
Plate in Neishabour Style
Dressing



4.34
Monir & Mehdi Ghanbeigi
Untitled
Dressing



4.37
Monir & Mehdi Ghanbeigi
Untitled
Underglaze Painting



4.35
Monir & Mehdi Ghanbeigi
Coin
Handbuilt



4.38
Monir & Mehdi Ghanbeigi
Untitled
Handbuilt



4.36
Monir & Mehdi Ghanbeigi
Inscription
Igneous Stone



4.39
Monir & Mehdi Ghanbeigi
Self Colour
Handbuilt



4.40
Saeed Fakhrmousavi
Untitled
Moulded & Handbuilt



4.41
Saeed Fakhrmousavi
Untitled
New Classic [sic]



4.42
Younes Fayaz Sanavi
Animal
Handbuilt



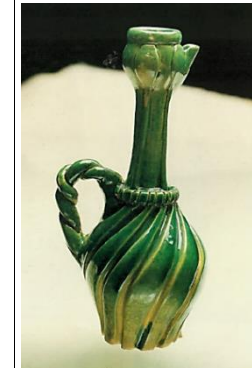
4.43
Bitā Fayāzi Azad
Untitled
Handbuilt



4.44
Bitā Fayāzi Azad
Untitled
Handbuilt



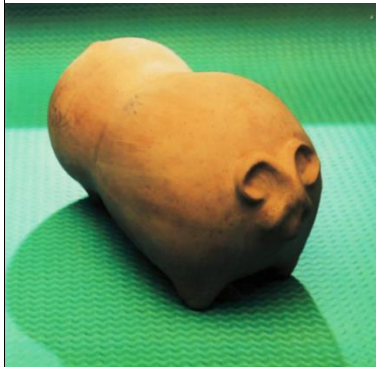
4.45
Mohammad Ali
Fazlinejad
Vase
Pottery Wheel &
Handbuilt



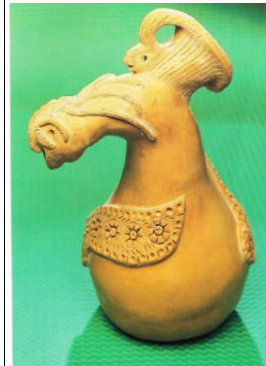
4.46
Shahrokh Gheeyashi
Farahani
Glad Tiding
Handbuilt



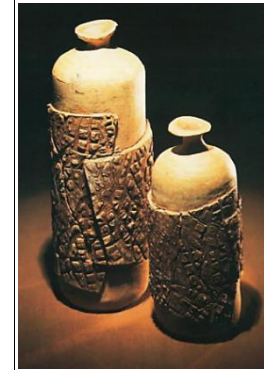
4.47
Amid Mashallah
Pig
Pottery Wheel



4.48
Sosan Tahan
Pottery
Handbuilt



4.49
Shahrokh Saremy
Vessel with Texture
Pottery Wheel &
Handbuilt



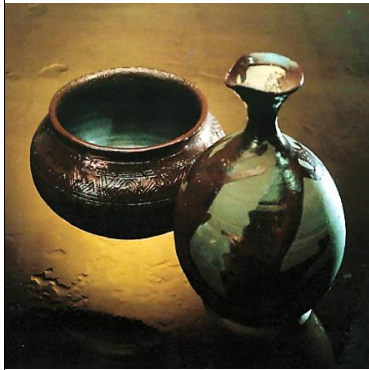
4.50
Shahrokh Saremy
Window
Pottery Wheel &
Handbuilt



4.51
Mahrokh Shahparast
Unknown Shadow
Unglazed Pottery



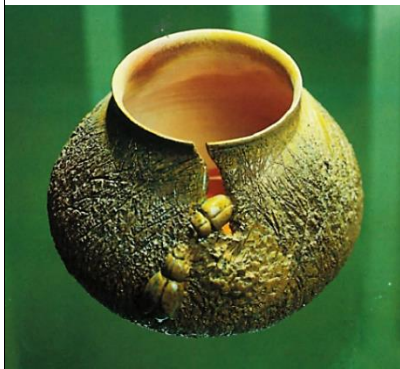
4.52
Esmail Shiran
Golden Colour
Parthian Era Designs



4.55
Mina Salimypoor
Untitled
Handbuilt



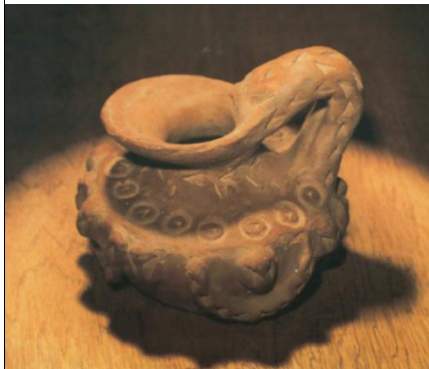
4.53
Parinaz Sarfaraz
Meeting
Pottery Wheel



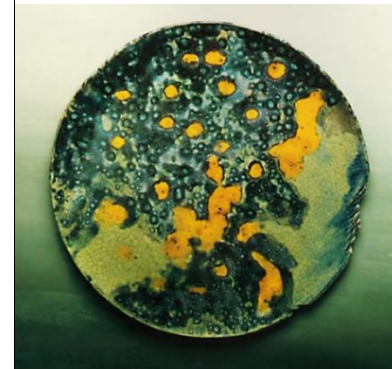
4.56
Maryam Saloor
Flying Symphony
Handbuilt, White Clay



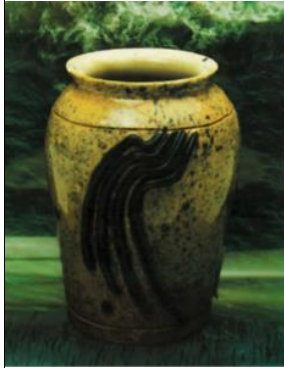
4.54
Mahvash Sepehr
Lemon Juice Pot
Pottery Wheel & Handbuilt



4.57
Maryam Saloor
Illumination
Pottery Wheel



4.58
Mahnaz Soltaninasab
Vase
Pottery Wheel & Handbuilt
with Transparent Glaze



4.59
Mahdokht Soltaninasab
Untitled
Thrown and Carved



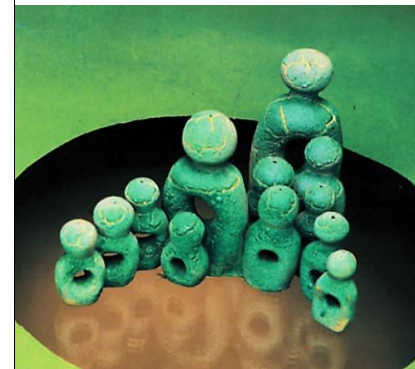
4.60
Ozhan Sirusi
Fish
Relief



4.61
Ozhan Sirusi
Connected Stone
Thrown



4.62
Mina Rasoolzadeh
Family Composition
Pottery Wheel &
Handbuilt



4.63
Khosro Rajabdoost
Untitled
Pottery Wheel



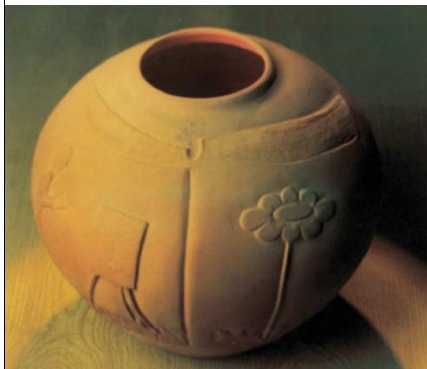
4.64
Roya Rezazadeh Hejazi
Vase
Handbuilt



4.67
Alireza Dehnamaki
Fish
Pottery Wheel &
Handbuilt



4.65
Molook Roshanzadeh
Artist
Thrown & Carved



4.68
Alireza Dehnamaki
Untitled
Pottery Wheel &
Handbuilt



4.66
Babak Dalaki
Untitled
Pottery Wheel & Handbuilt



4.69
Iraj Dashti
Flight
Texture, Engobe, Lead
Glaze



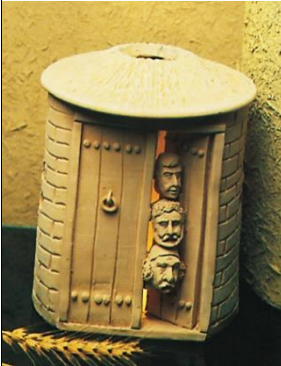
4.70
Dashti Iraj
Figure
Texture, Engobe, Lead
Glaze



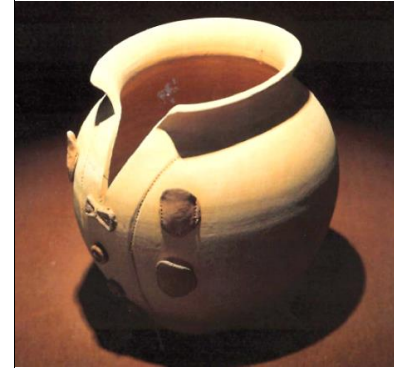
4.71
Mohsen Khoshooie
Untitled
Pottery Wheel & Handbuilt



4.72
Mehdi Khoshooie
*Cylindrical Vase with
Statue*
Handbuilt



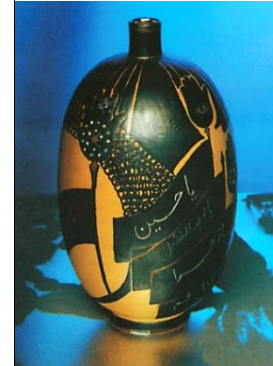
4.73
Nasrollah Khoshooie
*The Vase in the Form of
a Dress*
Pottery Wheel &
Handbuilt



4.74
Naryam Hosseiny
*Pottery Vessel with
Relief*
Handbuilt



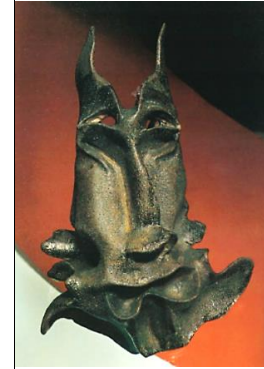
4.75
Akram-ol-Sadat
Hosseiny
Helmet
Thrown and painted



4.76
Hassan Hosseiny Naye
Modern Sculpture
Handbuilt & Relief



4.79
Amir Masoud Toulaie
The Devil
Casting



4.77
Mehdi Heydari
Composition of Octalateral Stars
Reduction
Catalogue Cover image



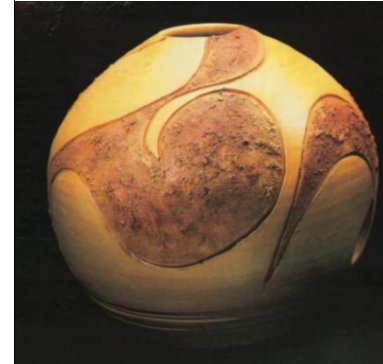
4.80
Amir Masoud Toulaie
Abstract Vessels
Casting



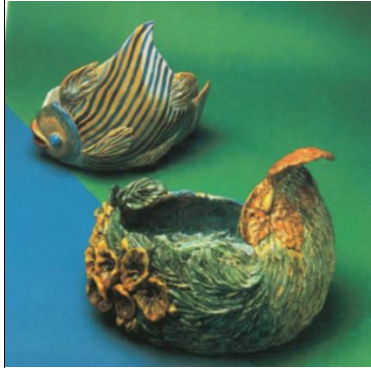
4.78
Mitra Jebraeeli
Growing of Nature
Pottery Wheel



4.81
Ali Tofiq Khatab
Untitled
Pottery Wheel



4.82
Hassan Taqavi
Fish
Glaze Painting on Pottery



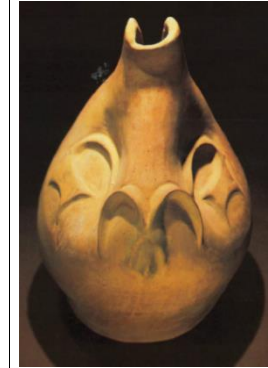
4.83
Nayereh Parastan
Consultation
Pottery Wheel & Handbuilt



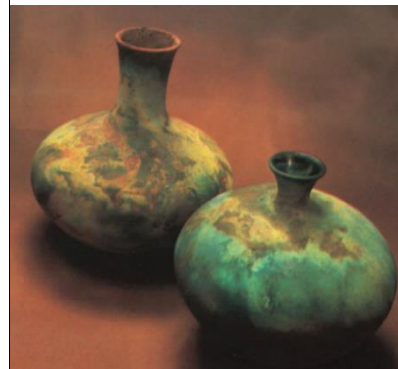
4.84
Arash Bigdely
*The Eagle of the West and
the Phoenix of the East*
Pottery Wheel



4.85
Khosro Behaen
Pa-Chang
Pottery Wheel &
Handbuilt



4.86
Mahmood Baghaian
Raku Vases
Pottery Wheel
Catalogue Cover image



4.87
Mahmood Baghaian
Porcelain Bowl and Vase
Pottery Wheel



4.88
Mahmood Baghaian
Porcelain Bowls
Pottery Wheel



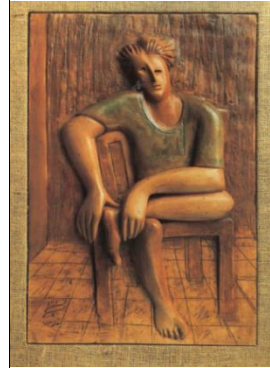
4.89
Shakib Bababee
Blooming
Pottery Wheel & Handbuilt



4.90
Naghmeh Bahar
Decorative Vase
Incised Slab



4.91
Naghmeh Bahar
The Sitting Man
Relief



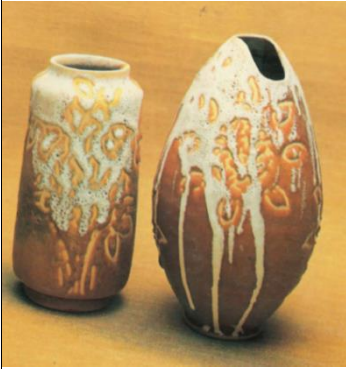
4.92
Naghmeh Bahar
Decorative Vase
Handbuilt



4.93
Naghmeh Bahar
The Fish
Relief



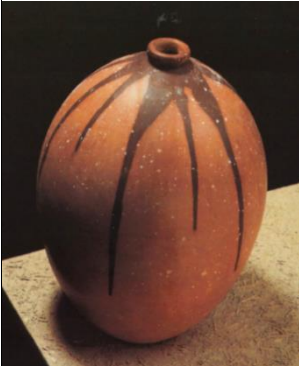
4.94
Mahmood Esfandiary
Untitled
Handbuilt



4.95
Hamid Ebrahimzadeh
The Cell
Pottery Wheel



4.96
Hamid Ebrahimzadeh
Red River
Pottery Wheel



4.97
Behzad Azjdari
Prosperities
Relief



4.98
Behzad Azjdari
Canteen
Pottery Wheel &
Handbuilt



4.99
Behzad Azjdari
Relief
Pottery Wheel &
Handbuilt



4.100
Behzad Azjdari
Goat Form & Design
Pottery Wheel & Handbuilt



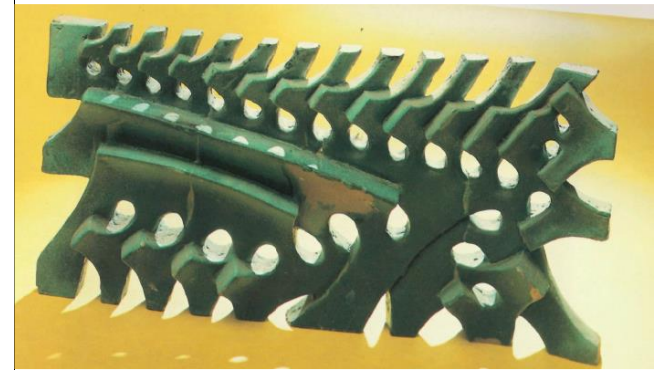
4.102
Behzad Azjdari
Canteen with Goat Design
Pottery Wheel & Handbuilt



4.103
Mohamad Mehdi
Anooshfar
Sculpture
Pottery Wheel & Handbuilt



4.101
Mohamad Mehdi
Anooshfar
The Wall
Handbuilt



4.104
Mohamad Mehdi
Anooshfar
Sculpture
Pottery Wheel & Handbuilt

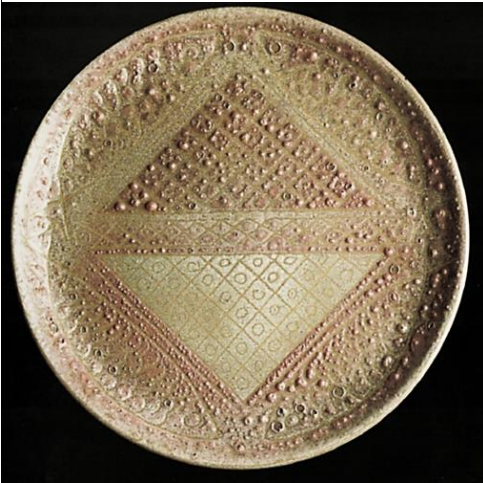


4.105
Mohamad Mehdi
Anooshfar
The Marine Horse
Handbuilt Relief

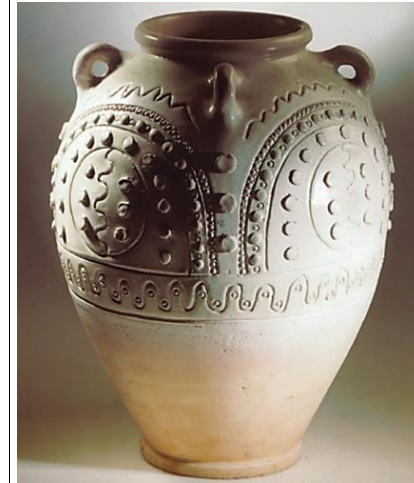


Fifth Biennial (1996)

5.1
Mohammad Mehdi
Anoushfar
Plate



5.3
Mohammad Mehdi
Anoushfar
Solomon's Treasure



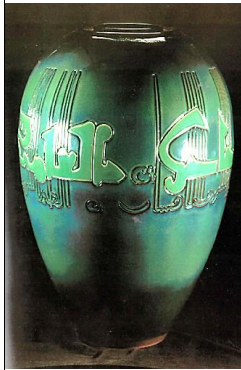
5.2
Mohammad Mehdi
Anoushfar
Plate



5.4
Monir & Mohammad
Mehdi Ghanbeigi
Inscription 1
Acidic Glaze



5.5
Monir & Mohammad
Mehdi Ghanbeigi
Barrel of Neishabour
Cast, metal oxide &
Feldspar Glaze



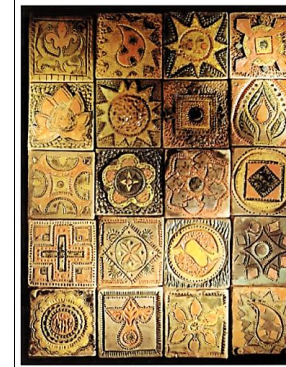
5.8
Mohammad-Rea Honar-
Manesh
Untitled
Mould form with
Alkaline glaze



5.6
Monir & Mohammad
Mehdi Ghanbeigi
Horse 1 & 2
Cast, metal oxide &
Feldspar Glaze



5.9
Salumeh Hashemi
Remaining Designs
Handbuilt with Alkaline
glaze



5.7
Azar Yekta
Swans
Wheel Thrown, Alkaline
Glaze



5.10
Nooshin Hadi-nejad
Harandi
Untitled
Wheel thrown with
alkaline glaze



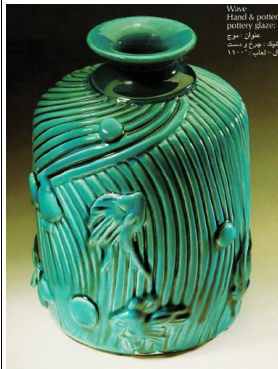
5.11
Nooshin Hadi-nejad
Harandi
Life
Wheel thrown with alkaline
glaze



5.14
Behzad Nikdel
Calligraphy on Cylinder
Handbuilt



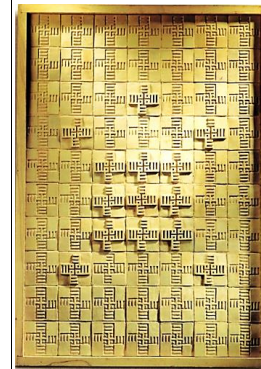
5.12
Ali Vasegh-Maleki
Wave
Thrown and handbuilt



5.13
Ali Vasegh-Maleki
Fish & the Sea
Wheel thrown



5.15
Mahin Noormah
Allah-Bas-Relief
Handbuilt



5.16
Rouhangiz Neemati
Bowl
Thrown and Handbuilt



5.17
Hootan Najafi Hashemi
Untitled
Moulded



5.18
Hootan Najafi Hashemi
Untitled
Moulded



5.19
Parissa Mahnam
Untitled
Wheel Thrown



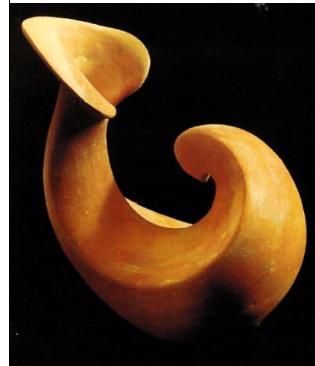
5.20
Seyyed Mohammad Mir-Gaysari
Tallow-Burner
Cobalt & Glass Glaze



5.20
Seyyed Mohammad Mir-Gaysari
Untitled
Azure Diaphoretic Glaze



5.21
Hossein Mallai Foomani
Red Dove
Handbuilt



5.22
Gholam-Hossein Mehri
Still Life
Handmade with Lead Glaze



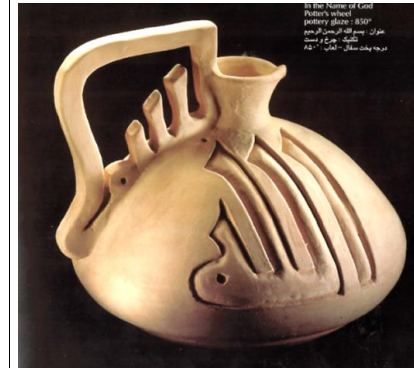
5.23
Seyyed-Amir Mousavi
Power
Handbuilt



5.24
Amir-Ahmad Moabed
Figure
Acidic glaze



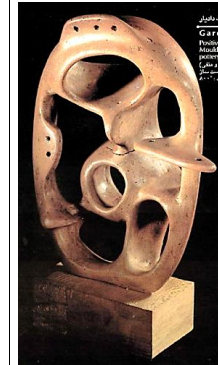
5.25
Naghmeh Manavirad
In the Name of God
Wheel Thrown



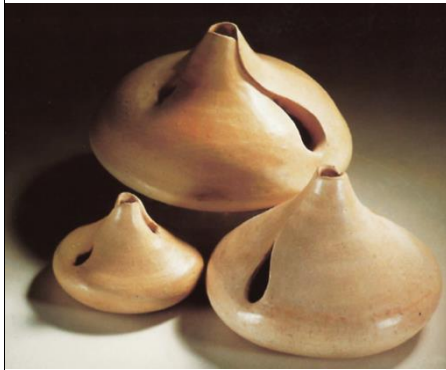
5.26
Amir-Ahmad Moabed
Figures
Acidic glaze



5.27
Malekdadyar Garosian
Positive & Negative
Space
Handbuilt



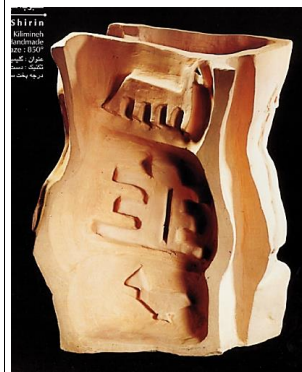
5.28
Marjan Mohammadi
Untitled
Wheel Thrown



5.31
Soraya Kiani & Massoud
Nazari
Fruit Bowl
Handbuilt with alkaline
glaze



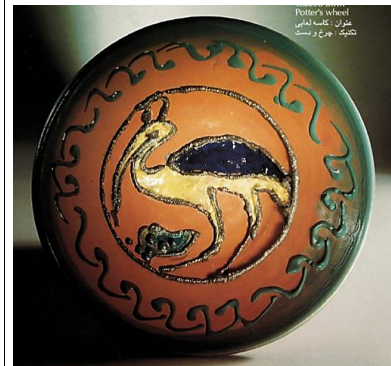
5.29
Shirin Mahboob
Kilimineh
Handbuilt



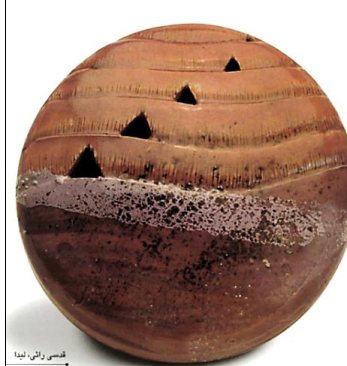
5.32
Soraya Kiani & Massoud
Nazari
Milk Warmer & Glass
Alkaline Glaze



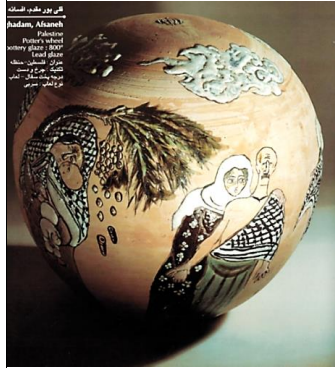
5.30
Nosrat Kourosh Pasandideh
Glazed Bowl
Wheel Thrown



5.33
Lida Ghodsi-Raii
Sea
Wheel Thrown



5.34
Afsaneh Gholipour-
Moghadam
Palestine
Wheel thrown



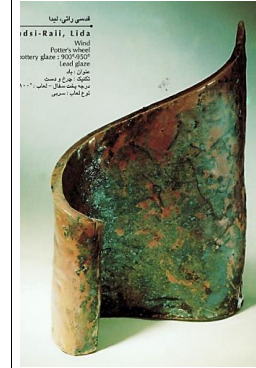
5.35
Lida Ghodsi-Raii
Impression of Affection
Wheel Thrown with lead
glaze



5.36
Akbar Ghasem-Khani
Crisis
Handbuilt



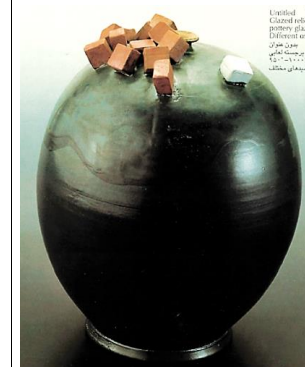
5.37
Lida Ghodsi-Raii
Wind
Wheel thrown



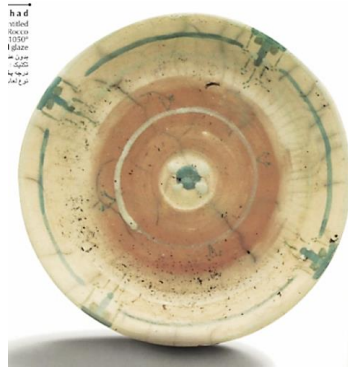
5.38
Changiz Ghajar
Shabdiz
Handbuilt with lead
glaze



5.39
Hooshang Farzan
Untitled
Glazed relief with
different oxides



5.40
Farhad Fallah
Untitled
Saggar fired Raku with
Lead glaze



5.41
Mohammad Ali Fazli
Nedjad
Jug
Wheel thrown with lead
glaze



5.42
Keyvan Fehri
Untitled
Wheel Thrown



5.43
Seyyed Keyvan Fehri
Untitled
Wheel Thrown with
alkaline glaze



5.44
Seyyed Keyvan Fehri
Untitled
Wheel Thrown and
Handbuilt with alkaline
glaze



5.45
Saeed Fakhr-Mousavi
Jug 1
Wheel Throw



5.46
Rozita Ghafari
Untitled
Handbuilt



5.47
Masha-Allah Amid
Gol-Chehreh
Wheel Thrown

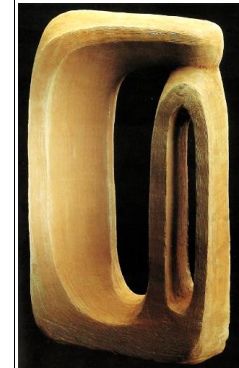


5.48
Masha-Allah Amid
Mountain Flower
Wheel Thrown with
Alkaline Glaze

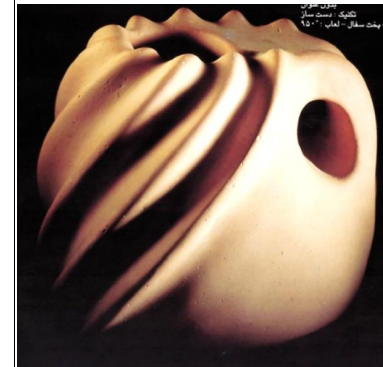
Gol-Poosh
Wheel Thrown with
Alkaline Glaze



5.49
Zina Azimi
Suffering
Handbuilt



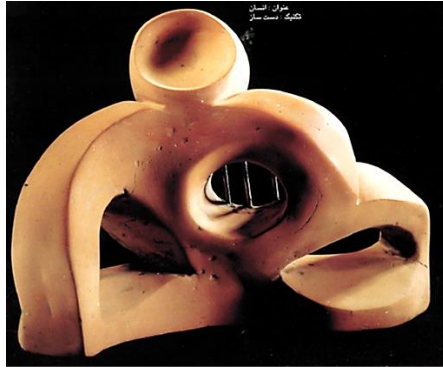
5.50
Reza Abdolshah-Nedjad
Untitled
Handbuilt



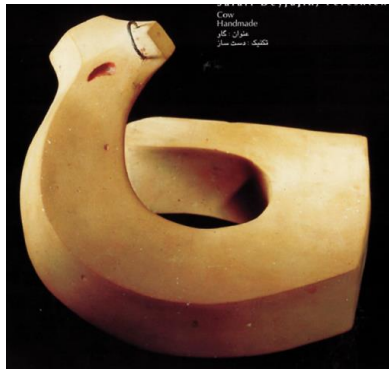
5.51
Somayeh Seighali
Empty Space
Handbuilt



5.52
Fereshteh Safari Deyjujin
Man
Handbuilt



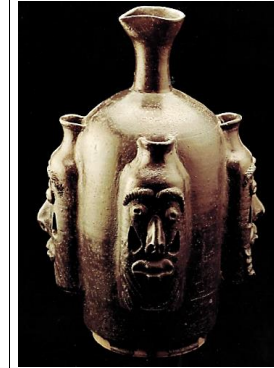
5.53
Fereshteh Safari Deyjujin
Cow
Handbuilt



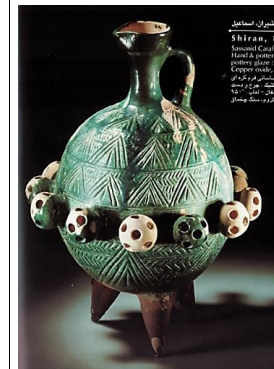
5.54
Mohammad Taghi
Sedaghati
Knitting Woman
Handbuilt



5.55
Ismail Shiran
Plato's Electuary Glass
Wheel thrown and
Handbuilt with cobalt
glaze



5.56
Ismail Shiran
Sassanid Carafe
Wheel thrown and
Handbuilt with copper
oxide, lead chrome, flint



5.57
Ismail Shiran
Turnip-like Carafe
Wheel thrown & Potter's
Wheel
Copper & Iron oxide



5.58
 Mahnaz Soltani-Nasab
Flowerpot
 Wheel thrown



Two-Headed Jug
 Wheel Thrown

5.59
 Mahdokht Soltani-Nasab
Flowerpot
 Wheel Thrown
 Lead, Chromium Oxide,
 Borax



5.60
 Farinaz Sarfaraz
Woman & God
 Handbuilt
 Lead glaze



Thinking with Façade of a Woman with Chador
 Handbuilt

5.61
 Maryam Salour
The Square Wall of a Dream
 Handbuilt
 Coloured Mud



5.62
 Peymaneh Roshan-Zadeh
Woman & Luxury
 Handbuilt



5.63
 Roya Rezazadeh Hejazi
Bowl
 Handbuilt

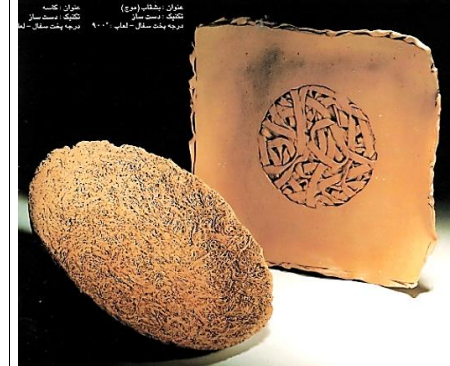
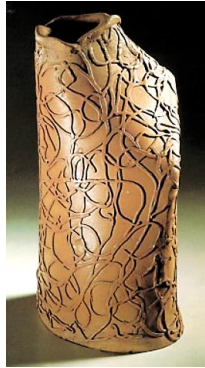


Plate (Wave)
 Handbuilt

5.64
Roya Rezazadeh Hejazi
Flowerpot
Handbuilt



5.65
Roya Rezazadeh Hejazi
Candlestick
Handbuilt



5.66
Ardeshir Rostampoor
Pen Case
Wheel Thrown with
alkaline glaze



رستم پور، اردشیر
Dr. Ardeshir

5.67
Mina Rasoulzadeh
Untitled
Wheel Thrown



5.68
Mina Rasoulzadeh
Untitled
Wheel Thrown



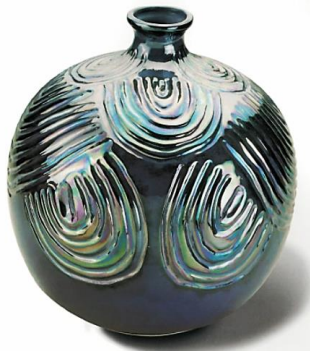
5.69
Rassam Rasaii
Altar
Handbuilt with gold



5.70
Parham Rasaii
Mother & Child
Handbuilt with transparent
glaze



5.71
Parham Rasaii
Harmony
Hand moulded
Opaque & Lustre



5.72
Iraj Dashti
Untitled
Crackle Raku



5.73
Babak Dalaki
Untitled
Handbuilt



5.74
Mohammad Daem-Kar
Vase with Kufic Writing
Painted Ceramic
Tin oxide, lead, copper
oxide



5.75
Majid Khalilian
Shima
Handbuilt
Copper Oxide Glaze



5.76
Majid Khalilian
Araspous
Handbuilt
Iron oxide glaze



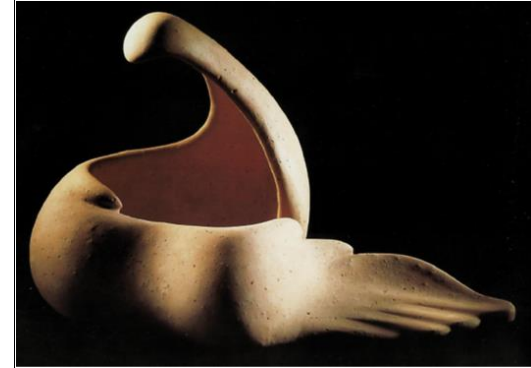
5.77
Mehdi Heidari
Lock
Handbuilt



5.78
Mehdi Heidari
Leili & Majnoon
Handbuilt



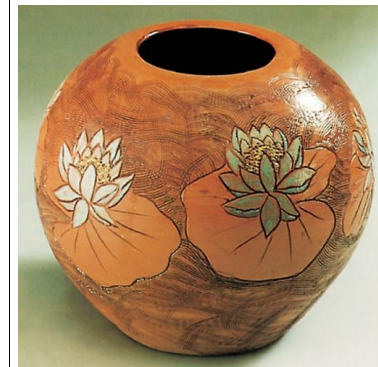
5.79
Hassan Hosseini Nayah
Experience of Feeling
Handbuilt



5.80
Akram-al-Sadat Hosseini
Plate—Two Pigeons
Wheel Thrown with
alkaline glaze



5.81
Shabnam Hejazi
Waterlily Vase
Wheel Thrown &
Handbuilt with alkaline
glaze



5.82
Ali Tofigh-Khatab
Vase
Wheel Thrown &
Handbuilt with Alkaline-
Oxide glaze



5.83
Farideh Tathiri Moghadam
Thorns Turn to Flower
Wheel Thrown with
alkaline Glaze



5.84
Moloud Tarki
Bird
Handbuilt



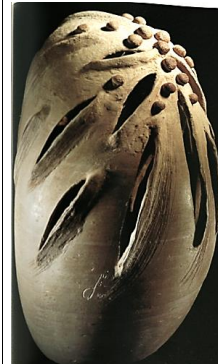
5.85
Sharareh Pourhashemi
Fish
Moulded



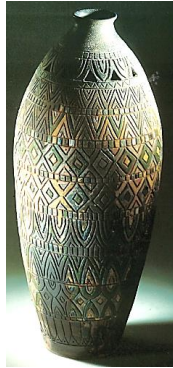
5.86
Mahnaz Pesikhani
Gabriel
Handbuilt



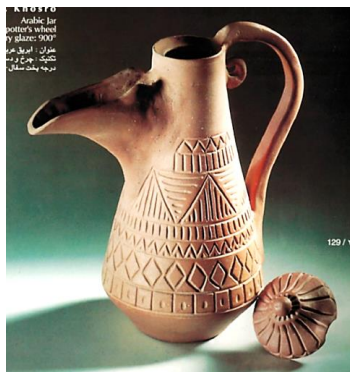
5.87
Nayereh Parastan
Garden of Acquaintance
Wheel Thrown &
Handbuilt



5.88
 Khosro Beh-Ain
Gol-Andam
 Wheel thrown & Handbuilt



5.89
 Khosro Beh-Ain
Arabic Jar
 Wheel thrown & Handbuilt



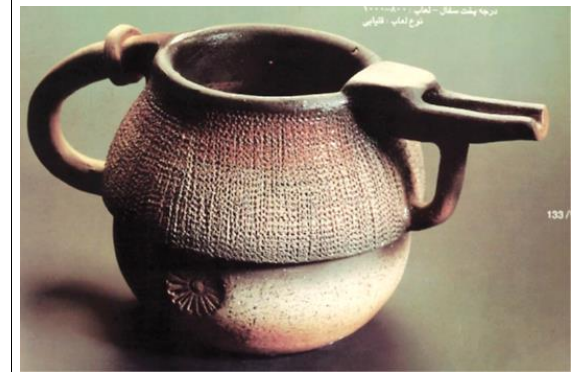
5.90
 Ali Bar-Abadi
 Untitled
 Carving



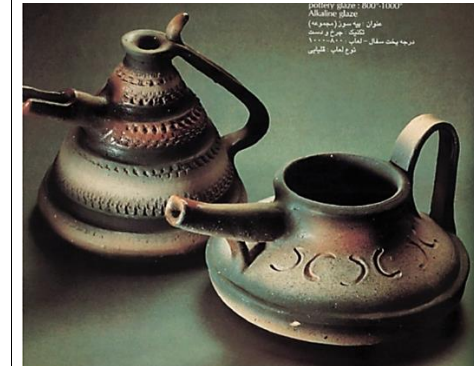
5.91
 Mahyar Izadirad
 Untitled
 Wheel thrown & Handbuilt



5.92
 Mahyar Izadirad
Tallow-Burner
 Wheel thrown & Handbuilt



5.93
 Mahyar Izadirad
Tallow-Burner
 Wheel thrown & Handbuilt with Alkaline Glaze



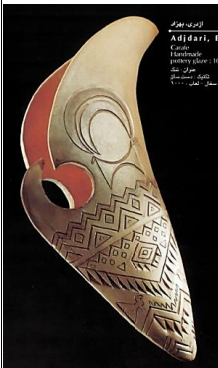
5.94
 Abbas Akbari
Whirlpool
 Handbuilt



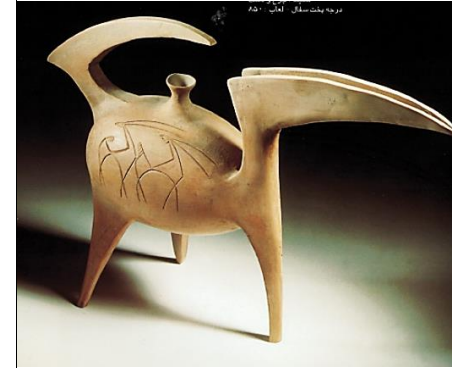
5.95
 Farzaneh (Fatemeh) Asadi
Untitled
 Handbuilt



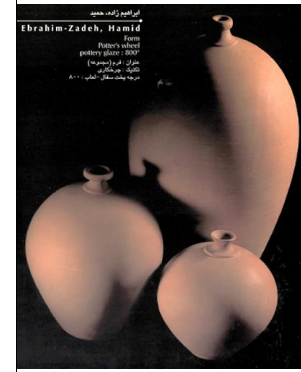
5.96
 Behzad Ajzdari
Carafe
 Handbuilt



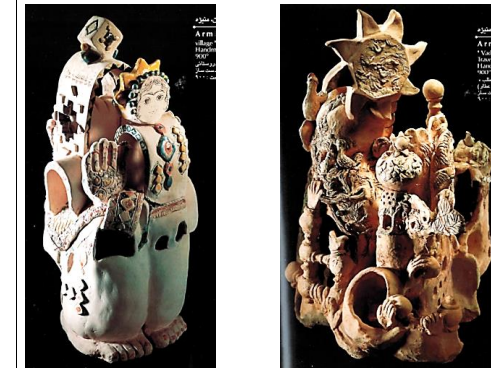
5.97
 Behzad Ajzdari
Fireplace [Hearth]
 Wheel Thrown &
 Handbuilt



5.98
 Hamid Ebrahim-Zadeh
Form
 Wheel Thrown



5.99
 Manidjeh Armin
Village Woman
 Handbuilt



*“Vadi of Desire” The
 First Travelling of the
 Manteghotair*
 Handbuilt

Seventh Biennial (2001)

7.1
Engrid Hilsher-
Mashayekhi



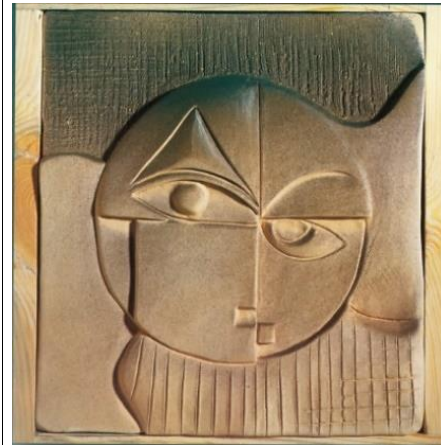
7.3
Naser Houshmand-
Vaziri



7.2
Nooshin Hadi-
Nehad



7.4
Nazli Vafadari



7.5
Ali Vassegh-
Maleki



7.6
Modjtaba Noori



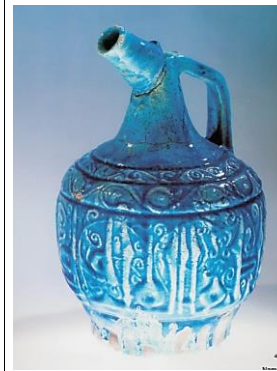
7.7
Laleh Nafarih



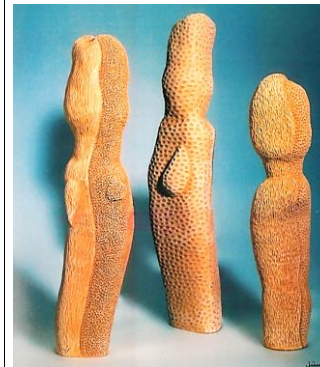
7.8
Azadeh Nozad



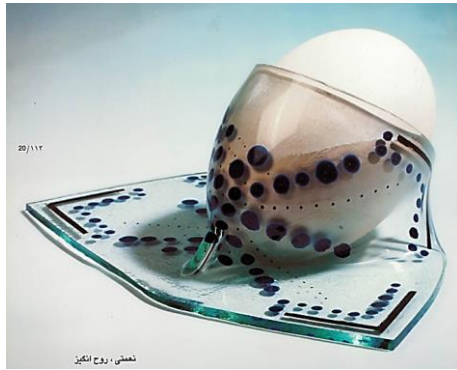
7.9
Roozbeh Namazi



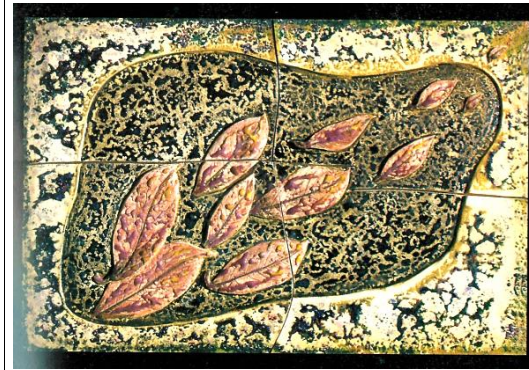
7.10
Sonbol Nafarih



7.11
Nemati
Rouhangiz



7.14
Nazari
Massoud & Kimia
Soraya



7.12
Najibi
Jafar



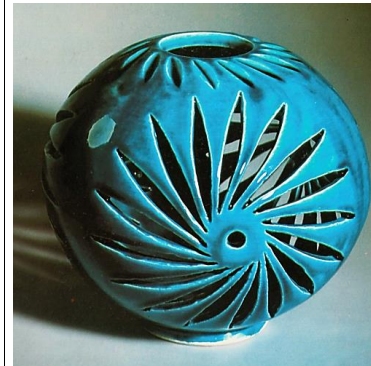
7.15
Nadjaffi
Sanaz



7.13
Mir-Shahi
Seyedeh Zahra



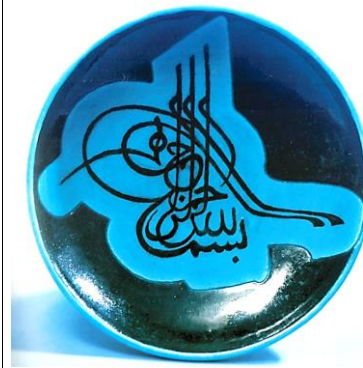
7.16
Magdoomi
Shams



7.17
Afsaneh Motallebi-
Esfidojani



7.20
Yasha Mashayekhi



7.18
Rezvan
Masalehdan



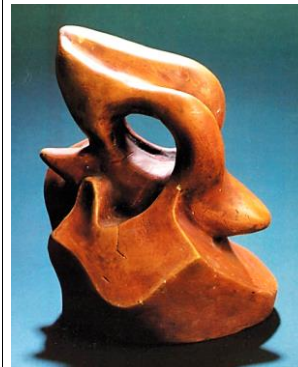
7.21
Mahmood Mazjl



7.19
Seyed Ataolla
Mohammadi



7.22
Dehghan
Mohammadi



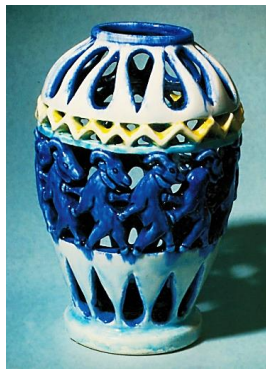
7.23
Roshanak
Mohammad-Ali



7.26
Majid Mohammad-
Rezaei



7.24
Tahmineh
Mohebbi



7.27
Esmaeil Limooni



7.25
Nikta Keyhan



7.28
Kimia Keyhan



7.29
Mohsen Kouroschi-
Sharif



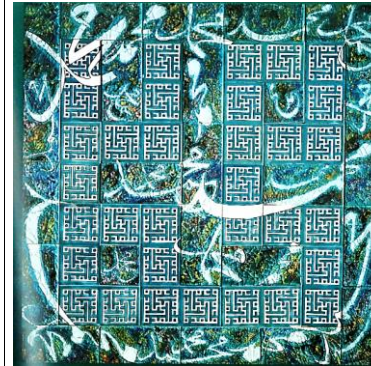
7.32
Ehsan Konjedi



7.30
Zahra Kazem-
Tabrizi



7.33
Hamid Reza
Kazempour



7.31
Zeinab
(Marjaneh)
Gholipour-
Moghaddam



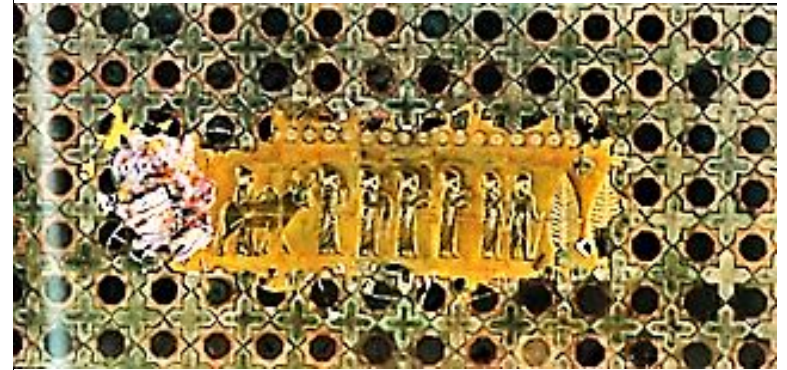
7.34
Marzieh Ghareh-
Daghi Gharghaseh



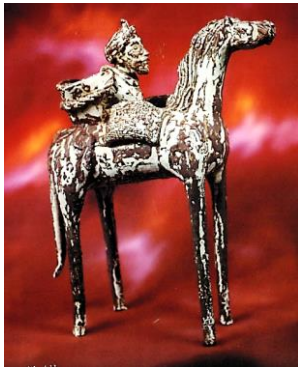
7.35
Lida Ghodsi-Rasi



7.38
Monir & Mehdi
Ghanbeigi



7.36
Mohammad
Ali Fazlinejad



7.39
Foroughi
Shahireh



7.37
Fariborz Fartash



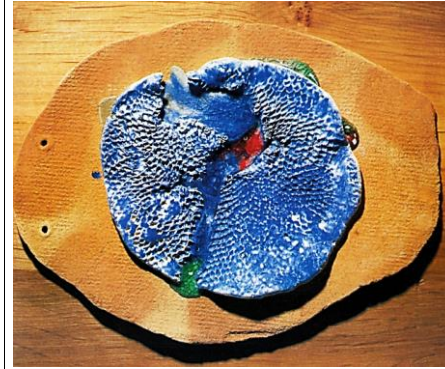
7.40
Majid Fadaeian
&
Parvin Heydari-
Nasab



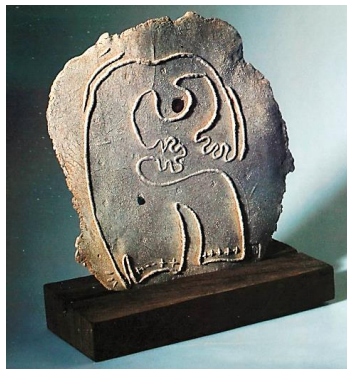
7.41
Yashar Fakhr-e-
Mousavi



7.44
Saeid Fakhr-e-
Mousavi



7.42
Jeiran Fakhr-e-
Mousavi



7.45
Keyvan Fehri-
Sanaz



7.43
Ali Akbar
Ghafarian
Kashipaz



7.46
Amid
Mashallah



7.47
Seyed Mahdi Alavi



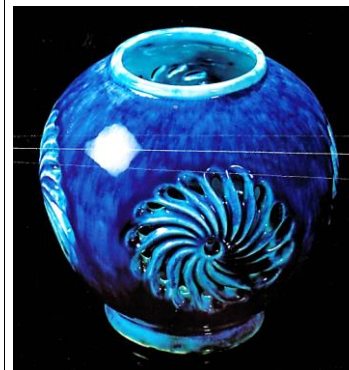
7.50
Negin Abbasi



7.48
Zahra (Elena)
Tahmasbi



7.51
Sima Taher-
Moghaddas



7.49
Seyrafi
Haideh



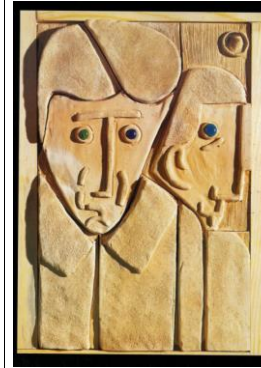
7.52
Safarian
Elaheh



7.53
Teimour Sabour



7.56
Mahin
Sadeghnejad



7.54
Mehdi Shekari



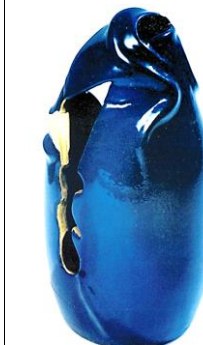
7.57
Arabali Sherveh



7.55
Alireza Seifi-Rad



7.58
Eshrat Sirous



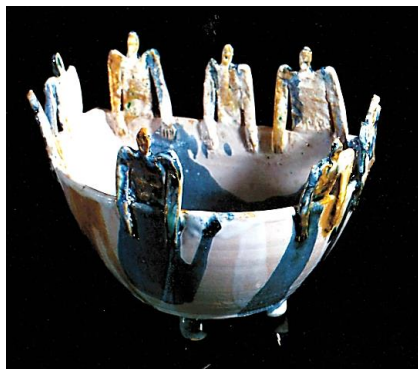
7.59
Zahra Salimi-
Khaligh



7.62
Mahnaz
Soltaninasab



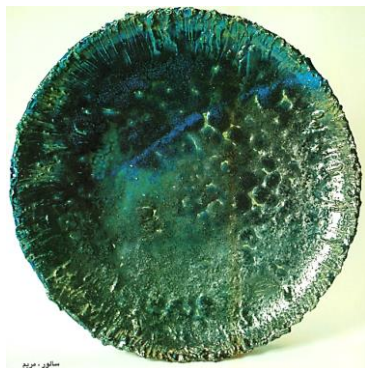
7.60
Mahdokht
Soltaninasab



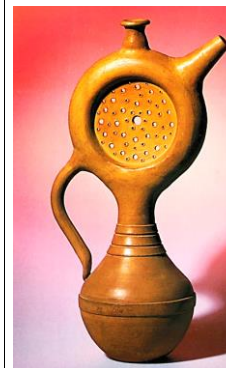
7.63
Seyed Anolghasem
Seadatmand



7.61
Maryam Salour



7.64
Farshid Saleki



7.65
Saeid Saleki



7.68
Reza Saleki



7.66
Maliheh Jalphoor



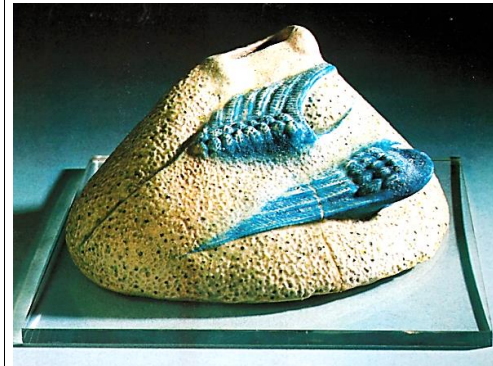
7.69
Reza Zavari



7.67
Zahra
Rasoulzadeh-
Namin



7.70
Mina Rasoolzadeh



7.71
Esmail Razzaghi
Asl



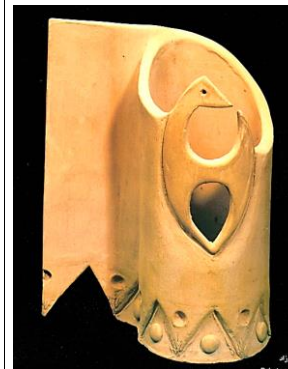
7.74
Daryanoor
Zolfaghari



7.72
Mitra Zakerin



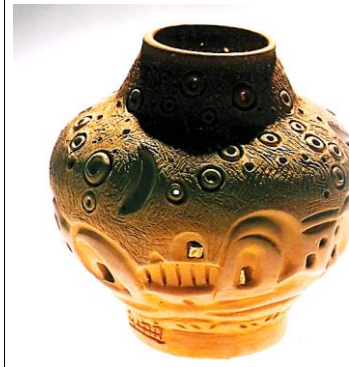
7.75
Farzad
Dehghanpour



7.73
Neda Darzi



7.76
Sousan Khataei



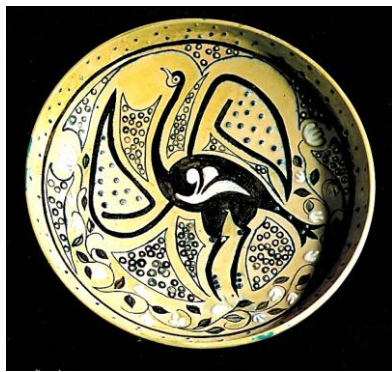
7.76
Mehdi Heidari



7.79
Parisa Heidari



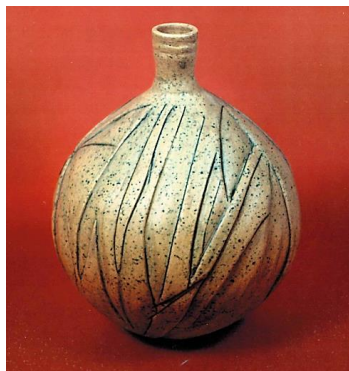
7.77
Aghdas
Hosseinioon



7.80
Rojhaneh Hosseini



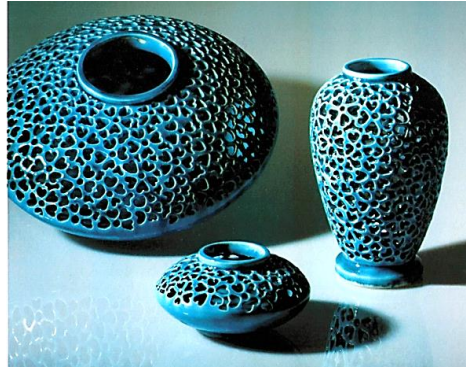
7.78
Shahnaz Hosseini



7.81
Shabnam Hejazi



7.82
Solmaz
Hejabidokht



7.85
Zargar
Hamed Haji-
Ebrahim



7.83
Maryam Chitsaz



7.86
Atena Jahantigh



7.84
Maliheh
Javanbakhsh



7.87
Hamideh Jahed-
Mir



7.88
Hadi Tavassoli



7.91
Raheleh
Tavakolnia



7.89
Farideh Tathiri
Moghadam



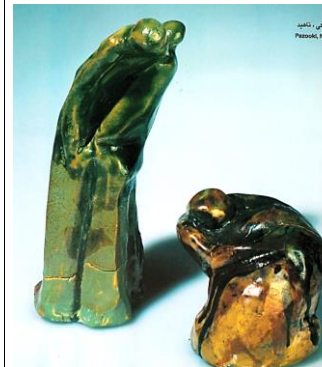
7.92
Parvin Peivandi



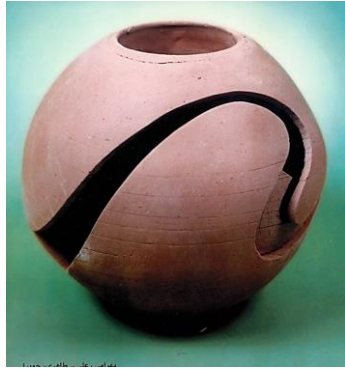
7.90
Mansooreh
Poursangari



7.93
Nahid Pazooki



7.94
Ali Bahrami
& Taheri
Homeira



7.97
Bahar-Gilani
Naghme



7.95
Farshad Bahafarin



7.98
Khosrow Hebaein



7.96
Marya Bathaei



7.99
Mohammad Mehdi
Anoushfar



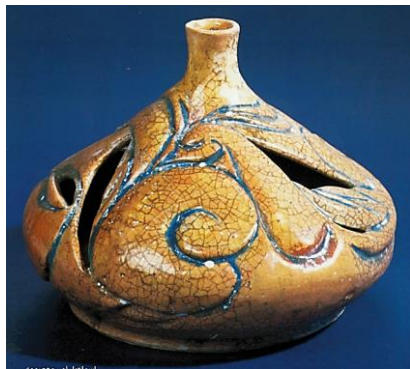
7.100
Saeed Akbari Sehi



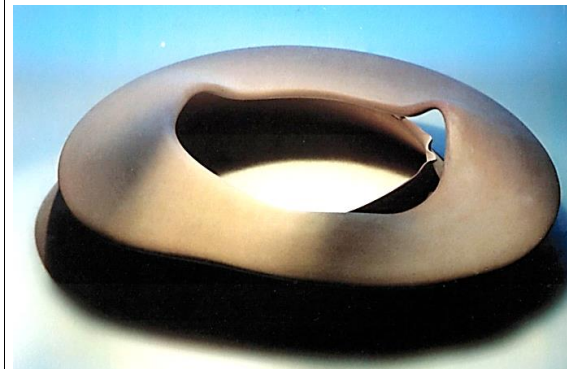
7.103
Sedigheh Afshar



7.101
Masoumeh
Esmaeillou



7.104
Abdolreza Assadi



7.102
Aydin Akhtarpour



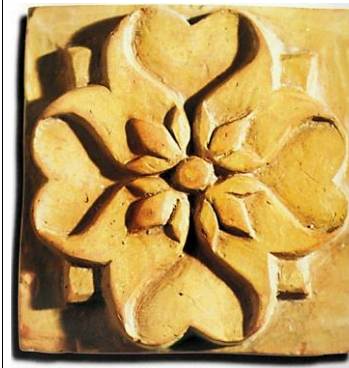
7.105
Behzad
Ajdari



7.106
Behrooz Ajdari



7.109
Hamid Abolfazli



7.107
Sakineh Agha-
Nasab



7.110
Fataneh Asef-
Nakhaei



7.108
Manijeh Armin



Eighth Biennial (2006)

8.1



8.4



8.2



8.5



8.3



8.6



8.7



8.10
Maryam Salour



8.8



8.11



8.9



8.12



8.13
Abbas Akbari



8.16



8.14



8.17



8.15



8.18



8.19



8.22



8.20



8.23



8.21



8.24
Omid Gharjarian



8.25
Behrooz Ajdari
Family
Handmade
100 x 20 cm



8.26



8.27
Negar Alishah
Untitled
Pottery
46 x 46 cm



8.28



8.31

Azadeh Shooli



8.29



8.32



8.30



8.33



8.34
Reza Taebi



8.37
Azadeh Nozad
Untitled



8.35
Mehri Momenzadeh
Peacock
Hand-made
37 cm



8.38
Farnaz Rabieeejah



8.36



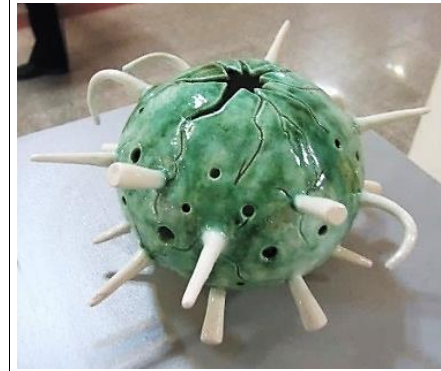
8.39



8.40
Samira Bodaghi
Untitled
Coil Technique



8.43



8.41



8.44



8.42



8.45
Afsaneh Motalebi-
Esfidvajani
Pair
Glazing
40 x 40 cm



8.46
Masoumeh Esmaeel-
Loo
Bird & Flower
30 x 30 cm



8.47
Masoumeh Esmaeel-
Loo
Untitled (L) & Bird
(R)
30 x 30 cm



8.48



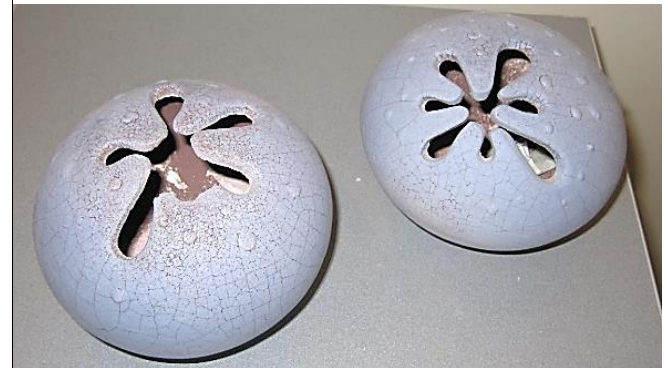
8.49



8.50



8.51



8.52



8.55

Arezoo Asgari
Climb



8.53

Susan Kataee
*A Place for The
Birds to Rest*
Pottery wheel &
handmade



8.56

Farnaz Rabieejah
Untitled
Pottery
24 x 11 x 33 cm



8.54



8.57



8.62



8.58



8.63



8.59 (Left)
Mojdeh Gilipour

8.60 (Centre)
Mohammad Dadkhah, *Untitled*
Handmade

(Right)
Marziyeh Meigolinejad, *Family*
Pottery Wheel & Handmade, 15 x 20 cm



8.61
(Left) Farzaneh Alipoor
Entangled in Waves
Coil technique
55 x 26 x 15 cm

(Right)
Saeedeh Tooti
Apple and Existence (13 pieces)
Handmade
1-23 cm



8.62



8.63



8.64



8.66
Parissa Saffi
Untitled
Pottery wheel, slip
technique
Various dimensions
to 39 cm



8.67



8.70

Ebrahim Moghbell
*The Height of
Cypress*
Handmade
48 x 10 x 10 cm



8.68

Azam
Ghanavatipour
Untitled
Handmade & Pottery
Wheel
50 x 18 cm



8.71



8.69

Mahmoud Mazji
Green Family
Pottery Wheel
40 x 20 cm



8.72

Mahmoud Mazji
Direction
Pottery Wheel
30 x 15 cm



8.73



8.76



8.74
Nasha Moshgbar
Bakhshayeshi
Castle
Sculpture
32 x 27 cm



8.77



8.75



8.79



8.80
Alireza Seifi-Rad
Coil
Oxidation
10 cm

8.81
Amin Reza Yaghoubian
Fat Burning Lamp (L) & Oven & Kettle with Goat Design (R)
Pottery Wheel & handmade
18 x 34 x 9 cm



8.82
Sara Tabe
Untitled
Glazing
42 x 27 cm



8.84
Marzieh Gharedaghi
Gharghasheh



8.83
Mahmoud Baghaeian,
Lidded Containers
Pottery Wheel
23.5 x 20 cm



8.85



8.86



8.89



8.87
Roxana Kaviani
Zahedi
Pottery Wheel
90 cm in height



8.90



8.88



8.91



8.92



8.93



(Left to Right)

8.94 Laleh Fatahi, *Untitled*
Base glazing, 15 x 14 cm

8.95 Marzieh Gharedaghi Gharghasheh

8.96 Abbas Maleki
12 x 12 cm

8.97 Azadeh Shahravan
Reindeer, Pottery Wheel
13 x 7 x 4 cm

8.98 Jalal Alam-Rajabi
Untitled
Pottery wheel
25 x 8 cm

8.99 Akram Azad Magham
Untitled
lead glazing



8.100 Siavash Tohidi
Untitled
Pottery wheel, glazing
30 x 30 cm

8.101 Sho'leh Saeedi
The Fall
Glazing, 19 x 37 cm

8.102 Aliyeh Najafi
Plate
Relief Glaze, 37 cm



8.105



8.103



8.106
Ziba Bagheri
Tradition as Seen by Earth
Pottery Wheel
18 x 18 cm



8.104



8.107 Mahtab
Vadoudzadeh
Turquoise Pond (L)
& *Untitled (R)*
20 cm; 18 x 35 cm



8.108 Mahdokht
Torabi
Hesar Inscription

8.109 Zoreh Khazaeli
Mother & Child
Pottery Wheel
27 cm

8.110 Azadeh Maleki
Latticed Vase
Pottery Wheel & Handbuilt 22 x 9 cm

8.111 Parisa La'l-Khoshab
Ram-shaped Jar
Hand-made & Pottery wheel

8.112 Saeed Nazri
Untitled
Pottery Wheel & Handbuilt 20 x 20 x 20 cm

8.113 Siamak Haji Hosseini-Noori
Untitled
Handbuilt 8 x 10 x 11 cm

8.114 Atefeh
Bassak-Bakhtiyari
Bird
Pottery Wheel

8.115 Saeed Nazari
Untitled
Pottery Wheel &
Handbuilt



8.116
Soudabeh Abed Ebrahimi
Untitled
Glazing

8.117
Fartash Fariborz
Figure (2 pieces)

8.118
Fereshteh Khodadadi
Untitled
Slip technique, glaze



8.119
Firouzeh Ebrahimi
The sea
Handbuilt
15 x 31 cm



8.120 Elnaz Noorizadeh
Without Reason
Pottery Wheel
36 cm

8.121 Zahra Mohammad Ganji
Untitled
Salt Glaze

8.122 Mohammad Aghil Jafari
Meadow of Corn Poppy
Pottery Wheel & Handbuilt

8.123 Marziyeh Amerian
Pigeon



8.124



8.125



8.126



8.127



8.128 Mansoureh
Gholipour-Abbasi
Fish-shaped Bowl;
Wave of Bubble
Relief
16.5 x 7 cm



8.129



8.130
Farideh Tathiri-
Moghadam
A Cypress from
History
30 cm

Out of Competition



8.131
Farideh Tathiri-
Moghadam
*A Cypress from
History*
30 cm

Out of Competition



8.132



8.133
*Inspiration of
Cypress in Nature*
30 cm

Out of Competition



8.134
Maliheh Soltani
Untitled
Underglaze Colour



8.135
Somayeh Ilbeigi
Untitled
Pottery wheel, under
glazing
17 cm in diameter



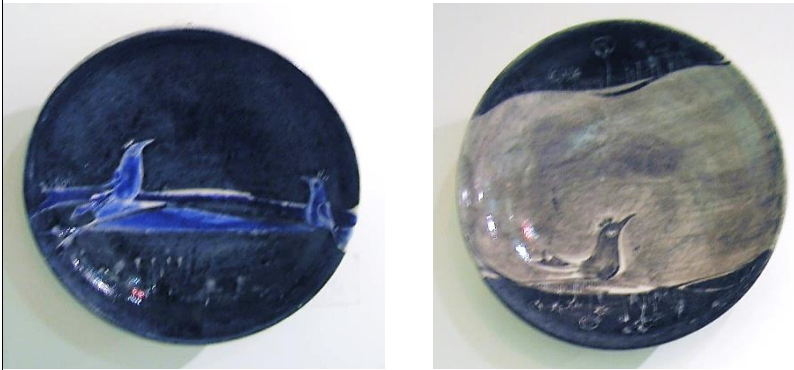
8.136



8.137
Mansoureh Seyed-
Zavar
24 cm



8.138



8.139



8.140
Elnaz Iranpak



8.141
Sheila Abdi-Kordani
Unity
Relief
30 cm



8.144
Parisa Heidari
Feast of Wheat
Painting with
transparent glazing
31 cm



8.142
Zahra Salimi-
Khaligh

Engraving
32 cm in diameter

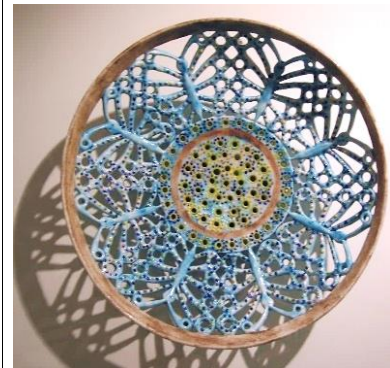


8.145
Zahra Salimi-
Khaligh

Engraving



8.143



8.146
Tahmineh Mohebbi
Spring
Pottery Wheel
19 cm



8.147
Aghdas
Hosseiniyoun
*Plate With Bird
Design*
30 cm diameter



8.150
Parisa Heidari
Untitled
23 cm



8.148
Aghdas
Hosseiniyoun
*Latticed Plate with
Flower Design*
Relief, engraving
23 cm in diameter



8.151
Parisa Heidari
Flame



8.149



8.150
 Mahboobeh Miri-
 Ahangari
In the name of God
 30 cm in diameter
Oh, Thou the Gate of
Needs
 27 cm in diameter
 Engraving



8.151
 Roshnak
 Mohammad Ali
Untitled
 Latticework
 L 27 cm
 R 35 cm in diameter



8.153



8.152



8.154
 Soheila Zarandi
Dream of Vase
 Latticed
 40 x 30 x 10 cm



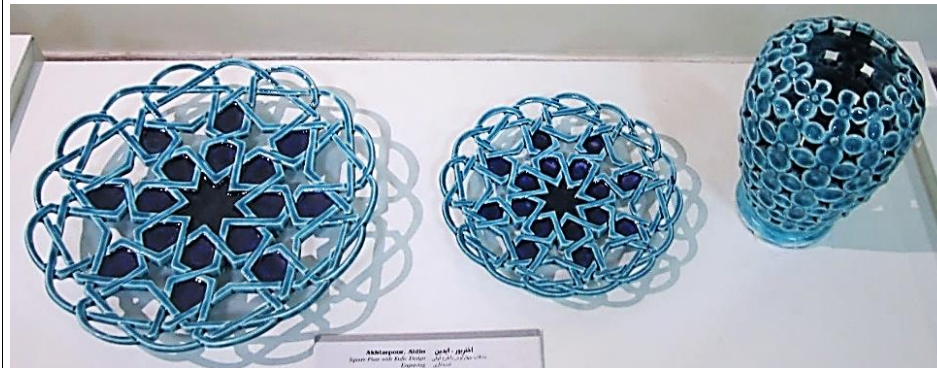
8.155
Fahimeh Jahedmir
Honeybee
Relief, Pottery
Wheel
30 & 20 cm



8.156



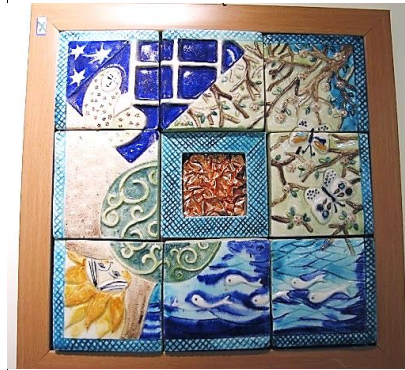
8.157
Aidin Akhtarpour
Square Plate with
Kufic Design
Engraving



8.158
Aidin Akhtarpour
*Plate with
Geometric Design*
Engraving
30 cm



8.161



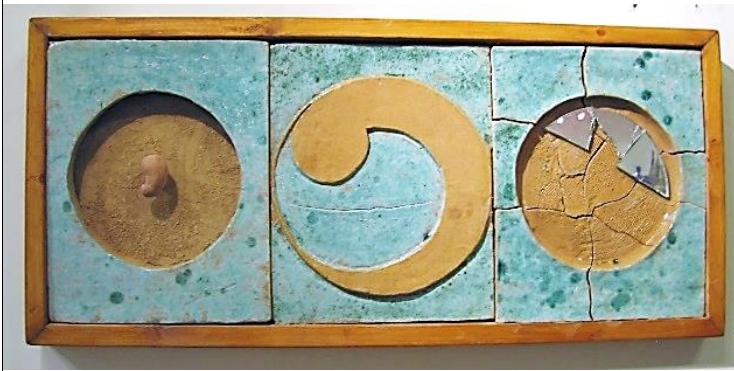
8.159



8.162



8.160



8.163



8.164



8.167



8.165



8.168
Reza Taebi



8.166



8.169
Kianoosh Motaghedi
In the Name of God



8.170



8.173



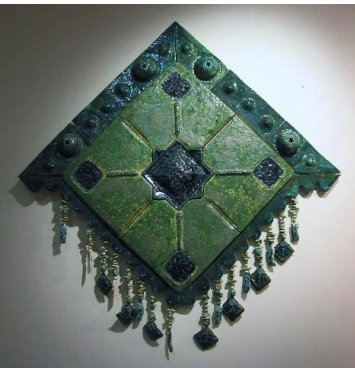
8.171



8.174

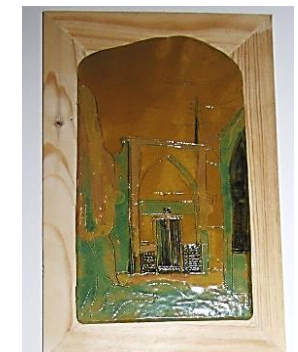


8.172



8.175

Seyed Mohammad
Hossein Rahmati
Untitled
Relief
10 x 20 cm



8.176



8.179



8.177



8.180



8.178



8.181



8.182



8.185



8.183



8.186



8.184



8.187



8.190



8.188



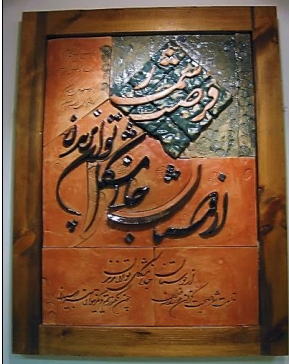
8.189



8.191



8.192



8.195



8.193
Zahra Namin
Rasoolzadeh



8.196



8.194



8.197



8.198



8.199



8.200

Sakineh Agha-Nasab
God and Ali (PBUH)
32 x 32 cm



8.201



8.202



8.204



8.203



8.205
Mostafa Shams
Mofakham
Untitled



Ninth Biennial (2009)

9.1
Azadeh Yousefi
Floral Design
Applied Art Works



9.4
Mehran Hooshyar
Untitled
Sculpture



9.2
Mahtab Vadoodzadeh
Untitled
Applied Art Works



9.5
Mahtab Vadoodzadeh
Untitled
Applied Art Works



9.3
Mahtab Vadoodzadeh
Untitled
Applied Art Works



9.6
Mahtab Vadoodzadeh
Untitled
Applied Art Works



9.7
Mandi Homay
Untitled
Applied Art Works



9.10
Sogand Nikoo
Gnostic
Sculpture



9.8
Mahtab Vadoodzadeh
Untitled
Applied Art Works



9.11
Reza Noori and Seyed
Hossein Bitaraf
Tile
Relief Work and Tile



9.9
Mahtab Vadoodzadeh
Untitled
Applied Art Works



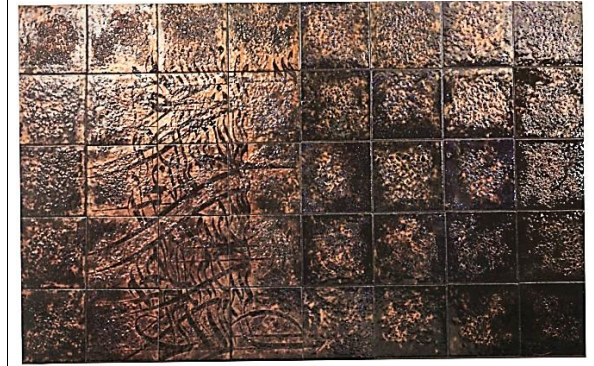
9.12
Azimeh Sadat Hashemi
Bosom
Applied Art Works



9.13
Sogand Nikoo
Gnostic
Sculpture



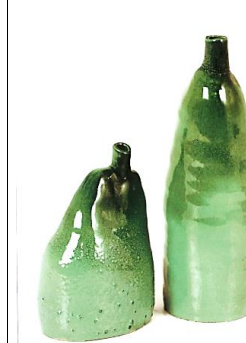
9.16
Hamidreza Nazemin
Complaint
Relief Work and Tile



9.14
Reza Noori and Seyed
Hossein Bitaraf
Tile
Relief Work and Tile



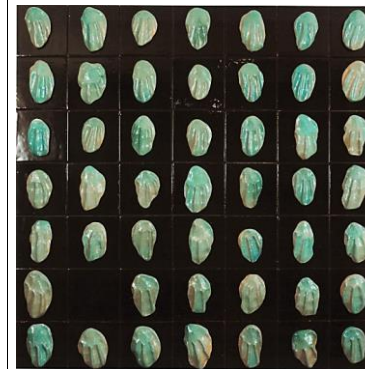
9.17
Leyla Nadizadeh
Untitled
Applied Art Works



9.15
Abbas Noroozi Sabet
Miniatures Potteries
Applied Art Works



9.18
Hamid Naimi
Untitled
Relief Work and Tile



9.19
Hamidreza Nazemin
Story of Desire
Relief Work and Tile



9.20
Mahan Momeni
The Sea of Love
Sculpture



9.21
Hengameh Molaee
True
Sculpture



9.22
Abbas Maleki
Clamour
Sculpture



9.23
Roksana Mostaghim
My Essence is Your Essence
Applied Art Works



9.24
Gholam Hossein Mehri
Untitled
Sculpture



9.25
Seyed Fazel Mostafanejad
Fisher
Sculpture



9.28
Mina Mohammadi
Siamak And Son of Devil
Sculpture



9.26
Nasim Moradi
Races
Applied Art Works



9.29
Tahmineh Mohebi
Qajar Women
Applied Art Works



9.27
Mehrin Mokhari
Untitled
Relief Work and Tile



9.30
Roudabeh Mokhari
Untitled
Relief Work and Tile



9.31
Zahra Mohammad Ganji
Today Goddess
Sculpture



9.34
Farzaneh Kalantari
Window
Relief Work and Tile



9.32
Hadi Moheb Ali
Imaginary Animals
Sculpture



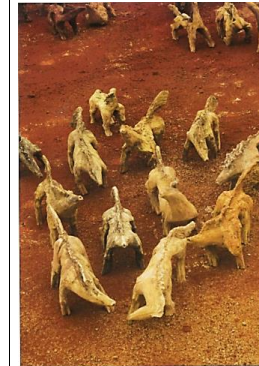
9.35
Ali Kasaei
Still Life
Sculpture



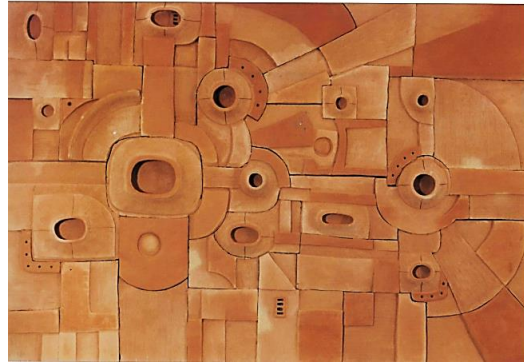
9.33
Maryam Koohestani
Reborn
Sculpture



9.36
Maryam Koohestani
Happened
Sculpture



9.37
Elham Keshavarzian
Untitled
Relief Work and Tile



9.40
Jila Kamyab
Stone
Sculpture



9.38
Elham Karimi
Untitled
Sculpture



9.41
Fakroldin Kalavand
Untitled
Sculpture



9.39
Elham Karimi
Untitled
Applied Artwork



9.42
Shirin Karimzadeh
Tarabi
Untitled
Applied Art Works



9.43
Marzieh Ghareh Daghi
Sister
Applied Art Works



9.46
Roza Ghadimi Dizaj
Upside-Down; Warm Hug; My Mind
Sculpture



9.44
Fahra Ghorbani Malfajani
Applied art Works



9.47
Zahra Ghasemi
Mother
Sculpture



9.45
Zahra Ghorbani Malfajani
Goddess of Mother
Applied Art Works



9.48
Shabanali Ghorbani
Bird Vase
Applied Art Works



9.49
Roza Ghadimi Dizaj
Simple Life
Sculpture



9.52
Farzad Faraji
Revival
Relief work and Tile



9.50
Mohsen Fooladpoor
Untitled
Sculpture



9.53
Mohammadreza
Foroohesh Tehrani
If Earth Become Space
Relief work and tile



9.51
Mohsen Fooladpoor
Untitled
Sculpture



9.54
Fartash Fariborz
Untitled
Applied art Works



9.55
Masood Faryadshiran
Waiting and worried
Sculpture



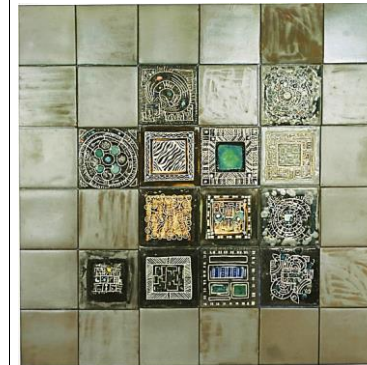
9.58
Mashallah Amid
Bead
Sculpture



9.56
Atefeh Fazel Najafabadi
Untitled
Relief Work and tile



9.59
Darya Alishah
Talisman
Relief Work and Tile



9.57
Fereshteh Ghanavi
Chakami
Untitled
Applied Art Works



9.60
Najmeh Ghafoori
Untitled
Sculpture



9.61
Mashallah Amid
Bead
Sculpture



9.64
Sona Abdolazimzdeh
Untitled
Applied Art Works



9.62
Ali Alishah
Sphere
Sculpture



9.65
Majid Ziaee
Untitled
Sculpture



9.63
Arezoo Asgari
Family
Applied Art Works



9.66
Ehsan Azizi
Untitled
Sculpture



9.67
Majid Tayefeh Norooz
Return to Self
Sculpture



9.70
Hossein Ali Saheb
Ektiari
Untitled
Applied Art Works



9.68
Majid Ziaee
Untitled
Sculpture



9.71
Nilofar Shirani
Symbols of Anahita
Sculpture



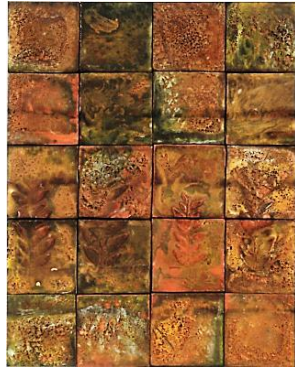
9.69
Jafar Safakhah
Transformation
Applied Art Works



9.72
Hengameh
Saleh Zehtab
Migration
Sculpture



9.73
Hossein Ali Saheb Ekhiari
Untitled
Relief Work And tile



9.74
Niloofer Shirani
Goddess of Mother
Sculpture



9.75
Mina
Stillness
Sculpture



9.76
Alemeh Sharifi
Untitled
Applied Art Works



9.77
Elmira Sharif
Variety of Forms
Relief Work and Tile



9.78
Azadeh Shooli
My version of Shahnameh
Sculpture



9.79
Saeed Shajae
To Stay Inevitably
Sculpture



9.82
Negin Seyedzadeh
Kharazi
Galaxy Of Nature
Applied Art Works



9.80
Mahdi Shabeiri Dozini
Untitled
Sculpture



9.83
Tayebeh Salimi
Plate
Applied Art Works



9.81
Ozhan Siroosi
Untitled
Applied Art Works



9.84
Eshrat Siroos
Cry of Earth
Sculpture



9.85
Malihe Soltani
Untitled
Applied Art Works



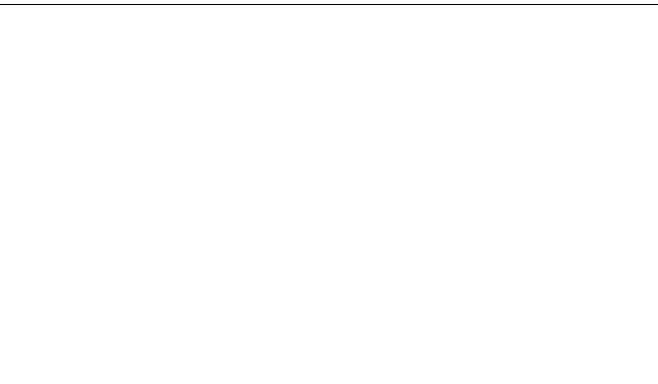
9.88
Ghazeleh Sepehrband
Complement
Relief Work and Tile



9.86
Nasim Sarmadi
Prayer Niche
Applied Art Works



9.89
Mahdi Zare
Portrait
Sculpture



9.87
Elnaz Sartipzaeneh
deh Zang
Garden of Ashes and Ravens
Sculpture



9.90
Mohammad ali Sajadi
Untitled
Sculpture



9.91
Nahid Sadeh
Untitled
Applied Art Works



9.94
Hasan Reeat
Hoghadam Arani
Booteh Jeghe
Sculpture



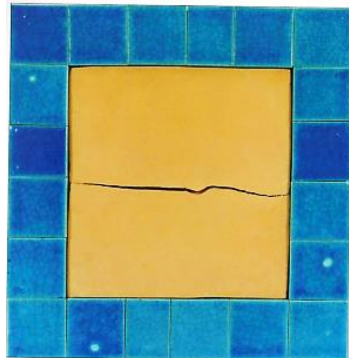
9.92
Fariba Rehaee
Untitled
Sculpture



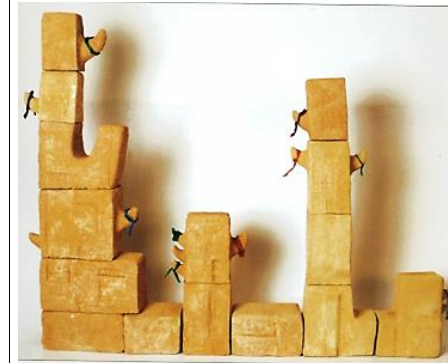
9.95
Mahboobeh Roostae
Untitled
Applied Art Works



9.93
Maram Roohi
Balcochestan
Relief Work and Tile



9.96
Maryam Roohi
Tree
Sculpture



9.97
 Mansooreh Ramzi
 Rakhaee
Untitled
 Applied Art Works



9.100
 Seyed Mohammad
 Hossein Rahmati
Untitled
 Relief Work and Tile



9.98
 Maryam Sadat Razavi
*Space of Darkness and
 Light*
 Sculpture



9.101
 Ghazaleh Dolat Abadi
Untitled
 Sculpture



9.99
 Masoomeh Razazadeh
Untitled
 Applied Art Works



9.102
 Firoozeh Rezazadeh
 Bakhshmandi
Untitled
 Sculpture



9.103
Bahareh Razaaghpour
Murmuring
Sculpture



9.106
Nafiseh Khalaj
Untitled
Sculpture



9.104
Mahdi Rajaei
Another Time
Sculpture



9.107
Samaneh Khazraee and
Omid Rajaei
Whirling
Sculpture



9.105
Hossein Davari Nejad
Gravity
Applied Art Works



9.108
Mahdieh Raesi
Untitled
Sculpture



9.109
Ladin Khoobyar
Cocoon
Sculpture



9.112
Safa Hosseini
Secret
Sculpture



9.110
Samaneh Khazraee
Untitled
Applied Art Works



9.113
Khadijeh Tanha
Cactus
Applied Art Works



9.110
Mostafa Hamidi Novin
Untitled
Applied Art Works



9.114
Ghasem Heidarian
Untitled
Sculpture



9.115
Siamak Haji Hossein Noori
Untitled
Sculpture



9.118
Rasool Jalili
Untitled
Applied Art Works



9.116
Khadijeh Tanha
Untitled
Applied Art Works



9.119
Masoomeh Toriki
Untitled
Applied Art Works



9.117
Sara Tamimi
Frog
Sculpture



9.120
Farideh Tathiri
Moghadam
Angel
Applied Art Works



9.121
Morteza Tarasoli
Dead Metaphor
Relief Work and tile



9.124
Ziba Pashang
Untitled
Sculpture



9.122
Mansooreh Poorangari
To Stay
Sculpture



9.125
Mahboobeh
Bahraminejad
Bird
Sculpture



9.123
Reza Taebi
Prayer
Relief Work and Tile



9.126
Ezat Pakdoost
Untitled
Applied art Works



9.127
Khosro Behayin
Tulip
Applied Art Works



9.130
Azam Omid Karandagh
Dance
Sculpture



9.128
Arman Ola
Bird
Sculpture



9.131
Behrooz Aidari
Cypress Grove
Sculpture



9.129
Sadegh Bagheri
Untitled
Sculpture



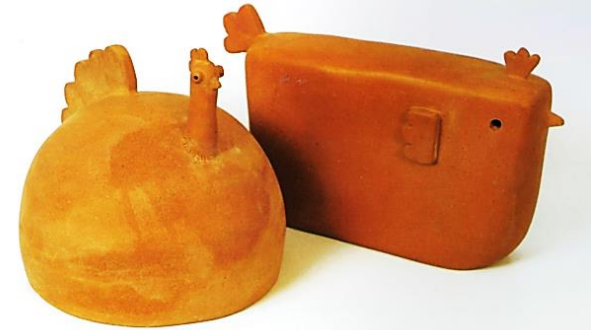
9.132
Abbas Akbari
Simorgh
Sculpture



9.133
Abbas Akbari
Fish
Sculpture



9.136
Hengameh Ahmadi
Borojeni
Untitled
Sculpture



9.134
Behrooz Ajdari
Motif
Sculpture



9.137
Manijeh Armin
Garden Of Paradise
Sculpture



9.135
Behzad Ajari
Transition From History
Sculpture



9.138
Azar Chehreh Al Booyeh
The World and Us;
Prisoners
Sculpture



9.139

Saeed Ebrahimi Dastgerdi
Father and Son
Sculpture



9.140

Sakineh Aghanasab
Ascension
Sculpture



Tenth Biennial (2011)

10.1
Malihe Hooryar
Cotes
Casting
30 x 20 x 30 cm



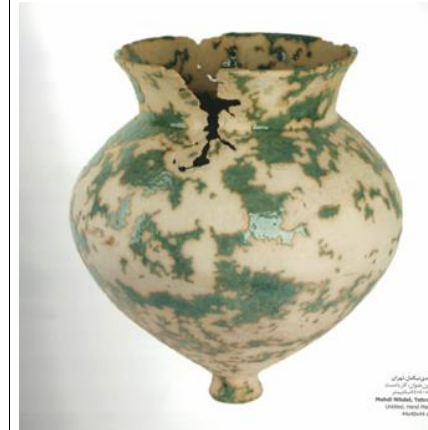
10.3
Alireza Nikdel
Untitled
Handbuilt
120 x 31 x 120 cm



10.2
Faezeh Hashemi
Untitled
Hand and Mould made
Cracked Glaze
40 x 40 x 10 cm



10.4
Mehdi Nikdel
Untitled
Handbuilt
44 x 40 x 44 cm



10.5
Elnaz Nourizadeh
Shadows of my Dream
Slab
25 x 25 x 15`cm



10.6
Alieh Najafi
Untitled
37 x 15 x 37 cm



10.7
Sakineh Naderkhani
Untitled
Reduction Glaze
39 x 28 x 35 cm



10.8
Seyed Amir Hossein
Mirghysary
Wave
Wheel Thrown
12 x 12 x 33 cm



10.9
Seyede Zahra Mirshahi
Bird
Sgraffito
15 x 15 x 15 cm



10.10
Soagand Mirzaei
Single Pot Horns
Handbuilt
35 x 10 x 5 cm



10.11
Mehrnaz Moradi
Golden
Wheel Thrown, Raku
17 x 17 x 8 cm



10.14
Negar Kafili
Allah
Stone Paste, Alkaline
Glaze, Engobe
140 x 60 x 20 cm



10.12
Roshanak
Mohammad Ali
Untitled
Wheel Thrown with
coloured Clay
16 x 16 x 9 cm



10.15
Golara Kaffi
Untitled
Matte and Transparent
Glaze
80 x 30 x 10 cm



10.13
Tahmineh Mohebbi
Father's Home
(Childhood Home)
Handbuilt
12 x 18 x 12 cm



10.16
Maryam Karimi Aqdam
Untitled
Lead and Alkaline glaze
100 x 80 cm



10.17
Masumeh Karimi
Untitled
Reduction Glaze
18 x 12 x 11 cm



10.18
Shirin Karim Zadeh Torabi
Metamorphosis of Flowers
Casting
150 x 150 cm



10.19
Sevil Karimpour
Untitled
Casting, Moulding and
Metallic Glaze
40 x 20 x 40 cm



10.20
Shabanali Ghorbani
Bodies
Casting
31 x 31 x 16 cm



10.21
Shiva Fatemi Boushehri
Untitled
Slab
17 x 15 x 22 cm



10.22
Hamid Alishah
Netted Vase
Reduction
12 x 12 x 23 cm



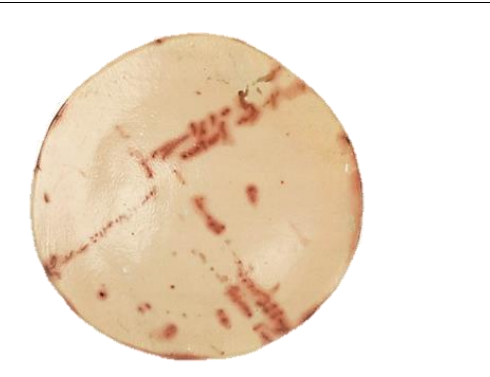
10.23
Ali Alishah
Vessels
Casting, Reduction
30 x 30 x 15 cm



10.26
Mirsadredin Sadr
Untitled
Under Glaze
50 x 50 cm



10.24
Farnaz Aliabadi
Untitled
Reduction, Glaze
25 x 25 x 25 cm



10.27
Mehdi Shoghian Vesal
Untitled
Wheel Thrown
20 x 20 x 50 cm



10.25
Mahshid Azizi
Untitled
Handbuilt
19 x 19 x 25 cm



10.28
Seyed Ali Seyed Jafari
Tree
Handbuilt
24 x 15 x 15 cm



10.29
Maliheh Zhalehour
Untitled
Painting and Glaze
19 x 19 x 25 cm



10.30
Nasrin ZaraFashan
Plate
Pigment Oxides, Copper
Wire
25 x 25 cm



10.31
Ali Rahnama
Untitled
15 x 25 x 35 cm



10.32
Zahra Rafeiee Ababin
Colour Pencil
Coloured Clay and
Casting
30 x 30 x 40 cm



10.33
Jafar Rezazadeh
Untitled
Under glaze
50 x 50 x 50 cm



10.34
Azita Rezazadeh
Untitled
Handbuilt
16 x 18 x 16 cm



10.35
Asma Rahimi
Untitled
Slab
13 x 9 x 34 cm



10.38
Mitra Zakerin
Untitled
Wheel Thrown
30 x 30 x 10 cm



10.36
Yaser Rajabali
Untitled
Slab
7 x 7 x 28 cm



10.39
Nafiseh Khaladj
Vase
Slab, Casting, Under
Glaze and Micro-
Crystalline glaze
40 x 30 x 16 cm



10.37
Tayebeh Rabiei
Candlestick by Kofi
Molding and Slab
30 x 20 x 30 cm



10.40
Roghayeh Khodajo
Untitled
Wheel and Handbuilt,
Crackled Glaze
12 x 12 x 15 cm



10.43
Zahra Jafari
Untitled
Shrinkage glaze
28 x 28 x 14 cm



10.41
Samaneh Hassani
Untitled
Handbuilt
17 x 14 x 10 cm



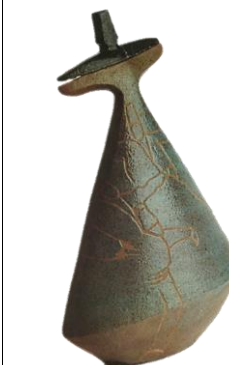
10.44
Fateme Janbazy
Autumn
20 x 20 cm



10.42
Rasoul Jalili
Untitled
Crystalline Glaze
80 x 25 x 60 cm



10.45
Sara Tandivar
Dervish Dance
Coil, Alkaline Glaze
24 x 12 x 39 cm



10.46

Leila Taghipour
Hunting Ground
Under Glaze
40 x 40 x 30 cm



10.49

Delaram Pirouz
Untitled
Glaze
40 x 40 x 10 cm



10.47

Farideh Tathiri
Painting Pool Collection
Under Glaze
30 cm



10.50

Mahmoud Baghaeian
Porcelain Bottle
Wheel Thrown
17 x 17 x 22 cm



10.48

Meysam Piri
Untitled
Coil, Raku
20 x 20 x 25 cm



10.51

Sahar Esmail
Amshaspandan
Handbuilt
20 x 18 x 6 cm



10.52
Somayya Agabaklou
Untitled
Under Glaze
50 x 50 x 30 cm



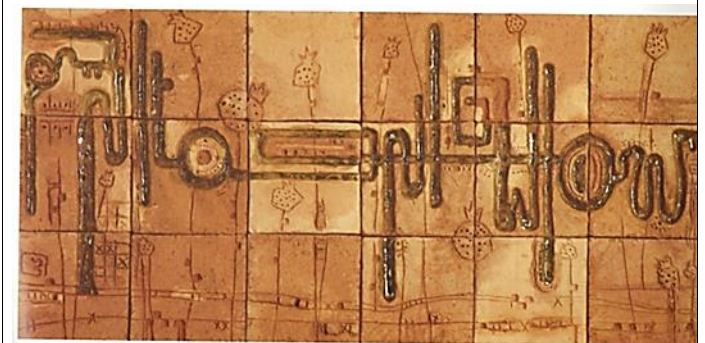
10.54
Sakineh Naderkhani
Untitled
Painting Under Glaze
132 x 73 cm



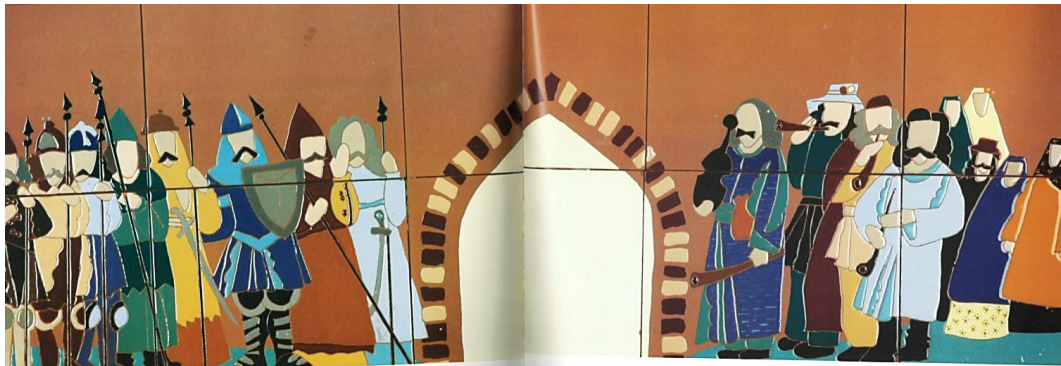
10.53
Frahnaz Azarabadi Hagh
Separation
Under Glaze Painting
30 x 30 x 7 cm



10.55
Mahya Moghimi Nejad
Untitled
Bas-Relief
100 x 55 cm



10.53
Arezoo Vahdat
Untitled
Tile
100 x 40 cm



10.56
Elham Mashhoor
Imamzadeh (Son of Imam)
Bas-Relief
23 x 20 cm



10.59
Maram Karimi
Aqdam
Untitled
Lead Glaze



10.57
Akram Lotfolahi
Twin
Bas-Relief, Inscription
45 x 45 cm



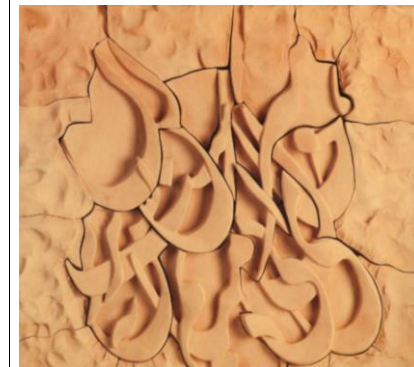
10.60
Shirin Karim Zadeh
Torabi
Ghollar's Dream
Sgraffito on Handbuilt
Plates
150 x 110 cm



10.58
Farzaneh Kalantari
Existence
Painting on Tile
76 x 71 cm



10.61
Saeed Karimabadi
Untitled
Bas-Relief
75 x 75 cm



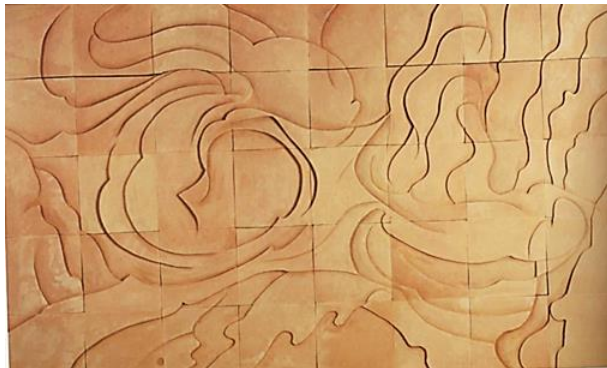
10.62
Hamidreza Ghahremani
Ochghaz
Nature
Handbuilt
70 x 50 cm



10.63
Farzad Faraji
New Look
Bas-Relief
85 x 175 cm



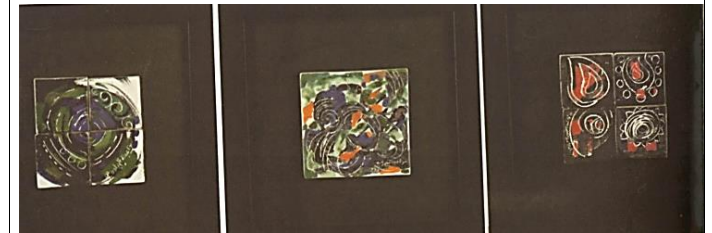
10.64
Reza Omrani
Persian Garden
Bas-Relief
163 x 103 cm



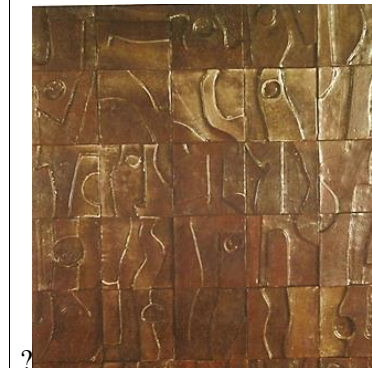
10.65
Mahvash Alimoradi
Untitled
Handbuilt
75 x 75 x 5 cm



10.66
Sona Abdolazim Zadeh
Dance of Colour
Under Glaze Painting
25 x 13 x 2 cm



10.67
Khadije Shabanpour
Untitled



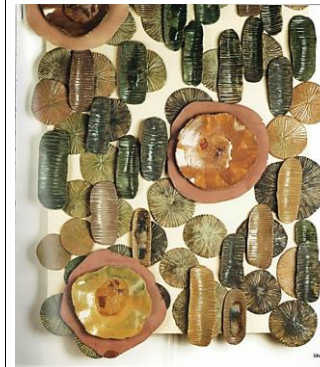
10.66
Marziyeh Tahmoresi
Peace
Mosaic
300 x 102 cm



10.69
Bahare Siri
Untitled
Handbuilt
50 x 40 cm



10.71
Ghazaleh Sephehrband
Fall
Slab
100 x 70 cm



10.70
Saeid Soltani Aghdam
Rostam Fight with King of Hamavran
Painting with Engobe on
Ceramic
107 x 120 x 2 cm



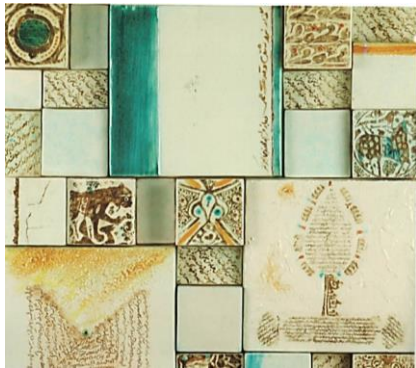
10.72
Alireza Danafar
Intifaza
Moulding
90 x 90 x 6 cm



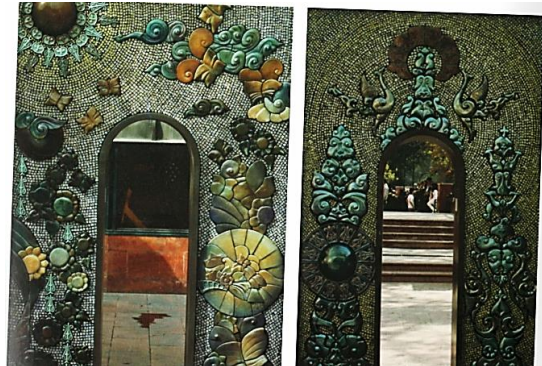
10.73
Fereshte Daeizehab
Untitled
70 x 50 cm



10.74
Nafiseh Khaladj
Untitled
Photo Lithography print,
Casting, Under Paint glaze
67 x 67 x 8 cm



10.75
Rojihaneh Hosseini
Passage
Bas-Relief Ceramics
300 x 200 cm



10.76
Siamak Haji Hossein
Nouri
Untitled
Bas-Relief
90 x 45 cm



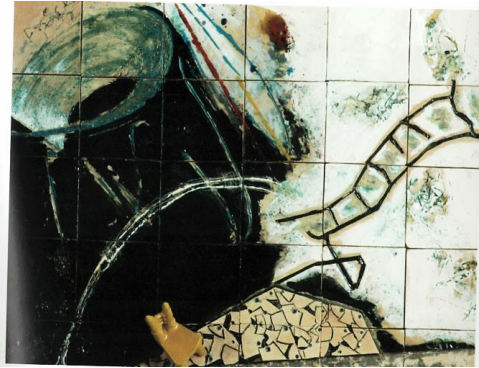
10.77
Maryam Chitsaz
Untitled
Slab, Reduction
33 x 23 cm



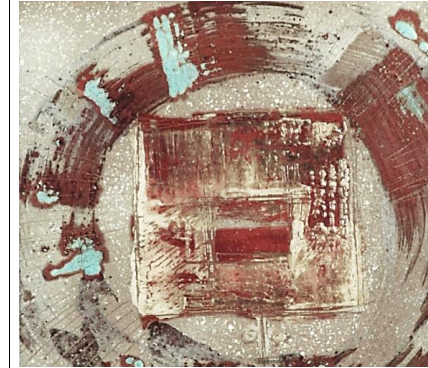
10.78
Mohsen Tohidi
Untitled
Earthenware, Casting,
Glaze Reduction
100 x 80 x 8 cm



10.79
Morteza Tarasoli
The Fall
Bas-Relief
Hard Made
98 x 84 cm



10.82
Mansooreh Amini
Untitled
Reduction Glaze
25 x 25 cm



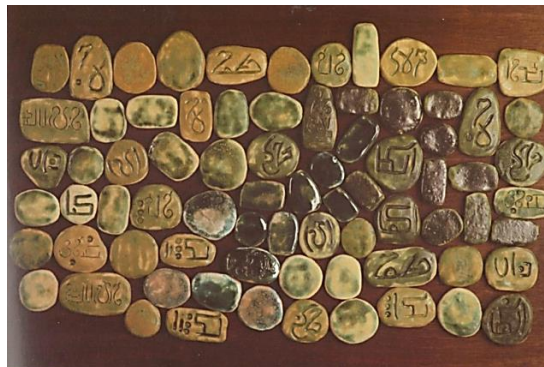
10.80
Sadegh Bagheri
Untitled
Handbuilt and Copper
Glaze Reduction
112 x 64 cm



10.83
Robabeh Alahyari
Untitled
Pit Firing and Reduction
350 x 200 cm



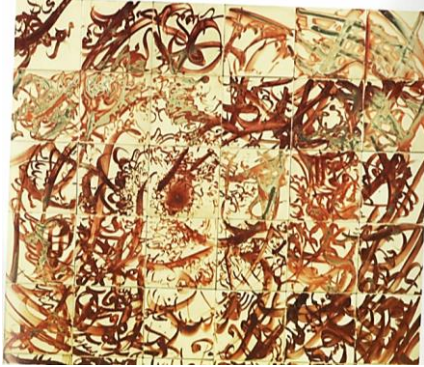
10.81
Maryam Ansari Yekta
Al Rahman
Combination of Glaze
91 x 62 cm



10.84
Saeed Akbari
The Soil
Slip
160 x 160 cm



10.85
Mohammad Alaei
Near the Sun
Lustre
90 x 90 cm



10.88
Ismail Yardimci
Untitled
Turkish Artist
Sagar and Casting
50 x 50 x 20 cm



10.86
Hengameh Ahmadi
Borujeni
Untitled
Bas-Relief Ceramic
50 x 30 cm



10.87
Manije Armin
Reconstruction a Photo
Bas-Relief and Handbuilt
95 x 65 cm



10.89
Hirbod Hemmatazad
Civilization
Handmade
100 x 50 cm



10.90
Samira Hashemi
Life
Under glaze Painting
50 x 50 x 20 cm



10.93
Mehdi Nikdel
Untitled
Handbuilt
46 x 46 x 4 cm



10.91
Faezeh Hashemi
About People
Handbuilt, Combination of
Glaze
180 x 180 x 30 cm



10.94
Atiyeh Nouri
Solitude
Handbuilt
50 x 50 x 20 cm



10.92
Reza Vafaei
Ancient Time
Casting, aventurine Glaze
27 x 12 x 24 cm



10.95
Zahra Nobahar
Fall
Slab
400 x 400 x 400 cm



10.96
Roozbeh Namazi
Our Current Art
Lustre
50 x 50 x 20 cm



10.99
Akram Najafipour
Fish Stone
Handbuilt, Lead Glaze



10.97
Atefeh Nassaji Zavareh
Pantheism
Handbuilt
Alkaline Glaze
180 x 180 x 65 cm



10.100
Amir Najafi
Untitled
Handbuilt
12 x 4 x 35 cm



10.98
Negar Najibi
Monster Family
Handbuilt
20 x 10 x 40 cm



10.101
Soagand Mirzaei
Untitled
Handbuilt, Cracked
Glaze
20 x 30 x 10 cm



10.102
Golnaz Mirzakani
Untitled
Handbuilt
50 x 34 x 50 cm



10.105
Seyyed Iman Moosavi
Borujeni
Angels,
Handbuilt
60 x 60 x 50 cm



10.103
Mitra Mirani
Mirage of Awakeness
Alkaline Glaze
15 x 10 x 10 cm



10.108
Hadi Mohebbali
Moon Hunter
Handbuilt
10 x 7 x 40 cm



10.104
Hengameh Molaee
Harot
Handbuilt
10 x 10 x 20 cm



10.107
Rezvan Masalehdan
Women of Iran
Hand and wheel Thrown
45 x 12 x 10 cm



10.106
Farzaneh Mostafaei
Forgotten
Slab, Coil
150 x 80 x 10 cm



10.109
Arash Golabchian
Untitled
Handbuilt, Reduction
200 x 100 x 40 cm



10.111
Maryam Kouhestani
The Waiting
H Handbuilt and Made
Sculpture
45 x 45 x 75 cm



10.110
Maryam Kouhestani
Silent Embrace
Handbuilt Sculpture
60 x 30 x 75 cm



10.112
Maryam Kouhestani
Untitled
Handbuilt Sculpture
55 x 55 x 95 cm



10.113
Maryam Kouhestani
Release
Handbuilt Sculpture
35 x 35 x 45 cm



10.116
Masomeh Gholipour
Untitled
Handbuilt
30 x 7 x 8 cm



10.114
Negar Kafili
The Ancient Land
White Ware
Transparent, Matte Glaze
80 x 60 x 40 cm



10.117
Zahra Ghorbani
Paper Bird
Moulding
Under glaze Painting
100 x 80 x 20 cm



10.115
Sevil Karimpour
The Lake that was Alive
Handbuilt, Under Glaze
45 x 20 x 11 cm



10.118
Fateme Ghorbani
Malefjani
The Earth Warming
Moulding Matte Glaze
150 x 150 x 20 cm



10.119
Omid Ghajarian
Untitled
Matte Glaze
17 x 7 x 40 cm



10.122
Farnush Foroughi
Goats
Wheel and Handbuilt
17 x 16 x 17 cm



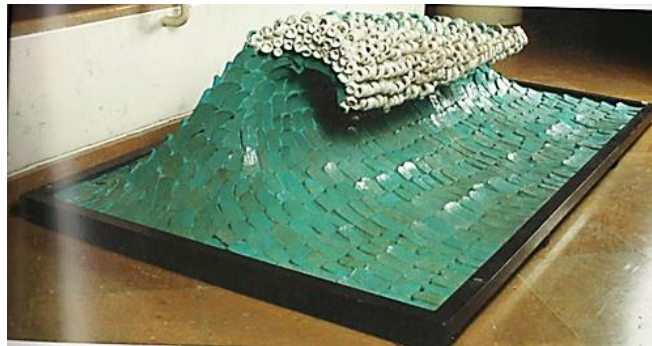
10.120
Masuod Faryadshiran
Spell
Hand and Wheel Thrown
22 x 22 x 35 cm



10.123
Farhad Farahi
Painting Pool
Casting, Slab, Lustre
150 x 100 x 40 cm



10.121
Mohammad Reza
Forouhesh Tehrani
Tsunami
Handbuilt
225 x 130 x 60 cm



10.124
Atefeh Fazel
Untitled
Slab
25 x 45 x 64 cm



10.125

Mashalah Amid
Gilgamesh
Glazepaste
18 x 32 x 18 cm



10.128

Farnaz Aliabadi
Untitled
Reduction Glaze
5 x 5 x 20 cm



10.126

Negar (Darya) Alishah
Coloured People
Assembly, Casting
30 x 12 x 55 cm



10.129

Maryam Taheri
Movement
Handbuilt
60 x 20 x 15 cm



10.127
Mahnaz Alikani
Untitled
Slab
40 x 25 x 35 cm



10.130
Majid Ziaee
Untitled
Wheel and Handbuilt,
Mixed clay Body
40 x 40 x 110 cm



10.131
Hossein Sedaghat
Caspian
Handbuilt
38 x 13 x 146 cm



10.134
Negar Shekastehtband
Untitled
Casting, Double Cracked
Glaze
32 x 20 x 23 cm



10.132
Niloofar Salehi
Untitled
Slab, Pinch
26 x 19 x 22 cm



10.135
Ojan Sirousi
Installation
Slab



10.133

Azar Sheikhbahaedin Zade

Untitled

Slab

17 x 15 x 26 cm



10.136

Gholam Hossein Sohrabi

Freedom

Handbuilt

50 x 30 x 40 cm



10.137

Paria Salman Zadeh

Inevitably Going, But

Handbuilt

22 x 21 x 21 cm



10.140

Maryam Salour

Angel

Handbuilt

7 x 15 x 54 cm



10.138

Sajjad Salman Roghani

Oh Wishes, Wishes

Handbuilt

70 x 60 x 60 cm



10.141

Fathollah Ziyarati

Sunshine

Casting, Micro-

Crystalline Glaze

100 x 100 x 6 cm



10.139
Roland Summer
Untitled
Lost glaze Raku
*Austrian visiting artist



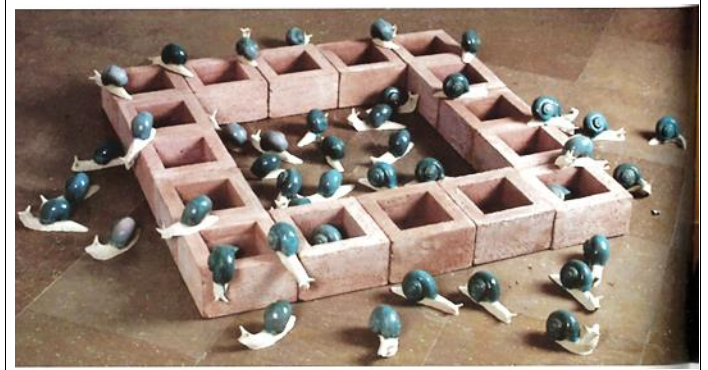
10.142
Ali Zamani
Siah Golshan
Biscuit fired
Handbuilt
100 x 45 x 85 cm



10.143
Ali Rahnama
Untitled
15 x 25 x 35 cm



10.146
Yaser Rajabali
Wandering Snail
Slab, Moulding
200 x 200 x 25 cm



10.144
Masumeh Rezazadeh
Chinialgh Torghes
Under Glaze
100 x 100 x 50 cm



10.147
Mahdi Radjaei
Beginning
Slab
300 x 10 x 16 cm



10.145
Asma Rahimi
Untitled
Casting
27 x 13 x 30 cm



10.148
Farnaz Rabiejah
Vicious Circle
Handbuilt
28 x 18 x 25 cm



10.149
Mohsen Divdel
Untitled
Handbuilt
12 x 10 x 10 cm



10.150
Zohreh Dehghan
Inside of Me
Handbuilt
70 x 35 x 70 cm



10.151
Naghmeh Davari
My Bird
Handbuilt
12 x 10 x 32 cm



10.154
Negin Khodadadi
Adam and Eve
Alkaline glaze white
ware
64 x 29 x 13 cm



10.152
Rozita Daraye Jameh
Untitled
Handbuilt
24 x 15 x 12 cm



10.155
Younes Khanbeyghi
Untitled
Coil
30 x 10 x 5 cm



10.153
Fariba Dadgar
Untitled
Installation
150 x 150 x 13 cm



10.156
Delyar Heidari
Birds Song
Handbuilt
46 x 27 x 60 cm



10.157
Shahrbanoo Hamzeh
Untitled
100 x 100 x 40 cm



10.158
Safa Hosseini
Untitled
Slab
100 x 60 x 60 cm



10.159
Zohre Hossein Abadi
Untitled
Handbuilt
11 x 31 x 6 cm



10.160
Samaneh Hasani Fard
Candlestick
Reduction Glaze
10 x 11 x 26 cm



10.161
Poune Hasanzadeh
Together but Maybe Alone
Coil
48 x 22 x 48 cm



10.162
Nader Jalal
Untitled
Handbuilt, Installation
250 x 250 x 200 cm



10.163
Sara Tavakoli Bina
Untitled
Handbuilt
30 x 29 x 37 cm



10.164
Sepideh Taraghi Kon
Untitled
Handbuilt
50 x 70 x 30 cm



10.165
Meysam Piri
Mushroom
Slab
20 x 20 25 cm



10.166
Delaram Pirouz
Untitled
Casting, Reduction Glaze
130 x 30 x 50 cm



10.167
Mansoureh Poursangri
Mothers Turn to Pigeon
Collection
Handbuilt
150 x 300 x 150 cm



10.168
Ziba Pashang
Untitled
Handbuilt
120 x 40 x 35 cm



10.169

Alireza Biparva

Untitled

Casting, Reduction Glaze

60 x 40 x 60 cm



10.172

Nasha Moshgbar

Bakhayeshi

White And Black

Installation

130 x 100 x 10 cm



10.170

Fahimeh Baniasadi

Birds Concert

Handbuilt

200 x 150 x 100 cm



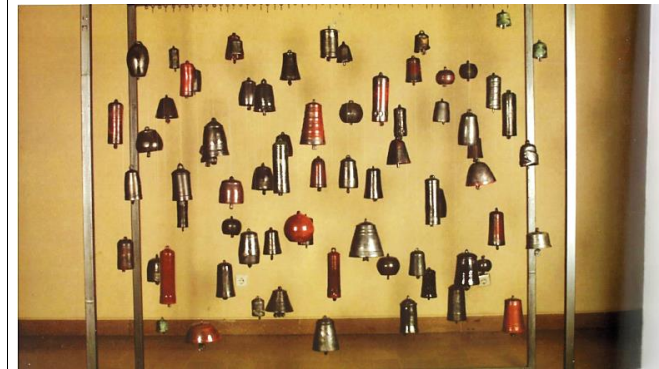
10.173

Razieh Bavaki

Untitled

Wheel and Handbuilt

210 x 80 x 200 cm



10.171

Pegah Barfizadeh

Untitled

Handbuilt, Sculpture

40 x 40 x 40 cm



10.174

Mansoureh Baghraee

An Interpretation of

Cistern

Slab

30 x 30 x 40 cm



10.175
Somayeh Eilbeigi
Angle Difference
Slab and Sgraffito
50 x 40 x 30 cm



10.178
Azar Afshari
Untitled
Handbuilt
Shrinkage Glaze



10.176
Arman Oula
Mansoor Hallaj
Reduction
60 x 30 x 40 cm



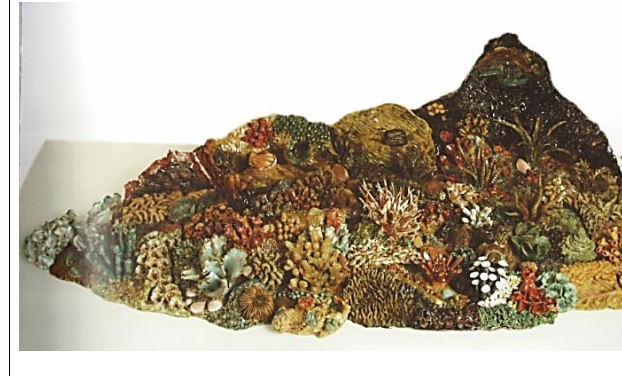
10.179
Shirin Afsharnezhad
Extinction
Handbuilt
14 x 14 x 14 cm



10.177
Abbas Akbari
Galaxy
Reduction Glaze
30 x 40 cm



10.180
Tina Ebrahimi
Silence of the Sea
Handbuilt
140 x 70 x 32 cm



10.181
Mehri Ebrahimi
Flowers Party
Casting



10.184
Amir Azar
Untitled
Ceramics, Handbuilt
23 x 17 x 13 cm



10.182
Sakineh Aghannasab
From Dust to Heaven
Handbuilt
50 x 30 x 20 cm



10.185
Behzad Azhdari
Horse
casting



10.183
Kourosh Arish
Clay Diamonds
Casting, Cracked Glaze
160 x 100 x 30 cm



10.186
Reza Taebi
Untitled
Handbuilt
40 x 35 x 30 cm



Eleventh Biennial (2020)

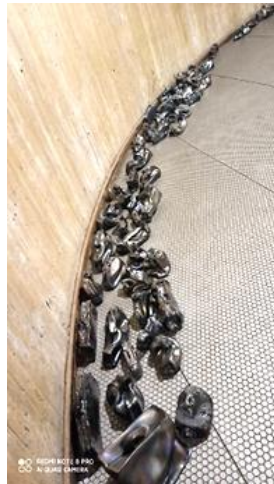
11.1



11.3



11.2



11.4



11.5



11.8



11.6



11.9



11.7



11.10



11.11



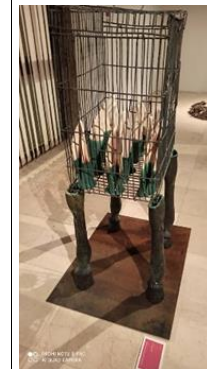
11.14



11.12



11.15



11.13



11.16



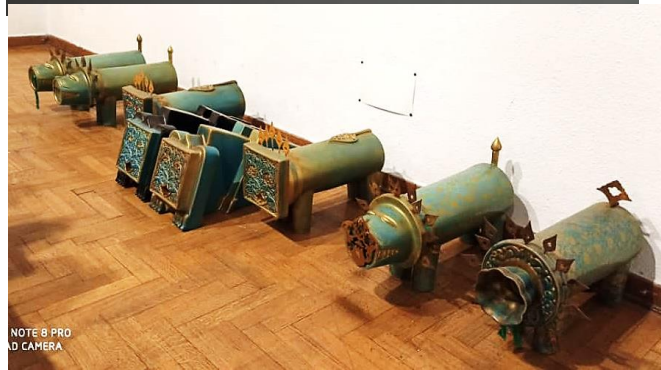
11.17



11.20



11.18



NOTE 8 PRO
AD CAMERA

11.21



11.19



11.22



NOTE 8 PRO
AD CAMERA

11.23



11.26



11.24



11.27



11.25



11.28



11.29



11.41



11.39



11.42



11.40



11.43



11.44



11.47



11.45



11.48



11.46



11.49



11.50



11.53



11.51



11.54



11.52



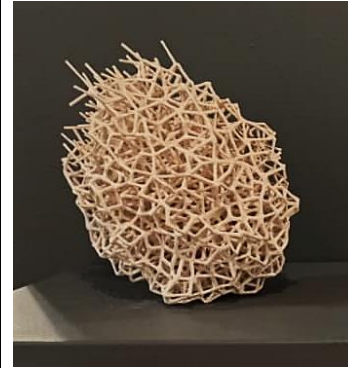
11.55



11.56



11.59



11.57



11.60



11.58



11.61



11.62



11.65



11.63



11.66



11.64



11.67



11.68



11.71



11.69



11.72



11.70



11.73



11.74



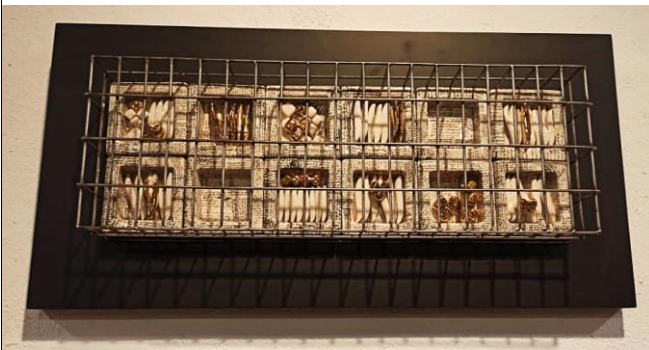
11.75



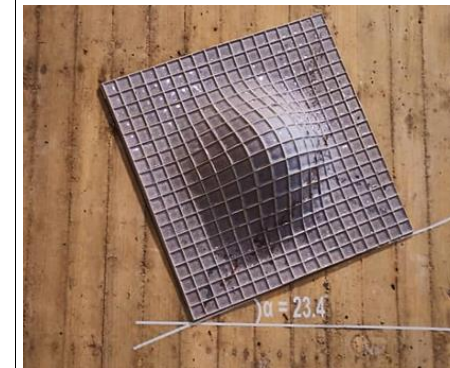
11.77



11.76



11.78



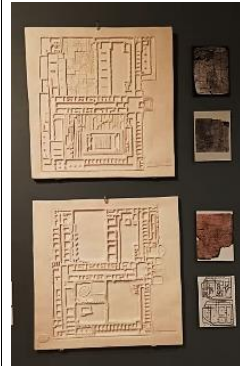
11.79



11.80



11.81



11.82



11.83



11.84



11.85



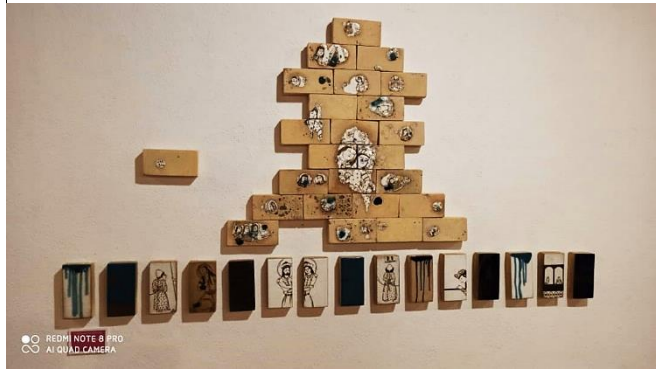
11.88



11.86



11.89



11.87



11.90



11.91



11.94



11.92



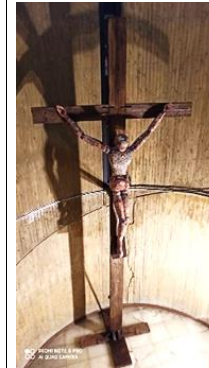
11.95



11.93



11.96



11.97



11.100



11.98



11.101



11.99



11.102



11.103



11.106



11.104



11.107



11.105



11.108



11.109



11.112



11.110



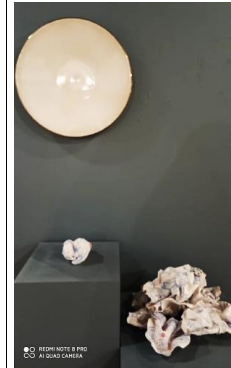
11.113



11.111



11.114



11.115



11.117







11.116



11.118



First Sculpture Triennial (1995)

<p>ST1 Shams-ol-Molk Ashti <i>Repose</i> Terra-cotta, wax 29 x 21 cm</p>		<p>ST4 Fariba Azimi <i>Horse (Animal)</i> Pottery 25 x 28 x 15 cm</p>	
<p>ST2 Shabnam Khalili Qazi <i>Relief</i> Terra-cotta 36 cm</p>		<p>ST5 Malek Dadyar Garosian <i>Ram</i> Pottery 28 x 14 x 28 cm</p>	
<p>ST3 Gholamreza Khayyatan Qashang <i>Form No. 1</i> Pottery 15 x 15 x 40 cm</p>		<p>ST6 Malek Dadyar Garosian <i>Mother and Child</i> Pottery 35 x 11 x 14 cm</p>	

ST7
Shaban Ali Sharifi
Boroujerdi
Remains
Pottery
15 x 10 cm



ST8
Maryam Bakhtiari Safgholi
Tired of This Earth
Relief
23 x 46 cm



ST9
Babak Dalaki
Jumping
Relief
60 x 60 cm



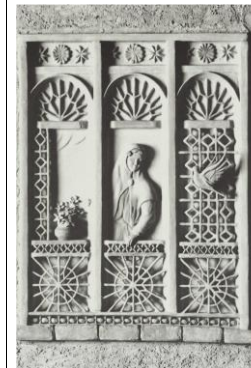
ST10
Babak Dalaki
Flying Horse
Relief
100 x 70 cm



ST11
Amir Mobed
Ceramic, Glaze
40 x 10 cm



ST12
Farid Ekhvat
Moqaddam
Waiting
Relief
53 x 40 cm



ST13
Zahra-Naheed Rasoolzadeh
Nameen
Form
Pottery
34 x 27 cm



ST14
Maryam Mohseni
Bag
Clay
18 x 5 cm



ST15
Reza Bangiz
Calligraphy
Terra-Cotta
40 x 60 cm



ST16
Kambiz Moshtaq
Gohari
Figure
Pottery
26 x 9 x 36 cm



ST17
Kambiz Moshtaq
Gohari
Flute-player
Pottery
40 x 30 x 40 cm



ST18
Mohammad Mehdi
Anoushfar
Untitled
Pottery
20 x 20 cm



ST19
Mohammad Mehdi
Anoushfar
Untitled
Pottery
20 x 20 cm



ST22
Gita Gholami
Portrait
Pottery-wax
38 x 17 cm



ST20
Mohammad Ali Miyanji
Cow
Pottery
25 x 40 x 30 cm



ST23
Naheed Tayyebi
Modern Earth
(Statue)
Clay & Cooper
40 x 40 cm



ST21
Miyanji Mohammad
Hossein
Cow
Pottery
30 x 20 x 50 cm



ST24
Mehdi Heydari
Net & Fish
Relief
200 x 130 cm



ST25
Abbas Akbari
The Musician
Terra-cotta
26 x 21 cm



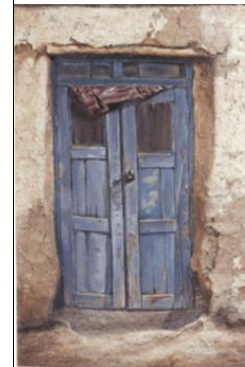
ST28
Zina Azimi
Loneliness
Pottery
37 x 16 x 22 cm



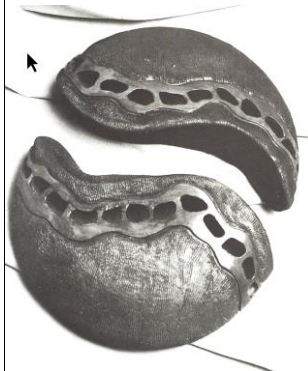
ST26
Nassem Nasrullahi Noori
Daryani
Woman's Face
Clay
22 x 20 x 30 cm



ST29
Esmael Asgari
Familiar
Paper-paste, clay,
wood, glue
50 x 70 cm



ST27
Mitra Jebraeeli
Movement
Clay
24 x 24 x 5 cm



ST29
Iraj Dashti
Will Finally...
Pottery, glass,
copper
91 x 156 cm



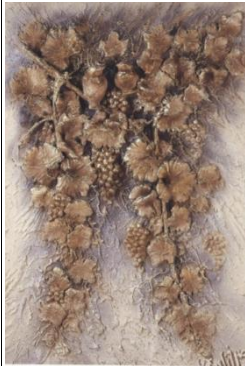
ST30
Negeen Khoshbakhti
Birth Months
Relief
40 x 80 cm



ST31
Maryam Movaqqar
(Morvarid)
Symbol
Clay
25 x 15 x 61 cm



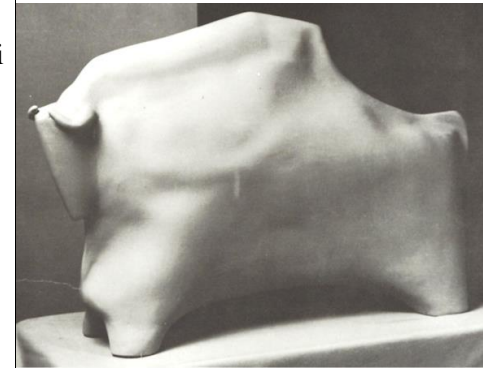
ST32
Yaqoub Sooferzadeh
Birds
Ceramic
60 x 90 cm



ST33
Esmael Shiran
Animal No. 2
Pottery
35 x 39 cm



ST34
Mohammad Mehdi
Ghanbeigi
Cow
Pottery
70 x 50 cm



ST35
Susan Taha
Imagination
Pottery
35 x 15 x 22 cm



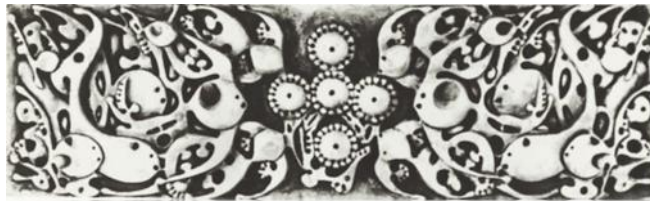
ST36
Homa Abedinirad
Thought
Pottery
11 X 35 cm



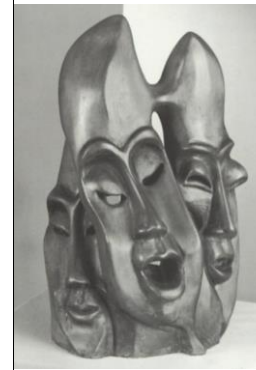
ST39
Younes Fayyaz
Sanavi
Martyr
Pottery
60 X 20 cm



ST37
Younes Fayyaz Sanavi
Life in Grove
Relief
70 x 20 cm



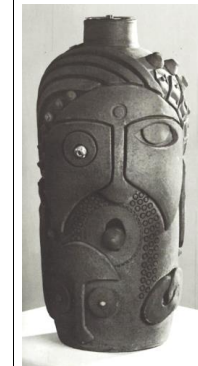
ST40
Faeqeh Kamalizad
Singer
Pottery
22 x 28 cm



ST38
Zhila Mobasser
Fish
Clay & Metal
81 x 26 cm



ST41
Daryoush Gol
Mohammadi
Untitled
Pottery
16 x 16 x 43 cm



ST42
Jamshid Mahernia
Figure
Relief
60 x 120 x 7 cm

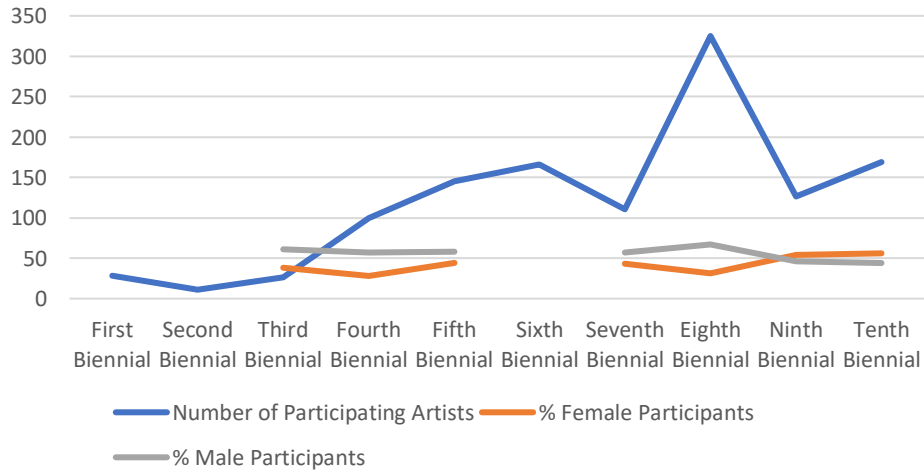


Appendix C: Graphs and Charts of Biennial Trends

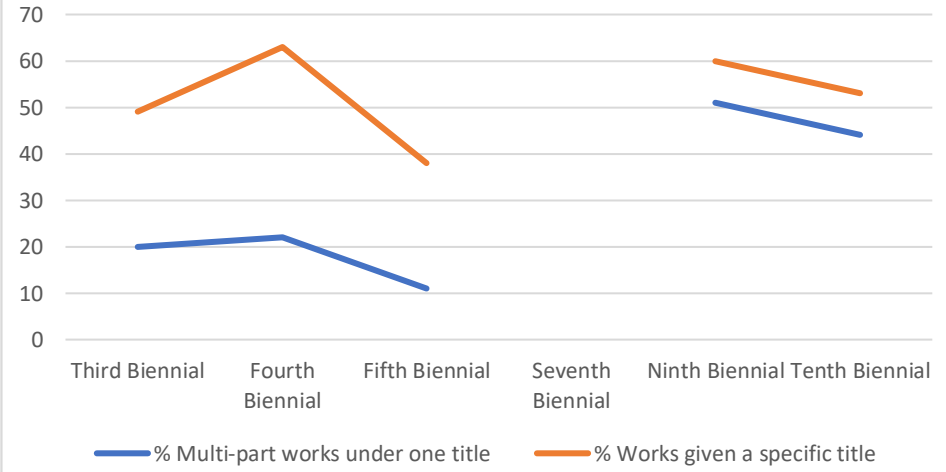
*Estimate based on available data	Artists Published in the catalogue	Total Number of Artists Accepted	Female Participants	Male Participants	Works Published in the catalogue	Total number of Works Accepted	Number of artists with more than one work accepted	Multi-part works under one title	Works given a specific title	Glazed Works	Unglazed Works	Vessel-based (applied art)	Sculpture	Relief & Tile	Thrown (includes cast)	Handbuilt (includes tiles)
First and second Exhibitions 1988; 1989 TMOCA, Tehran	—	7 or 28* (1 st) 11 (2 nd)	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Third Biennial June-July 1992 Catalogue published Spring 1994 TMOCA, Tehran	26	26*	10 38%	16 61%	118	—	23 88%	23 20%	57 49%	70 60%	45 38%	80 68%	22 19%	16 13%	69 58%	51 43%
Fourth Biennial May 1994 TMOCA, Tehran	73	100+	28 38%	42 57%	112	—	21 30%	25 22%	71 63%	50 45%	53 47%	58 52%	42 38%	9 8%	57 51%	52 46%
Fifth Biennial May 1996 Catalogue published Spring 1997 TMOCA, Tehran	72	145	32 44%	42 58%	106	1067*	25 35%	12 11%	40 38%	66 62%	35 33%	64 60%	26 25%	11 10%	50 47%	61 58%
Sixth Biennial 1998	—	166	—	—	—	453	—	—	—	—	—	—	—	—	—	—

Seventh Biennial May 2001 Mashhad	111	115 (includes glass)	50 43%	65 57%	111? (no titles given)	158	0 (one each chosen for catalogue?)	— (no titles given)	— (no titles given)	80 72%	31 28%	49 44%	37 33%	22 20%	45 40%	63 57%
Eighth Biennial 2006	—	325	102 31%	223 67%	—	574	—	—	—	—	—	—	—	—	—	—
Ninth Biennial 29 May-27 June 2009 Semnan	125	126	67 54%	57 46%	132	173	16 13%	68 51%	80 60%	10 80% 5	27 20%	36 27%	76 58%	20 15%	22* 17%	110* 83%
Tenth Biennial 14 Oct-21 Nov 2011 Imam Ali Museum, Tehran & Semnan	169	169*	94 56%	75 44%	190	338	16 8%	83 44%	101 53%	153 80%	36 18%	56 29%	99 52%	35 18%	42* 22%	148* 78%

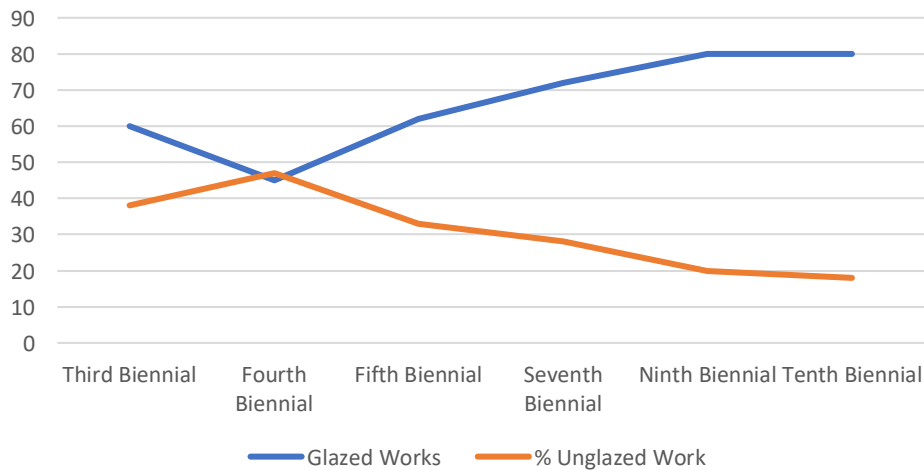
Participation



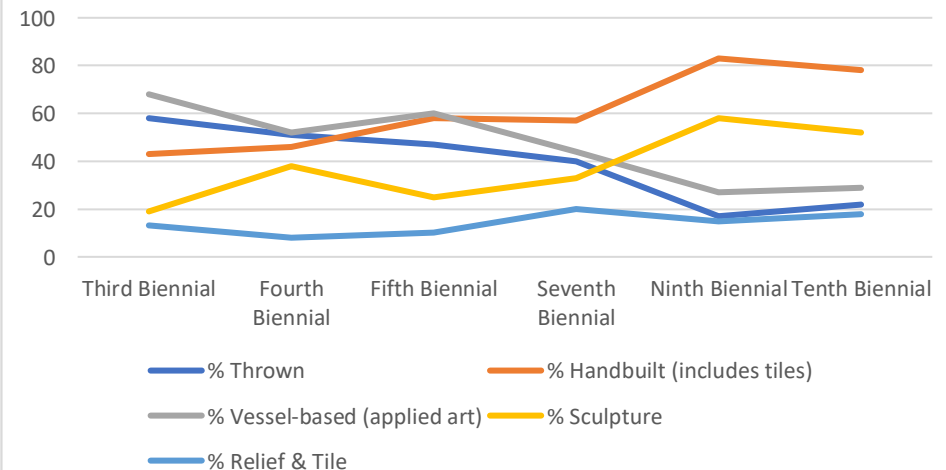
Titles



Glazing



Process & Type



Appendix D: Participants and Description of Works by Event (as given in the catalogues)

Third Biennial (1992)

Artist Name	# of Works	Description of Work	Technique & form	Clay & Glazes	Dominant colours
Anoushfar, Mohammad Mehdi	13	Historic reproductions, tile panels, smooth-glazed bottles, round organic forms, sculptural objects (including pomegranate)	Handbuilt & thrown, vessels, tiles, objects	Lustre 600, unglazed; bisque 960, glaze 1000; single fired	Turquoise and browns, lustre
Baghaian, Mahmud	6	Functional, contrasting organic masked lines, teapot w/ bamboo handle, bowls, lidded vessels, vases	Thrown vessels	Porcelain glossy glazes, 1280; raku; stoneware	Blacks and browns
Bigdeli, Arash	6	Rough textured jars with incised and stained lines, areas of dry glaze, added coiled elements	Thrown vessels with Handbuilt elements	1100-1400, Lead matte glaze	Brown & black
Dalaki, Babak	6	Thrown & carved vases, tile panel, statue. with added decorative bits of glass, chain, metal, coloured tile, detailed carving (Saqqakhaneh)	Handbuilt & thrown, vessels & tiles	Unglazed, stained/painted & waxed	Brown with bright colours added elements
Dashti, Iraj	2	Forms with abstract and religious symbolism (Saqqakhaneh)	Handbuilt sculptural	Bisque, waxed, earthenware	brown
Dehnamaki, Ali Reza	4	Carved rounded forms, bottles dripping runny glaze	thrown vessels	glossy cobalt, copper & Iron oxide glazes; unglazed burnished earthenware	Blue & turquoise, brown
Jam Nejad, Nahid	1	Carved relief panel	Plaster cast tiles	unglazed	brown
Javidnia, Roya	1	Carved earthenware vessels, drips and lentiform w/ holes & incised lines	Handbuilt & thrown, vessels	unglazed	brown
Eghbali, Vasigh	4	Ceramic bamboo calligraphy pens, rough matte ribbed bowl & plate with faces	Handbuilt & thrown, objects & vessels	Single fired; bisque 900, matte glaze 1000	Browns
Fakhrmousavi, Saeed	3	Pitchers & vases painted & dipped glaze w/ wax resist, art deco influence	Thrown vessels	Traditional-style glazes; bisque 1000, post-oxide transparent glaze 1050	Green, yellow, blue, brown
Fayazi, Bita	2	Carved, rounded forms	Thrown vessels	Unglazed, waxed	
Fayyaz Sanavi, Younes	9	Works individually titled, listed as fauvism, intricate interlocking organic forms	Handbuilt sculptures	Unglazed, burnished, post-firing patina & wax	brown

Ghanbeigi, Mohammad Mehdi	13	Pictorial, decorative images, calligraphy on vessels; hollow bull forms	Handbuilt & thrown, mostly vessels	Semi-matte glaze 1070, painted?	Blue, yellow, brown
Ghanbeigi, Monir	—	(works presented together with Mohammad Mehdi Ghanbeigi)	—	—	—
Ghodsi, Lida	2	Limited areas of glaze, post-firing surface treatment, dripped glaze	Thrown vessels	Splashed glaze; gouache; copper & iron oxide glaze, waxed	Brown, turquoise
Gorjestani, Saeed	3	Dripping, bubbled dark glazes on textured surfaces, added figure & metal chain	Handbuilt & thrown, vessels	Bisque 950; Reduction 1250; raku 900	Brown, green
Haydari, Mehdi	6	carved, traditional symbolism & figures, added strings & charms	Handbuilt? Vessels & tiles	oxide stains & wax, unglazed	browns
Manshuri, Mohammad Reza	4	Bottles; splashed, dipped, calligraphy	thrown vessels	glossy glazes 1280; Tercater clay [sic]? at 1320	Brown, black, blue
Noormah, Mahin	3	Unglazed tile panel, wrinkled surfaces on glazed vases	Handbuilt, vessels and tiles	glossy glaze 960	Brown, turquoise
Pousangari, Mansoureh	7	vases with curving openings, cut/spiralling extensions, rough textured 'openings', owl	Handbuilt & thrown, vessels	Bisque 900, Glaze 1010; Lustre 750	Lustre, blacks, turquoise
Salour, Maryam	5	Vases & bowls, scratched textures and brushed & painted on colours	Thrown, vessels	Transparent crackle, matte colours 940-960	Blue, black, white, brown, orange
Saremi, Shahrokh	3	cylinders with carved geometric openings	Handbuilt & thrown vessels	Lead & antimony bubbled glaze; unglazed	Brown, black
Sirousi, Ojan	3	Bottles & vases, geometric carving	Thrown vessels	Unglazed	brown
Shah Hosseini, Iraj	4	Deeply carved vessels and sculptural organic, figural forms	Handbuilt, vessels and sculpture	Unglazed, waxed	brown
Zair, Jila	3	Thrown bottles joined together, carved relief tile, one partially glazed	Thrown, vessels	Unglazed 900, waxed; sprayed glaze?	Browns, dark green
Zair, Leila	1	Hollow shapes joined together	Thrown, vessels	burnished, unglazed	brown

Fourth Biennial (1994)

Artist Name	# of Works	Description of Work	Technique & form	Clay & Glazes	Dominant colours
Amid, Mashalla	1	Rounded, minimal, voluminous abstracted animal form, smooth surface	Thrown, sculpture	Unglazed, 960	brown
Anoushfar, Mohammad Mehdi	4	Carved 'Vertebrae' sculptures, rounded forms and vessels with organic surface details; carved naturalistic horse panel	Thrown & handbuilt, vessels, tiles, sculpture	Cracked glaze 960-80 Bisque 960; glaze 1050 Unglazed 960	Turquoise, blue, yellow
Azjdari, Behzad	5	Panel, lentiform bottles, added string, bells, beads handles and bells, incised geometric patterns; sun and abstracted sheep applied to surfaces (squiggly hair, humped backs)	Thrown & handbuilt, vessel & tile	Unglazed or semi-matte transparent? 1000, 1050, 1100	brown
Bababee, Shakib	1	Lentiform with 'torn' opening and organic surface textures (Influence Anoushfar)	Thrown, sculpture	Transparent glaze? 950	brown
Baghian, Mahmoud	3	Raku bottles, dishes with dense patterning of contrasting thick black lines	Thrown, vessels	raku 1080; porcelain reduction 1280	Brown, turquoise, black
Bahar, Naghmeh	4	Carved panels (portrait & fish); abstract sculptural form; vessels (flat postmodern shape)	Handbuilt, vessel & sculpture	Semi-matte glaze 800-850; 950	Brown, turquoise
Behaen, Khosro	1	bottle with abstracted rams in relief	Thrown, vessel	Unglazed 950	Brown,
Bigdely, Arash	1	Pitchers with phoenix & eagle (east & west) handles and carved and applied decoration	Thrown, vessels	Burnished and smoke fired? Matte glaze? slip? 960	Black, white?
Dalaki, Babak	1	Circular form, deeply carved 'fans' with stamped circles and raised areas, yarn tied into holes	Thrown, sculpture	Unglazed? 960	brown
Dashti, Iraj	2	Gritty surface texture (added to body?), cut away and incised lines; altered cylindrical form	Thrown, sculpture	Engobe and lead glaze 1100	Black, yellow
Dehnamaki, Ali Reza	2	flattened bottle with fish; cut and splashed vases with areas of coloured glaze	Thrown, vessel	Glaze, 1100	Blue, yellow
Ebrahimzadeh, Hamid	2	Bottle forms with carved & slipped lines coming out from the rim	Thrown, vessel	unglazed heavily grogged clay body, 750	
Esfandiary, Mahmood	1	Set of vases, wax resist flowers? Calligraphy? under poured and dipped glaze	Handbuilt, vessel	bubbled glaze, 850	Brown, white, yellow

Fakhrmousavi, Saeed	2	Images created through application of wax resist, overlapping geometric bands & fish on vases and pitcher (influence art deco)	Thrown, vessels	Glossy glaze 1060	Brown, blue, orange
Fayaz Sanavi, Younes	1	Organically abstracted animal object, candle holder or hookah?	Handbuilt sculpture	Unglazed 950	brown
Fayazzi, Bita	2	Assemblage of overlapping geometric ring shapes, in sand	Handbuilt, sculpture	Unglazed, 950	brown
Fazlinejad, Mohammad Ali	1	fluted tall traditional pitcher form, twisted handle	Thrown, vessel	Traditional glaze, 960	green
Ghanbeigi, Mohammad Mehdi/Monir*	8	pre-Islamic imagery; carved vases; tromp-l'oeil calligraphy standing panels; glazed dishes with ancient imagery in the centre;	Handbuilt & moulded vessels & sculptures	Multiple firings to 1070; underglaze	White, turquoise, black, brown
Ghiyashi Farahani, Shahrokh	1	Rough surface with tool marks, abstract bird	Handbuilt, sculpture	Unglazed, 1000	brown
Ghodsi, Lida	1	Combined forms with extremely rough texture and dark glazes, top half glazed	Thrown? vessel	Straw mixed into clay & fired out 900, gloss crackle glaze 1000	Brown, turquoise
Gilakpoor, Behrooz	1	Tile panel, overlapping calligraphic relief design	handbuilt	Unglazed, 900	brown
Golestan, Fakhri	2	raised decorative vertical lines curving around the vases	Handbuilt, vessels	Semi-matte glaze 1000	Black, yellow, red
Hadinejad Harandi, Nooshin	3	Round forms with dense circular areas of raised organic surface texture, areas of glaze (influence Anoushfar?)	Thrown, vessels	980-1000	Brown, green
Hainen, Loreh	1	underglaze painted flat coloured shapes around rim, leaves and curls	Thrown, vessels	Stoneware, Glossy glaze 1225	Brown, blue
Hashemi Shirazi, Abolhassan	1	panel, geometric abstract overlapping lines, bubbled and smooth glaze	Handbuilt, tiles	960	Brown, green, white
Heydari, Mehdi	1	Tile panel of traditional interlocking crosses and 8-pointed stars; impressed geometric patterns	Handbuilt, tiles	Reduction lustre 960	Gold, turquoise
Hosseini Nayeh, Hassan	1	Abstract organic glossy glazed form	Handbuilt, sculpture	Glaze 960	black
Hosseini, Akram al-sadat	1	bottle, overglaze painting of Shia religious imagery	Thrown, vessel	Fired 1000, 950 black, 850 gold	Black, yellow, gold
Hosseini, Naryam	1	Plate with wax-resist leaves	Handbuilt, vessel	Glazed, 1000	Green, yellow, white

Jahan Shahi, Esmat	1	Roughly textured object, log	Handbuilt, vessel	Unglazed	Brown
Jebraeeli, Mitra	1	Rounded forms with rough-textured areas around small openings	thrown	Unglazed with slip? 850	Black, brown
Kamalizadeh, Sadiq	1	Abstract figurative group (influence Fayyaz Sanavi)	Handbuilt, sculpture	Unglazed, stained? 1000	brown
Khoshooie, Mehdi	1	Cylinder form, with architectural & figural elements. Internal lighting? (Three men peeking from the door of a building)	Handbuilt, sculpture	Unglazed, 950	brown
Khoshooie, Mohsen	1	Rounded vase forms with overlapping trailed glaze	Thrown, vessel	Glossy black glaze 900, 950	Brown, black
Khoshooie, Nasrollah	1	Round vase, cut neck with added relief buckles & bows	Thrown, vessel	Unglazed, 950	Brown
Kianan, Malihe	1	Panel with hand, quatrefoil openings, added string & beads, areas of impressed cloth texture	Handbuilt, tile	Unglazed 960	Brown, yellow, red, turquoise
Kiavani, Etrat	1	rough textured roughly textured figure of a man holding a bowl of food?	Handbuilt, sculpture	Unglazed	Brown
Kiumarsi, Mahin	1	rough textured statue	Handbuilt, sculpture	Unglazed	Brown
Manshour, Mohammad Reza	1	Vases with overlapping areas of colour, glossy with areas of rough texture	Thrown, vessel	Stoneware 1280	Brown, black
Miangi, Mohammad Ali	2	(Similar to Mohammad Hossein Miangi) carved relief panel, curving abstracted block sculpture	Handbuilt, tiles & sculpture	Unglazed 1050	brown
Miangi, Mohammad Hossein	2	Curving, blocky geometrically abstracted animal forms	Handbuilt, sculpture	Unglazed, 1050	Brown
Moghbeli, Ebrahim	1	Rough bird-like free-standing sculpture, blocky, without head	Handbuilt, sculpture	Bisque? 960, Glossy glaze 1000	black
Mohammadi, Marjan	1	Pitcher with carved holes, organic form, leaning neck	Thrown, vessel	Unglazed, waxed	brown
Mohseny, Maryam	1	Closed lentiform, carved 'splash' on top	Handbuilt, vessel	Unglazed, 950	brown
Moshtaq Gohary, Kambiz	1	Oblong vase with cut opening, scratched lines and areas of carved geometric relief	Handbuilt, vessel	Unglazed, stained? 960	brown
Movaghar (Morvarid), Maryam	2	abstract figurative seated form (influence Fayyaz Sanavi); rounded vessel with carved overlapping scales	Handbuilt, vessels & sculpture	Unglazed, waxed?	brown

Nazari, Hossein	1	panel, carved abstract geometric relief with incised grid & vegetation patterns	Handbuilt, tile	Unglazed, 960	brown
Nikdel Maznian, Mehdi	1	Vase with sides pushed in and added clumps of small clay balls	Thrown, vessel	Unglazed, 1000	brown
Noormah, Mahin	1	Vase form with torn overlapping edges and rim	Handbuilt, vessel	White slip? Unglazed 960	white
Parastan, Nayereh	1	Round vase with three figures formed into the rim looking inwards, carved lines	Thrown, vessel	Unglazed, 900	brown
Qolipoor Moqadam, Afsaneh	1	Plate with crackle painted design, dark outlines, Shia religious motif (Zoljanah, Imam Hossein's horse)	Thrown vessel	Overglaze crackle 960	Turquoise, white, black
Rajabdoost, Khosro	1	Rounded bottle with bands of incised geometric decoration	Thrown, vessel	Unglazed, waxed? 960	brown
Rasoulzadeh, Mina	1	Group of abstract standing rounded figures, rough, cracked surface texture, dry glaze ('ring people')	Thrown with handbuilt bases	crackled & bubbled glaze 980	turquoise
Rezazadeh Hejazi, Roya	1	Organic-shaped vase with loose scratched lines and raised faces	Handbuilt, vessel	bisque, stained? 600	Brown
Roshanzadeh, Molook	1	Round vase, low-relief figural carving of easel painter and flower	Thrown, vessel	Unglazed, 1100	brown
Sadati, Najmeh	2	Rough textured objects, vase with flower; figure of a woman holding a child	Handbuilt, objects	Unglazed	Brown
Salimpoor, Mina	1	Block, deeply carved with scrolling lines	Handbuilt, sculpture	Unglazed, 960	brown
Salour, Maryam	2	Thin, fabric-like free-standing sculpture; plate with bubbled yellow & blue crackled glaze	Handbuilt & thrown, sculpture & vessel	White clay body, 1000 Glaze 1050	White, blue, yellow
Saremy, Shahrokh	2	Bottles and cylinder with applied and stamped relief wrapping around, one w/ areas of new glaze added to entry from 3 rd biennial (pg. 60)	Thrown, vessels	900 bisque, transparent glaze 1100, 960	Brown, turquoise
Sarfaraz, Farinaz	1	Roughly scratched vase, cut rim with carved relief beetles	Thrown, vessel	Sprayed glaze? 1000	Brown, yellow
Sepehr, Mahvash	1	Squat, thick-walled pitcher with heavy handle and stamped decoration	Thrown, vessel	Unglazed, 900	brown
Serosee, Ojan	2	Precisely finished plate with geometric abstract line-incised fish; assemblage of stones with holes & incised lines (copied by revelations)	Thrown & handbuilt, vessel & sculpture	Unglazed 980	Brown, grey

Shahparast, Mahrokh	1	Platter? with rough, bubbled surface texture	Thrown?	Unglazed 960	brown
Shiran, Ismael	1	Bowl & pitcher, band of incised geometric decoration, splashed & dipped	Thrown, vessels	Bisque 850, semi-matte glaze 1000	Brown, black, grey
Soltani-nasab, Mahdokht	1	Vase with carved and applied relief blocks decoration (bags or locks?)	Thrown, vessel	Unglazed, 900	brown
Soltani-nasab, Mahnaz	1	Vase with raised curved lines, dipped and splattered glaze	Thrown, vessel	Transparent glaze 950	Yellow, grey
Taha, Sosan	1	Vegetal form pitcher, with applied & incised relief	Handbuilt, vessel	Unglazed, 900	Brown
Taqavi, Hassan	1	Loosely formed colourful fish and flower? dishes	Handbuilt, vessel	Overglaze? 960	Yellow, green, blue
Tofiq Khatab, Ali	1	Rounded vases, darker curvilinear areas of rough texture	Thrown, vessel	Unglazed? 960	Brown
Toulaie, Amir Masoud	2	standing primitivist mask face; twisted cylinder form with pinched folds and reflective glaze	Moulded and cast, sculpture & vessel	1080 matte glaze, 800 gold; lustre-like glaze, 1080	Black, gold
Valad-Hkani, Paratoo	1	pitcher, impressed circular & trefoil patterns	Handbuilt, sculpture	Unglazed	Brown
Vasegh Maleki, Ali	3	Copies of traditional underglaze-painted bowl and vases; vases white with incised surfaces, carved lines and jagged overlapping scales	Thrown, vessels	Glossy transparent glaze, 1100	White, black, turquoise

Fifth Biennial (1996)

Artist Name	# of Works	Description of Work	Technique & form	Clay & Glazes درجه پخت سفال—لعب	Dominant colours
Abdolshah Nezzad, Reza	1	Rounded, fluted form (Bundt pan) with hole	Handbuilt, sculpture	Unglazed, 950	brown
Akbari, Abbas	1	organic abstract vase, overlapping cut-away layers over areas of impressed texture	Handbuilt? vessel	Unglazed 850	brown
Amid, Masha Allah	2	Double-walled lentiform bottles, precise geometric 'flower' carving into outer layers, added leather strip	Thrown, vessel	Bisque 950; alkaline glaze 1000	brown
Anoushfar, Mohammad Mehdi	3	More limited palate, plates geometric design and portrait heavily bubbled & crackled glaze; jar with impressed lines and attached medallions, interior & upper half glazed	Thrown, vessels	Bisque 900, glaze 960	Grey
Armin, Manidjeh	2	Complex loosely formed sculptures with limited highlights of coloured glaze, figure of woman; reference to Sufi poet Attar	Handbuilt, sculpture	900	Brown
Asadi, Farzaneh (Fateme)	1	Smooth, soft surface, abstract flowing sculptural form (figure?)	Handbuilt, sculpture	Unglazed 800	brown
Azdjari, Behzad	2	ancient forms/offering rhytons-rams & geometric	Handbuilt & thrown, vessel	Unglazed 859; 1000	brown
Azimi, Zina	1	Abstract sculptural form; scratched texture	Handbuilt, sculpture	Unglazed 900	brown
Barabadi, Ali	1	Vase with finely carved calligraphy and mimetic cloth tie	Thrown, vessel	Unglazed 850	brown
Beh Ain, Khosro	2	Pitcher and tall vase with impressed bands of geometric decoration, one with patchy areas of colour	Thrown, vessel	Unglazed 900; alkaline glaze 1050	Brown; green, yellow
Daemkar, Mohammad	1	high-contrast vase with large band of Kufic script and repeating panels of scroll	Thrown, vessel	Overglaze 960; tin, lead, and copper oxide 1000	Turquoise, black
Daleki, Babak	1	Broken panel with vertical intersecting ribs, indentations filled with coloured bits of unmaturred glass or glaze?	Handbuilt, tiles	Bisque 800; lead glaze 850	Brown, blue, white, orange
Dashti, Iraj	1	Rounded pitcher form with handle, heavily textured and crackled surface	Thrown? vessel	Bisque 900; Raku 1000	
Ebrahimzadeh, Hamid	1	Finely finished set of three bottles	Thrown, vessel	Unglazed 800	brown
Fakhrmousavi, Saeed	1	Band of resist geometric pattern and goats	Thrown, vessel	Acidic glaze?	Black, white, blue

Fallah, Farhad	1	Bowl with light rim echoing ancient ceramics, smoke cracks	Jiggered? vessel	Bisque 1000; raku w/ lead glaze 1050	White, red, black
Farzan, Hooshang	1	Rounded closed form with group of red cubes on top, one white apart	Thrown, sculpture	Bisque 950; Semi-matte oxide glaze 1000	Black, red, white
Fazli Nejad, Mohammad Ali	1	Bottle with thin neck, overlapping areas of semi-matte glaze	Thrown, vessel	Lead glaze 900	Blue, yellow
Fehri, Seyyed Keyvan	3	'antiqued' imitation of Raqqa chicken pitcher with lattice cut body; goat with patches of thick blue glaze and impressed circles; gold bird pitchers	Thrown, vessel & sculpture	Bisque 960; alkaline glaze 850	Brown, blue, gold
Garosian, Malekdadyar	1	Rounded organic abstract form (abstract expressionist sculpture influence)	Handbuilt, sculpture	Unglazed, waxed? 800	brown
Ghafari, Rozita	1	Tile with precise asymmetrical design from architectural interlace star	Handbuilt, tile	Bisque 700; glaze 1000	Turquoise, blue, white
Ghanbeigi, Monir & Mohammad Mehdi	4	Stylized free-standing horses; jar with incised vertical lines of calligraphy; platter with stylized goat	Slipcast, vessel & sculpture	Metal oxide & feldspar glaze 1070; acidic glaze?	Brown, red, green
Ghodsi, Lida (راژی)?	3	Plate with overlapping layers and receding black triangles; curved standing slab form mottled muted colours; pinched dish with impressed ancient figures	Thrown & handbuilt, vessel, sculpture	Bisque 950, lead glaze 900	brown
Gholipour Moghadam, Afsaneh	1	Raised areas of glaze with incised outlines, painted narrative scene with a man, woman, and date palm on rounded form: 'Palestine'	Thrown, vessel	Underglaze? 800	Brown, white, black
Hadinejad Harandi, Nooshin	2	Vase and round forms with thin folds and tears out of rough surface texture (Influence Anoushfar)	Thrown, vessels	Bisque 850 Alkaline glaze 900	brown
Hashemi, Salumeh	1	Tile panel with impressed designs made of dashed lines outlining flowers, suns, paisleys	Handbuilt, tiles	Bisque 750; Transparent alkaline glaze 1200	brown
Hejazi, Shabnam	1	Round vase with incised waterlilies and combed lines	Thrown, vessel	Bisque 950; transparent alkaline	Brown, blue
Heydari, Mehdi	2	Tile panels: clay strips covering a rounded lump on a white plaque, rough surface texture; tile panel with wooden frame, colourful bands of repeating impressed pattern around a central abstract image (Leyla & Majnoon poem)	Handbuilt, tiles	Bisque, 900, 920; glaze 950	Brown, green, orange, yellow
Honar-Manesh, Mohammad Reza	1	Bottle with 'droplet' surface texture	Thrown & cast	Bisque 850; Alkaline glaze 950	Brown, turquoise
Hosseini Nayeh, Hassan	1	Abstract bird shaped vessel	Handbuilt, vessel	Unglazed 1000	brown

Hosseini, Akram al-Sadat	1	Painterly underglaze? plate with colourful flowery birds	Thrown, vessel	Bisque 900; transparent alkaline glaze 1005	White, yellow, green, blue
Izadirad, Mahyar	3	Lidded cylinder and flat spouted oil lamps, bands of repeating impressed texture, sprayed partial glaze	Thrown, vessel	Bisque 800; alkaline glaze 1000	Brown, blue
Khalilian, Majid	3	Statuettes with precise patterned texture and medallion designs 'antiqued' surface; woman's head (Shima), mythological/Mesopotamian figures (Lamassu? Sherdal? Buraq)	Handbuilt; sculpture	Bisque	grey
Kiani, Soraya & Nazari, Massoud	2	Open dishes with waving sides; roughly built cup with large handle, pitted glaze	Handbuilt, vessel	Bisque 800; crackle glaze 980; mottled 1050, alkaline	Green, white; blue, black
Kourosh Pasandideh, Nosrat	1	Bowl with stork, raised outlines	Thrown, vessel	Glitter puff paint?	Brown, yellow, turquoise
Mahboob, Shirin	1	Craggy slab pot, raised geometric designs from traditional carpet weaving	Handbuilt, vessel	Unglazed 850	brown
Mahnam, Parissa	1	Two bottle forms with band of 'riveted' calligraphy on the shoulder	Thrown, vessel	Unglazed: 900	brown
Manavirad, Naghmeh	1	Pitcher with 'Allah' inscribed on body and raised under handle	Thrown, vessel	Unglazed 850	Brown
Mehri, Golham Hossein	1	Panel, bottles & fruit still life relief	Handbuilt, tiles	Bisque 700; Thick lead glaze 1200	Brown, red, yellow
Mirgaysari, Saeed Mohammad	2	Oil lamps rounded bird forms; lamp central band of cut out floral geometry	Thrown, vessels	Bisque 900; gloss Cobalt frit glaze 950	Black, brown
Moabed, Amir Ahmad	2	Abstract 'figures', paired vertical shapes on base; 'ring people' (Rasoulzadeh?) w/dripped glaze	Handbuilt, sculpture	Acidic glaze? 1070	Blue; brown, green
Mohammadi, Marjan	1	'Hershey's kiss' shaped vessels, drop shapes cut down from rim	Thrown, vessel	Unglazed or transparent? 850	brown
Mollai Foumani, Hossein	1	3-D organic curved form	Handbuilt, sculpture	Unglazed 920	Brown
Mousavi, Seyyed Amir	1	Naturalistic bull statue	Handbuilt, sculpture	Bisque 960; metallic glaze 1000	black
Najafi Hashemi, Houtan	4	double-walled rounded vessels with geometric shapes cut out of outer walls	Thrown & cast, vessels	Bisque 900; Mottled glaze 1200	Brown, grey
Neemati, Rouhangiz	2	Geometric bands of glaze colour with edge 'bleed' (Influence Ghanbeigi?)	Handbuilt & thrown, vessels	Matte glaze 1000	Brown, red
Nikdel, Bezhad	1	Raised areas of calligraphy on elongated cylinder	Handbuilt, vessel	Unglazed 950	brown

Noormah, Mahin	1	Tile panel with geometric crosses of architectural calligraphy (Allah) in a repeating pattern, raised in the centre	Handbuilt, tiles	Unglazed? 960	brown
Parastan, Nayereh	1	egg-shaped closed form, open slits with scratched lines and added flattened balls	Thrown, vessel	Unglazed 900	brown
Peiskhani, Mabnaz	1	Panel, low relief carving religious theme—Gabriel	Handbuilt, tile	Unglazed, 800	brown
Pourhashemi, Sharareh	1	Panel with fish on a geometric background with circles, raised lines and watery glaze	Moulded tiles	Glaze 1000	Blue, orange
Qajar, Changiz	1	Oval platter with thick glaze covering a low-relief horse, hanging red banner (from Shahnameh—Shabdiz is legendary fast, black, horse)	Handbuilt, vessel	Bisque 930; lead glaze 1050	Black, red
Qasimkhani, Akbar	1	Tile, relief geometric shapes (calligraphy?) intersected by a cut-through cross	Handbuilt, tile	Unglazed 1000	brown
Rasaii, Parham	2	Blocky statue of figure holding child; bottle with concentric u-shaped relief pattern	Handbuilt; vessel & sculpture	Lustrous dark glaze; transparent 1200	
Rasaii, Rassam	1	Small shrine with candle and protective hand, gold calligraphy and outlining	Handbuilt, sculpture	1200	Blue, green, gold
Rasoulzadeh, Mina	3	Areas of thick crackled glaze, rounded forms with knobbed protrusions and shapes suspended in hollow centres	Thrown & handbuilt sculptures	Bisque 900; alkaline glaze 1000	Blue, white, yellow, pink
Rezazadeh Hejazi, Roya	4	Pressed clay trimmings as decoration on dishes, cylinder, candleholder (trees)	Handbuilt, vessels	Unglazed, 900	brown
Roshanzadeh, Peymaneh	1	Plate with smooth finish, bird with bow tied to tail	Handbuilt, vessel?	Unglazed, 950	brown
Rostampour, Ardeshir	1	Frog? vessel	Handbuilt, vessel	Bisque 800; alkaline glaze 1000	green
Sadaghati, Mohammad Taghi	1	Tiered shell with multiple small figures, birds, faces, shapes on wooden base	Handbuilt, sculpture		
Safari Deyjujin, Fereshteh	2	Organic curving abstract forms, added metal wires	Handbuilt, sculpture	Unglazed	brown
Salour, Maryam	1	Large block divided into smaller uneven, rough textured blocks, incised lines in starburst	Handbuilt, sculpture	Unglazed, 940	white
Sarfaraz, Farinaz	1	Vertical pair of organic flowing hollow forms ‘woman and god’	Handbuilt, sculpture	Lead-ferrite glaze 1000	black
Seighali, Soumaya	1	‘Ribbon’ folded around into rosettes	Handbuilt, sculpture	Glassy glaze 1000	Brown, red

Shiran, Ismael	3	Pitchers; with four faces; bands of incised triangles and lines; footed pitcher with attached 'whiffle balls'	Thrown, vessel	Cobalt glaze; copper & lead; oxide copper oxide, lead chrome, flint 950	Black, green, brown
Soltani-nasab, Mahdokht	1	Cylinder with bands of incised lines and goats	Thrown, vessel	Bisque 900; lead, chromium oxide, borax 1000	black
Soltani-nasab, Mahnaz	2	Double-spouted pitcher and cup with incised lines	Thrown, vessel	Bisque 900; glossy borax glaze 980	black
Tarki, Moloud	1	Abstract bird hollow vessel form, incised curving feathers	Handbuilt, vessel	Transparent or unglazed? 1000	brown
Tathiri Moghadam, Farideh	1	Simplistic line underglaze line painting interior sun, external flowers	Thrown, vessel	Bisque 700; alkaline glaze 950	White, black, blue, yellow
Tofiqkatab, Ali	1	Three tall, narrow bottles brushed muted matte colour over textured lines, interior gloss glaze on rim	Thrown, vessel	Alkaline-oxide glaze 800	Brown, green
Vasegh Maleki, Ali	2	Vases with smooth, raised all-over decoration, fish over background lines	Thrown, vessels	Thick even glaze 1100	Blue, white
Yekta, Azar	2	Bowl & plate, geometric blue bands forming stylized birds in negative space	Thrown, vessel	Underglaze? Bisque 900? Alkaline glaze 1200	Blue, white, yellow

Seventh Biennial (2001)

Artist Name	# of Works	Description of Work	Technique & form	Clay & Glazes	Dominant colours
Hilsher-Nashayekhi, Engrid	1	'Tabriz' style cut-out vase, geometric interlace	Thrown, vessel	Traditional	turquoise
Houshmand-Vaziri, Naser	1	Panel with impressed leaf/root circles	Handbuilt, tiles	Unglazed	Brown
Hadi-Nejad, Nooshin	1	Joined, pointed ovoid shapes with textured, layered openings with touch of matte colour	Thrown? sculpture	Unglazed? Oxide stain?	brown
Vafadari, Nazli	1	Panel with round geometric abstract face	Handbuilt, tile	Unglazed	brown
Vassegh-Malkei, Ali	1	Vertical panel with overlapping relief carving of leaves & flowers	Handbuilt, tile	Traditional?	Turquoise, white
Nozad, Azadeh	1	Two pitcher vases with simplistic animal faces	Thrown, vessel	Pitfired?	Brown, black
Noori, Modjtaba	1	Four tiles around a central medallion, impressed floral	Handbuilt, tile	Traditional	Blue/turquoise
Namazi, Roozbeh	1	Pitcher with bands of relief scroll-work, angled spout	Thrown, vessel	traditional	turquoise
Nafarieh, Laleh	1	Abstract sculptural 'tazireh' helmet?	Handbuilt, sculpture	Unglazed	Brown
Nafarieh, Sonbol	1	3 standing abstract 'figures', all-over repeating small surface texture	Handbuilt, sculpture	unglazed	Brown
Nemati, Rouhangiz	1	'egg' draped with glass pane	Handbuilt? sculpture	Mixed media	White, blue
Nazari, Massoud & Kiani, Soraya	1	Panel irregular tiles with relief leaves and 'crawled' glaze	Handbuilt, tile	Matte colour under glossy areas	Green, red
Najibi, Jafar	1	Two male figures linking arms coming from a closed form, roughly formed and incised texture	Handbuilt, sculpture	Matte stain under thin areas of traditional glaze	Red, turquoise
Nadjafli, Sanaz	1	Coil dish, stained lines with spirals around the rim glazed on interior	Handbuilt, vessel	Oxide, limited areas of glaze	Brown, turquoise
Mirshahi, Seyedeh Zahra	1	'coin' medallion with profile portrait Mesopotamian?	Handbuilt, sculpture?	Waxy looking laze, uneven coverage	Red, blue
Maghdoomi, Shamsi	1	Round 'Tabriz' style cut-out vase, narrow flower petals	Thrown, vessel	Traditional	Turquoise
Motallebi-Esfidojani, Afsaneh	1	plate with underglaze painted figure (manuscript) Copy of one in the David Collection in Copenhagen https://www.davidmus.dk/en/collections/islamic/materials/ceramics/art/isl-195	Thrown, vessel	Transparent glaze (lead?)	brown, black

Mashayekhi, Yasha	1	Plate, central calligraphy motif outlined in turquoise on black	Thrown, vessel	Traditional	Turquoise, black
Masalehdan, Rezvan	1	Two lopsided vases, turned lines and lumps, frilly tops	Thrown, vessel	Runny glaze	green
Mazji, Mahmood		Two 'ring' vases, (Fritsch-style glaze), petal cut-outs?	Thrown, vessel	Splashed/dripped glaze	Brown, turquoise,
Mohammadi, Seyed Ataolla	1	Abstract bird form constructed of thrown forms	Thrown, sculpture	Unglazed	brown
Mohammadi, Deghan	1	Abstract organic form	Handbuilt, sculpture	Unglazed	brown
Mohammad-Ali, Roshanak	1	Plate with central scroll rosette, black calligraphy on rim with areas of circular decoration	Thrown, vessel	Uneven, brushed	Turquoise, black
Mohammad-Rezaei, Majid	1	Stacked tear-drop forms on narrow foot with yellow protrusions (Influence Anoushfar?)	Thrown, sculpture	Glossy, thick glaze	Green, yellow
Mohebbi, Tahmineh	1	Vase with bands of large cut out geometric shapes and goats, runny glaze	Thrown, vessel	Traditional glaze?	Blue, white, yellow
Limooni, Esmaeil	1	Panel, fragmented 8-pointed star in stained canvas frame, relief carving of a figure on a horse (religious?)	Handbuilt, tile	Matte black? Unglazed?	Black, brown
Keyhan, Nikta	1	Small, uneven vessel with wavy rim, painted brushed bright colours (influence Maryam Salour?)	Handbuilt, vessel	Patchy & thin, opaque white	Purple, white
Keyhan, Kimia	1	Similar to Nikta, more closed form, brushed on patches of bright colours	Handbuilt, vessel	Patchy & thin, opaque white	Pink, yellow, white
Kourishi-Sharif, Mohsen	1	Cylindrical abstract figures, incised vertical line texture	Handbuilt, sculpture	unglazed	brown
Konjedi, Ehsan	1	Panel with overlapping geometric shapes and random drips of glaze	Handbuilt, tile	Larger glossy areas with sprinkles of drier unmaturred colour	Brown, blue
Kazem-Tabrizi, Zahra	1	bottle with matte crackled texture and applied raised fish?	Thrown, vessel	Dry, layered colours	Brown, red, blue
Kazempour, Hamid Reza	1	Large panel patterned geometric tiles (Kufic?) set against a looser calligraphy background	Handbuilt, tile	Glass-like crackle over patches of colour, overglaze	Turquoise, white
Gholipour-Moghaddam, Zeinab (Marjaneh)	1	Two copies of ancient ram bowls, red matte geometric decoration	Handbuilt, vessels	Unglazed, oxide stain	Brown, red
Gharehdaghi Gharghaseh, Marizeh	1	Abstract cupped form with curving flanges	Handbuilt, vessel	Thick, glossy spotty glaze	green
Ghods-Rasi, Lida	1	Plate with impressed darker indistinct central design, calligraphy	Thrown? vessel	Lustre?	Red, blue

Ghanbeigi, Monir & Mehdi	1	Large panel of crosses & eight-point stars, central Persepolis frieze 'breaking through', area of abstract colour and line	Handbuilt, tile	Lustre? Underglaze colour	Green, bronze, red & purple
Fazlinejad, Mohammad Ali	1	Thin-legged statuette of a man on a horse, glaze emphasizes features	Handbuilt, sculpture	crawled glaze over matte surface	Brown, white
Foroughi, Shahireh	1	Abstract 'still life' form, smooth surface texture	Handbuilt, sculpture	Unglazed	brown
Fartash, Fariborz	1	Two bottles with impressed 'ancient symbols' and incised rings; one overall glaze one patchy	Thrown, vessels	Semi-matte glaze	Turquoise, brown
Fadaeian, Majid & Heydarinasab, Parvin	1	Plate with sandpapered texture, 'torn' area of smooth glaze & calligraphy?	Thrown, vessel	Overlapping glaze textures	Black, yellow
Fakhrimousavi, Yashar	1	Panel of tiles with raised square borders, added small fish & bird plaques	Handbuilt, tiles	Melted glass, unglazed	Brown, blue, yellow
Fakhrimousavi, Saeid	1	Stacked rounded slabs on a wooden board, impressed texture & melted glass glaze	handbuilt, sculpture?	Melted glass, runny glaze	Brown, blue
Fakhrimousavi, Jeiran	1	Rolled slab vertical in wooden stand, Matisse-like figure in raised outline	Handbuilt, sculpture	unglazed	brown
Fehri, Sanaz & Keyvan	1	Gold coiled spiral (like telephone cord) on glazed block on wood (signed in English)	Handbuilt? sculpture	Gold overglaze?	gold
Ghafarian Kashipaz, Ali Akbar	1	Bowl with lines of simple underglaze floral bands	Thrown, vessel	Traditional? (Glaze faults)	brown
Amid, mashallah	1	Cylindrical bottle with 'football' top and raised holes	Thrown, vessel	Glaze cracking & crawling away from matte base	Green, yellow
Alavi, Seyed Mahdi	1	Spherical bottle, raised area of calligraphy and curved extended rim, pierced holes	Thrown, vessel	Crackled lustre & traditional	Blue, turquoise
Abbasi, Negin	1	Two cylindrical forms, dipped & overlapping bold colours	Thrown, vessel	Thick, bubbled & dripping glaze	White, red, green
Tahmasbi, Zahra (Elena)	1	Finely finished underglaze plate, repeating vegetal arabesques	Thrown, vessel	Underglaze w/gloss	Brown, white, blue
Taher-Moghaddas, Sima	1	'Tabriz' style cut-out round vase, twisted raised flower	Thrown, vessel	Feathery traditional	turquoise
Seyrafi, Heidah	1	Handbuilt sculpture, stylized sun behind mountains, rough texture of glaze on mountains	Handbuilt, sculpture	Thick, semi-matte glaze	Brown, yellow
Safarian, Elaheh	1	Geometric abstract form, hands holding a polygon, cracks	Handbuilt, sculpture	Traditional	turquoise

Sabouri, Teimour	1	Large mosaic panel, abstract shapes with different glazes	Handbuilt, tiles	Unglazed, lustre, matte, trad.	Brown, white, blue
Sadeghnejad, Mahin	1	Panel two abstract male figures, impressed texture & inlaid glazed circles for eyes	Handbuilt, tiles	unglazed	brown
Shekari, Mehdi	1	Extended hexagon with precise high relief floral interlace	Handbuilt, tile	Unglazed	brown
Sherveh, Arabali	1	Abstract figure, abstract areas of matte black glaze, incised line texture	Handbuilt, sculpture	Small areas of rough textures	Brown, black
Seifi-Rad, Alireza	1	Bowl, simple brushstroke design	Handbuilt? vessel	matte	Black, turquoise
Sirous, Eshrat	1	(Influence Dashti, Iraj?) closed rounded cylinder, cut away and gilded opening, folds	Thrown, vessel	Thick glossy glaze	Blue
Salimi-Khaligh, Zahra	1	Coil and starfish with raised ocean symbols	Handbuilt, sculpture	Traditional	turquoise
Soltaninasab, Mahnaz	1	'wedge' form with low geometric relief (Kufic?) and pierced openings	Handbuilt, sculpture	Thin, traditional?	Green, brown
Soltaninasab, Mahdokht	1	Bowl with flat, rough figures coming out of the rim, splashed colour	Thrown? Vessel	Splashed, dripped gloss over matte	White, blue, brown
Sa'adatmand, Seyed Abolghasem	1	(exhibition artists' forum?) thick branched 'tree', interesting glaze lines of colour and gilding	Handbuilt, sculpture	Fumed oxide in cracks? Matte w/ dusted gold	Turquoise, white, gold
Salour, Maryam	1	Ruffled-textured plate, bumpy glaze and mottled colour	Handbuilt? Vessel	Pooled and crawling glaze, spotty	Green, blue
Saleki, Farshid	1	Spouted ring vase on top of bottle, smooth finish, incised lines and pattern of holes	Thrown, vessel	Unglazed	Brown
Saleki, Saied	1	Three identical inverted cone bottles with flat bases, band of glaze	Thrown, vessel	Unglazed with band of glaze	White, blue
Saleki, Reza	1	Vase with glazed bands of relief flowers against an incised line background	Thrown, vessel	Unglazed with glaze band highlights	White, blue
Jalehpour, Maliheh	1	Colourful underglaze plate (manuscript musical figures)	Thrown, vessel	Loose underglaze with transparent	White, blue, orange
Zavari, Reza	1	Abstracted stylized bird figures (candleholder?)	Handbuilt? Sculpture	Crawled and crackled glaze	Green, turquoise
Rasoolzadeh, Namin, Zahra	1	Cubist 'face' vase, mottled painted 'rust' glaze	Handbuilt, vessel	Matte stain?	Orange, brown
Rasoolzadeh, Mina	1	Textured triangular vessel with emerging glazed blue wings, glass base	Handbuilt, vessel		White, turquoise
Razzaghi-Asl, Esmail	1	Tall cylindrical pitcher 'mid-century modern', square handles, added balls	Thrown, vessel	Unglazed	Brown

Zolfaghari, Daryanoor	1	Plate with indented rim, glazed raised wobbly scroll pattern	Handbuilt, vessel	Glaze highlights	Brown, turquoise
Zakerin, Mitra	1	'bird' shaped vessel, sprayed matte colour and dripped crackle, precise shaping	Handbuilt, vessel	Unglaze slip?	Brown, blue
Deghanpour, Farzad	1	Cylinder with flange, stylized sheep and band of geometric decoration	Handbuilt, vessel	Unglazed	brown
Darzi, Neda	1	Rough squared slab pots, blotchy glazes, lines of texture	Handbuilt, vessel	Bubbled, matte, rough glaze	Red, white, green
Khataei, Soussan	1	Vase with lower band of smooth stylized architecture, upper 'stars' against line scratched texture	Thrown? vessel	Unglazed	Brown
Heidari, Mehdi	1	Round panel with bosses on star points, metal wire frame?	Handbuilt, tile	Lustre, raku?	Red, blue, green
Heidari, Parisa	1	Smooth surface finish vase with flared rim, raised lighter vine scroll pattern with birds	Thrown, vessel	Traditional	Blue, turquoise
Hosseini, Aghdas	1	'historic' painted stylized bird dish with vine and dot decoration	Thrown, vessel	Underglaze w/ raised white, transparent	Brown, black, white
Hosseini, Rojhane	1	Plate with repeating diagonal stylized bird pattern, raised lines on gritty matte surface	Thrown, vessel		Green, brown
Hosseini, Shahnaz	1	Smoothly finished bottle with spotted clay body and layers of overlapping relief lines	Thrown, vessel	Unglazed	Brown
Hejazi, Shabnam	1	Coloured clay body (influence Allison Briton?) in folded diamond patterns, multi-faceted slab pots	Handbuilt, vessel	unglazed	Blue, white
Hejabidohkht, Solmaz	1	3 'Tabriz' style cut-out vases, overall pierced flower pattern	Thrown, vessel	Traditional	turquoise
Haji-Ebrahim Zargar, Hamed	1	Japanese influence vessel with asymmetrical handle, rough textured sides, areas of dripped cobalt colour	Thrown, vessel	Glaze in recesses, splashed	brown
Chitsaz, Maryam	1	Eight-pointed star and cross, one with lion? tiles	Handbuilt, tiles	Lustre,	Red
Jahantigh, Atena	1	Curved hollow form (knobs on top like Rasoulzadeh, Mina)	Handbuilt, sculpture	Uneven crawling glaze	Blue
Javanbakhsh, Maliheh	1	Simple bottle with wavy rim	Thrown, vessel	Lustre	red
Jahed-Mir, Hamideh	1	Plate with bands of alternating white birds and animals with leafing branches in relief, 'Wedgwood?'	Thrown, vessel	Slightly runny glaze	Blue, white
Tavassoli, Hadi	1	Traditional Gonabad floral bowl, fluted rim	Thrown, vessel	Underglaze w/transparent	White, blue
Tavakolnia, Raheleh	1	Tall, thin bottle, overlapping areas of curved shapes	Thrown, vessel	Light spray/drips	Brown, green
Tathiri Moghadam, Farideh	1	Bowl with fish (haft sin?) and raised arabesques, cracked	Thrown, vessel	Glossy transparent, uneven colour	Blue, grey, white
Peivandi, Parvin	1	Panel with Mesopotamian figure and symbols	Handbuilt, tiles	Unglazed	Brown

Poursangari, Mansoureh	1	'installation' recreation of scene with handcrafts, weaving, basketry, pottery	Handbuilt, sculpture		Brown, yellow, red
Pazooki, Nahid	1	Two abstracted figures couples? Leaning together	Handbuilt, sculpture	Lustre?	Green, brown
Bahrami, Ali & Taheri, Homeira	1	vessel with cut out curve	Thrown, vessel	unglazed	brown
Bahar-Gilani, Naghmeh	1	Three stylized owl statuettes on wooden blocks	Handbuilt, sculpture	unglazed	Brown
Armin, Manijeh	1	Panel with relief of Shia religious processional standard, added metal band and frame, bits of mirror	Handbuilt, tile	Unglazed	brown
Asef-Nakhaei, Fataneh	1	Abstract organic sculptural form bird? Figure? Overlapping 'fingers'	Handbuilt, sculpture	Unglazed	brown
Agha-Nasab, Sakineh	1	Forms with three architectural 'domes' over twisted, textured 'roots'	Handbuilt, sculpture	Unglazed	brown
Abolfazli, Hamid	1	Tile with carved & raised flower design	Handbuilt, tile	Unglazed	brown
Azjdari, Behrooz	1	Set of stylized, triangular sleeping deer	Handbuilt, sculpture	Unglazed	brown
Azjdari, Behzad	1	High-gloss stylized bull with rainbow glaze	Cast? Sculpture	Commercial-looking finish	Green, red, blue
Akhtarpour, Aydin	1	Wide footed bottle, thick crawling glaze over rough surface texture	Thrown, vessel	Opaque & bubbling over matte	White, grey
Behafarin, Farshad	1	painted spiralling peacock plate	Thrown, vessel	Underglaze w/transparent	Green, blue
Behaein, Khosro	1	Flat-bottomed bottle on three legs	Thrown? vessel	Semi-matte crawling glaze	Turquoise, green
Bathaei, Marya	1	Mosaic panel thin radiating tiles in circular design, some impressed decoration	Handbuilt, tiles	Glaze faults	Green, red, brown
Anoushfar, Mohammad Mehdi	1	Panel with variety of tiles, different sizes and relief patterns (traditional motifs & geometry) 'antiqued' glaze surface	Handbuilt, tiles	Various levels of coverage, wiped away, highlighting raised areas	Blue, turquoise, brown
Akbari Sehi, Saeed	1	Thinly thrown cup and bowl, interior smooth glaze	Thrown, vessel	(stoneware?)	Brown, white, green
Afshar, Sedighi	1	Three rounded buds? bags? with folded back incised openings and added dots in the centre	Handbuilt, sculpture	Unglazed	brown
Esmailou, Massoumeh	1	Flat-bottomed bottle with carved openings and incised blue scrolling decoration	Thrown, vessel	Crackled transparent glaze	Brown, blue
Assadi, Abdolreza	1	Very smoothly finished surface, round form collapsed & cut	Thrown, vessel	Unglazed? Smoked slip?	Brown, grey

Ninth Biennial (2009)

Artist Name	# of Works	Description of Work	Technique & form	Clay & Glazes	Dominant colours
Yousefi, Azadeh	1	slab vase with circular side, spiralling lines painted on sponged on glaze	Handbuilt, vessel	Overglaze? transparent	White, brown
Vadoudzadeh, Mahtab	3	3 sets of forms, anatomical 'cilia' projections and layers of ruffles	Thrown? vessels	Runny, bubbled glaze	Brown, green
Hooshyar, Mehran	1	Set of cylindrical vases, overlapping & pressed pieces of clay with rounded protrusions	Handbuilt, sculpture	High-gloss transparent over rubbed-away colour	White, brown, blue
Homay, Mahdi	1	Roughly thrown flat bottomed dish	Thrown, vessel	dark lustre glaze	black
Hashemi, Faezeh	3	Three sets of stacks of eyeballs in rounded forms, wooden bases	Thrown, sculpture	Bright, even glaze	Blue, orange, green
Hashemi Azimeh, Sadat	1	Set of three conical forms, cut open and overlapping	Thrown, vessel	Unglazed	Brown
Nikoo, Sogand	2	Groups of abstracted figures, sense of movement, darker base to more textured glaze	Handbuilt, vessel	Gloss glaze transitioning into thicker glaze, bubbling overlap	Green, black
Noori, Reza & Bitaraf, Seyed Hossein	2	Cracked glaze panel with calligraphy medallion; partially glazed panel with detailed pierced screen	Handbuilt, tile	Deeply coloured, thick glazes; unglazed	Green, brown, blue
Noroozi Sabet, Abbas	1	Set of bottles with mottled glaze (miniature?)	Thrown, vessel	Spattered & runny glazes	Brown, white, black
Naimi, Hamid	1	Panel with moulded applied shell forms? on solid-glazed tiles, one missing	Cast, tile	Green more inconsistent	Green, black
Nazemian, Hamidreza	2	Panels with detailed pseudo-script? and textured glaze (influence modernist painting)	Cast? tile	Sponged, raised areas opaque	Black, white, brown, green
Nadizadeh, Leyla	1	Two bottles, dark neck fading to lighter	Thrown? vessel	Bubbled, spotted glaze	green
Molae, Hengameh	1	Rough figural statue, stone base?	Handbuilt, sculpture	Thin & runny, glossy	Green, yellow
Momeni, Mahan	1	Multi-layered ruffled form, mottled glassy glaze, thin on edges	Handbuilt, sculpture	Thin & runny, glossy	Blue
Mehri Gholam, Hossein	1	Group of naturalistic female figures, pregnant, holding flowers & birds etc.—commercial forms	Handbuilt, sculpture	Brushed black reduction? Two-toned 'veined glaze'	Brown, black, blue
Maleki, Abbas	1	Cube made of compressed trimmings, coloured inlaid impressed squares	Handbuilt, sculpture	Partially unglazed	Green

Mostafanejad, Seyed Fazel	1	Abstracted male figure with fish, overall impressed texture	Handbuilt, sculpture	Areas of lustre?	Brown, red
Mostaghim, Roksana	1	Pair of vases made of built-up geometric forms	Handbuilt, vessel	Glossy transparent	white
Moradi, Nasim	1	Set of canoe-shaped forms with various glazes	Handbuilt, vessel	Crackled, feathering, bubbling	Brown, white
Mokhtari, Mehrin	1	Panel with brightly coloured glazes, short silver lines, wood frame	Cast? tile	Wide variety, glassy	Orange, green, black, turquoise
Mokhtari, Roudabeh	1	Tile with matte glass cracked & bubbled glaze, dark lines	Handbuilt, tile	Bleeding colour & faults	Turquoise, yellow, black
Mohammad Ganji, Zahra	1	Rounded vase form, two spouts on top, bands of dots	Handbuilt? sculpture	Transparent?	brown
Mohammadi, Mina	1	Monster with human figure, roughly formed & incised (Shahnameh—Siamak)	Handbuilt, sculpture	High-gloss glaze, patchy colour	brown
Moheb Ali, Hadi	1	Set of sculptures abstract imaginary animals wooden bases, finely finished surfaces	Handbuilt, sculpture	Unglazed	brown
Mohebi, Tahmineh	1	Set of dishes with figures of Qajar women kneeling & standing at rims, curling line decorations, fish	Handbuilt, vessels	Thin underglaze & traditional turquoise, transparent	Blue, green, brown
Koohestani, Maryam	2	Installation horses without heads in sand (only small part shown); disembodied limbs, surface texture emphasized by staining	Handbuilt, sculpture	Oxide stains, unglazed	brown
Kalantari, Farzaneh	1	Panel sgraffito 'window' with symbols & branches over colourful splotchy glazes	Cast, tiles	Crawling, glossy, blown?	Yellow, green, red, turquoise, black
Keshavarzian, Elham	1	Panel of irregular geometric tiles, hollow forms, areas of lightly incised lines	Handbuilt, tile	Unglazed	Brown
Kasaei, Ali	1	Roughly marked & cracked 3-D 'still-life' of bottles	Handbuilt, sculpture	Unglazed	brown
Karimi, Elham	2	Plates with blocks of calligraphy, bird	Handbuilt, vessel	Underglaze	Brown
Karimzadeh Torabi, Shirin	1	Set of plates with painted decorative bands & calligraphy	thrown	Traditional, semi-matte	Turquoise, black
Kamyab, Jila	1	Glazed 'stones' in various circular configurations	Handbuilt, sculpture	Crackled & various glazes	turquoise
Ghareh Daghi, Marizeh	1	3 coil pot cylinders	Handbuilt, vessel	Semi-matte, stony glaze	green

Kakavand, Fakhroldin	1	Abstract animal? form with pulled points, on base	Handbuilt, sculpture	Lustre?	orange
Ghorbani Malfajani, Fatemeh	1	Set of highly stylized trees & sheep? (named for Siahkal area in Gilan), incised stripe texture	Handbuilt, sculpture	Solid, bright colours	Red, green, brown
Ghorbani Malfajani, Zahra	1	Lobed vase with stylized female figure	Thrown, vessel	Smooth, glossy solid colour	Green, red
Ghorbani, Shabanali	1	Spiralling vase with flared rim	Thrown, vessel	Lustre?	Green, red
Ghadimi Dizaj, Roza	1	Set of three ovoid forms with varying protrusions and spikes	Handbuilt, sculpture	Glossy glazes; crackle, solid colour	Black, green
Ghazi Harsini, Rohallah	1	Set of hands & feet with various colourful glazes	Handbuilt, sculpture	Bubbled, crawling glazes	Black, blue, yellow
Ghasemi, Zahra	1	Smoothly finished abstract organic form	Handbuilt, sculpture	Unglazed	Brown
Foladpour, Mohsen	2	Stylized figures with detailed geometric painted decoration	Handbuilt, sculpture	Underglaze with glossy transparent	White, red, green, brown
Fariboz, Fartash	1	Set of dishes with band of inscription and historic imagery	Thrown, vessel	Opaque raised white, underglaze, lustre?	Brown, white
Faraji, Farzad	1	Large tile panel with stylized lotus & birds, with separate flowers on stalks physically in front	Handbuilt, tiles	Textured, painterly glaze	Green, blue, pink
Faryadshirin, Massoud	1	Two abstract expressionist faces	Handbuilt, sculpture	Rich glossy glaze	red
Forouhesh Tehrani, Mohammadreza	1	Large panel of groups of coloured rounded square rings on top of unglazed, lined tiles	Handbuilt, tiles	Matte, unglazed, lighter colours	Brown, blue, yellow, pink
Fazel Najafabadi, Atefeh	1	Pair of tiles with incised abstract figures, wooden frames	handbuilt, tiles	unglazed	brown
Ghanavi Chakani, Fereshteh	1	Set of vase forms with overlapping petal scales, half two-tone glazed, half unglazed	Handbuilt, vessels	Glossy; unglazed	Brown, yellow, green
Ghafoori, Najmeh	1	Interlocking 3-D 'curls' with various glazes	handbuilt, sculpture	Various crackle & textured glazes	Blue, green, orange, black
Amid, Mashallah	2	Installation of frit paste beads & bird figures, glass base	Cast, sculpture	Stonepaste	blue
Alishah, Darya	1	Tile panel intricate wax resist lines geometric designs within plain tiles	Cast, tiles	Brushed on glaze	Grey, white
Alishah, Ali	1	Set of spheres, one slightly offset hemispheres	Thrown? sculpture	Eyespot glaze, thick	blue

Asgari, Arezu	1	Pair of blocky angular vases	Handbuilt, vessel	Thin & running	Green, black
Azizi, Ehsan	1	Set of thin, narrow irregular textured slabs (figures?)	handbuilt, sculpture	Mostly unglazed, stains	White, brown
Abdolazimzadeh, Sona	1	Plates; one splashed, one glaze over sgraffito	Thrown, vessel	Underglaze, green transparent	Green, white, brown, black
Tayefeh Norooz, Majid	1	Standing hollow cone, smooth surface, spots	Handbuilt? sculpture	Thick gloss glaze	green
Ziaee Yousefabad, Majid	2	Assembled geometric shapes; rounded, architectural	handbuilt, sculpture	Unglazed	Brown
Safakhah, Jafar	1	Figural abstract organic pitcher form	handbuilt, sculpture	Unglazed	Brown
Saleh Zehtab, Hengameh	1	Rough bird figures suspended around traditional bird feeder	Thrown & handbuilt, sculpture	Traditional	Green, white
Saheb Ehktiari, Hossain Ali	2	Two simple bowls; Panel of tiles with impressed row of subtle fern leaves	Thrown, & Handbuilt, tiles & vessel	Glaze faults; Lustre?	Black, yellow; Brown, red
Shirani, Niloofar	2	Abstract shapes with protrusions and impressed symbols (Anahita goddess)	handbuilt, sculpture	Unglazed	Brown
Shirani, Mina	1	Set of abstract curving sheep pitchers?	handbuilt, sculpture	Unglazed	Brown
Shooli, Azadeh	1	Set of colourful naturalistic Shanameh figures on blocks painted with underglaze line drawings	handbuilt, sculpture	Underglaze	Brown, yellow, red
Sharifi, Alemeh	1	Entwined fluid bottles	Handbuilt, vessel	Unglazed	brown
Sharif, Elmira	1	Set of simple sound & flat shapes, incised owls & faces, splotched colour	Handbuilt, vessel	Splotchy, uneven glaze	Brown, white, red
Shojaee, Saeed	1	Rough group of standing figures facing an empty chair	handbuilt, sculpture	Transparent	brown
Shobeiri Dozini, Mahdi	1	(influence Azjdari) pair of abstract horses, arabesque manes	handbuilt, sculpture	Runny, traditional	Green, turquoise
Siroosi, Ojan	1	Handbuilt plates with impressed rows of all-over calligraphy, inset glaze	Handbuilt, vessel	Wiped off surface, pooling in relief	Green, brown

Siroos, Eshrat	1	Set of rough, screaming faces, hollow features with central stack and indented lines	handbuilt, sculpture	High gloss	brown
Seyedzadeh Kharazi, Negin	1	Set of plates, bright glaze with spots	Thrown, vessel	Semi-matte with drops of colour	yellow
Salimi, Tayebah	1	Pair of dishes made from overlapping scales & impressed leaves	Handbuilt, vessel		green
Soltani, Malihe	1	Plate with linear areas of melted glass? and flowing colours	Thrown, vessel	Crawling glaze	blue
Sarmadi, Nasim	1	Three 'prayer niches', relief figures and outlines of pierced holes	handbuilt, sculpture	Unglazed	brown
Sartipzadeh Zangeneh, Elnaz	1	Group of stylized round trees with birds, holes & incised line texture	handbuilt, sculpture	Lustre?	Green, red
Sajadi, Mohammad Ali	1	Pair of abstract organic forms (figures holding baskets)	handbuilt, sculpture	Unglazed	brown
Sepehrband, Ghazaleh	1	Pair of tiles with concentric rounded squares, wood frame	handbuilt, tiles	Slightly uneven glaze	Green, brown
Sadeh, Nahid	1	Set of plates manuscript figures, fish calligraphy, impressed geometric designs	Thrown, vessel	Lustre	Red, green
Rahaee, Fariba	1	Abstract bust with vertically dripped colour, natural wood base	handbuilt, sculpture	Glossy, watery	White, blue, green
Roostae, Mahboobeh	1	Sharp-edged closed cylinder with off-centre hole and line	Thrown? vessel	Matte glaze with spattered	Brown, black
Zare, Mahdi	1	Partial naturalistic bust, solid colour	handbuilt, sculpture	High gloss	Black
Roohi, Maryam	2	Small traditional turquoise tiles bordering an unglazed tile with horizontal crack; blocks with protrusions and bits of tied-on yarn	Handbuilt, tiles	Traditional; unglazed	Turquoise, brown
Raeat, Hassan & Moghadam, Arani	1	Lentiform shapes with lighter 3-D curls coming off	handbuilt, sculpture	Glossy but not smooth	Green, brown
Ramzi Rakhee, Mansoureh	1	Three 'Industrial' pitchers	Thrown, vessel	Lustre	Brown, green
Razavi, Maryam Sadat	1	Twisted and assembled pieces in jagged roll form	handbuilt, sculpture	Sprayed on colour, transparent	Brown, black
Rezazadeh Bakhshmandi Firouzeh	1	Set of rounded stylized figures with limited features, smooth finish	handbuilt, sculpture	Unglazed	brown
Rezazadeh Massoumeh	1	Set of bowls finely detailed sgraffito of female figures and patterning	Thrown, vessel	Transparent over slip	Black & white

Razaghpour, Bahareh	1	Abstract figures, one whispering to the other	handbuilt, sculpture	Scratched & brushed	White, brown
Rahmati, Seyed Mohammad Hossein	1	Three tiles abstract incised lines drawings of flowers, figure; muddy colours	Handbuilt, tiles	running blotchy glaze	Green, brown
Rajaei, Mahdi	1	Set of 3-D arabesque curve pieces on wooden stands	handbuilt, sculpture	Unglazed	Brown
Dolat Abadi, Ghazaleh	1	Stylized fish, blotchy colours	handbuilt, sculpture	Running, semi-transparent glaze	Brown, turquoise
Raeesi, Mahdieh	1	Three hollow spheres in pieces (juniper cones?)	handbuilt, sculpture	High gloss glaze	Brown, black
Davari Nejad, Hossein	1	Pair of bottles with tall neck twisting and bound together with 'ribbon'	Thrown, vessel	Gloss glaze	Green, black
Khoobyar, Ladan	1	Hollow elongated 'drop' shape with holes and overlapping layers, smooth finish	handbuilt, sculpture	Unglazed	Brown
Khalaj, Nafiseh	1	Curved form with pierced trees and figures of birds, one with crown (simorgh)	handbuilt, sculpture	Watery traditional	Turquoise
Khazraee, Samaneh	1	Three plates with indented rims	Handbuilt? vessel	Glossy, Streaky, thinner over edges	brown
Khazraee, Samaneh & Rajaei, Omid	1	Set of spinning tops, glaze loose and uncontrolled	handbuilt, sculpture	painted, runny glaze	Brown, turquoise
Heidarian, Ghasem	1	Abstract kneeling figure (angel?), dark stripes on white, wooden base	handbuilt, sculpture	Runny opaque glaze, pinholes	White, black
Hamidi Novin, Mostafa	1	Pair of assembled geometric teapots, incised geometric patterns and rims emphasized with black	Handbuilt, vessel	Stains or matte glaze, unglazed	Brown, black
Haji, Siamak & Noori, Hossein	1	Rough, cracked faces	handbuilt, sculpture	Unglazed	Brown
Hosseini, Safa	1	simplified figures interacting with ovoid forms (most not shown in catalogue)	Thrown, sculpture	Partial sprayed?	green
Jalili, Rassoul	1	Lidded vessels with wide rims and	Thrown, vessel	Raku	Black, white, red
Tanha, Khadijeh	2	Stylized cactus & plants	Thrown, sculpture	Solid colour glaze	Green, red
Tamimi, Sara	1	Naturalistic frog	handbuilt, sculpture	Thin glaze	Blue, yellow

Tathiri Moghadam, Farideh	1	Plate with relief cloud swirls, pomegranates, and painted angel, pierced holes	Handbuilt, vessel	Underglaze, watery traditional	Turquoise, brown
Torki, Massoumeh	1	Smooth pitcher with handle formed by pinching sides and cutting through with line of painted arabesque lines	Thrown, vessel	Underglaze	Brown, green
Tarasoli, Morteza	1	3 panels abstract figures with tangled lines and geometric shapes, wooden frame	Handbuilt, tiles	Matte glaze, unglazed	Grown, white, red
Taebi, Reza	1	Broken tile panel with Shia religious and numerology square	Handbuilt, tiles	Underglaze, traditional copper	copper
Poorsangari, Mansoureh	1	Full size? Replicas of still life; furniture, clocks, gramophone, alarm, wooden screens	handbuilt, sculpture	Matte & gloss for fruit	Brown, red, green
Pashang, Ziba	1	Pair of hollow feet & lower legs wrapped in thin coils	handbuilt, sculpture	Wiped away from textured coils, traditional	Turquoise, white
Pakdoost, Ezat	1	Small ashtrays? with melted glass in the centre	Handbuilt, vessel	Transparent, melted glass	Brown, blue
Bahraminejad, Mahboobeh	1	Pair of stylized birds, contrasting clay colours, smooth finish	handbuilt, sculpture	Unglazed	Brown
Bahayin, Khosro	1	Vase with wide rim, crawled & crackling glaze areas peeled away?	Thrown, vessel	Two-colour fade, smooth inside	Yellow, green
Bagheri, Sadegh	1	geometric pierced open cube with bird figures on mirror base	handbuilt, sculpture	traditional	Turquoise, green
Ola, Arman	1	Stylized bird sculptures, some raised on small stony plinths	handbuilt, sculpture	lustre	Red, brown
Omidi Karandagh, Azam	1	Group of bats? Smooth finish, solid colour	handbuilt, sculpture	Semi-matte	brown
Akbari, Abbas	2	Conjoined group of hollow fish; multicoloured birds in holes in a standing wood plane	Thrown & handbuilt, sculpture	Spotted glaze?	White, red
Azjdari, Behzad	1	Stylized horse with relief scene of horses and rider fording a river	handbuilt, sculpture	Overlapping feathery glaze	Green, brown, blue
Azjdari, Behrooz	2	Pile of patterned, glazed 'stones' (revelations?); group of stylized cypress trees on a wooden base	handbuilt, sculpture	Solid colours	Green, red, blue
Ahmadi Boroujeni, Hengameh	1	Two rounded stylized chicken forms, smooth surfaces	handbuilt, sculpture	Unglazed	brown

Ebrahim Dastgerdi, Saeed	1	Smooth finish, two simplified figures leaning together (another one accepted but not shown?)	Thrown? sculpture	Unglazed	brown
Al Booyeh, Azar Chehreh	1	3-D stylized cypress tree with pierced grills and birds, impressed vine scrolls, hanging flying bird figures	Thrown, sculpture	Traditional	Green, white
Aghanasab, Sakineh	1	Stacked square slabs with holes and zig-zag lines	Handbuilt, sculpture	Unglazed	brown
Armin, Manijeh	1	Tall thin stacks of beads and geometric shapes, fruit & birds on square bases	handbuilt, sculpture	Semi-matte	Turquoise, yellow

Tenth Biennial (2011)

Artist Name	# of Works	Description of Work	Technique & form	Clay & Glazes	Dominant colours
Abadi, Zohre Hossein	1	Double row of 'pillows' with silhouetted figures with long arms and birds	Handbuilt? sculpture	Unglazed w/ matte	Brown, black
Abdolazim Zadeh, Sona	1 (3)	Set of framed tiles, sgraffito through underglaze patches of colour	Cast, tile	underglaze	Green, blue, red
Afshari, Azar	1	Group of simplified figures emerging from a single base, half with white over black crackle glaze	Handbuilt, sculpture	'shrinkage' glaze	Black, white
Afsharnezhad, Shirin	1	Sphere with slit opening, with round attached balls glazed on thickly on wooden block	Handbuilt, sculpture	Thick loose colour	Brown?
Agabaklou, Somayye	1 (5)	Thrown forms with upper halves covered in uneven black and white lines	Thrown, vessel	Underglaze?	Brown, white, black
Aghanasab, Sakineh	1	Stacked column (dishes?) with carved layers of relief, bowl-shaped top layer with hole	Handbuilt, sculpture	Unglazed	Brown
Akbari, Abbas	1	Bowl with a ball attached inside	Thrown, sculpture	Lustre labelled as reduction?!	Purple
Akbari, Saeed	1	Tile with thick layer of cracked and glazed slip	Handbuilt, tile	Traditional	Turquoise
Alaei, Mohammad	1	Panel with lines of calligraphy spiralling out from centre	Cast, tile	Lustre glaze	white, red
Alahyari, Robabeh	1	Collection of many stylized faces and hands	Handbuilt, installation	Pit firing	Brown, black
Aliabadi, Farnaz	2	Irregular plate, lines of copper flashing; Lumpy white figure with brown stripe standing on the edge of an unglazed pumice-like block	Handbuilt? Vessel; sculpture	'orange peel' semi-matte reduction glaze; Reduction glaze, unglazed	White, red; White, black, brown
Alikhani, Mahnaz	1	Flat pointed oval with cut and twisted centre on mirror	Handbuilt, sculpture	Unglazed	Brown
Alimoradi, Mahvash	1	Assemblage of tiles, each with different interlocking square spirals, courtyard houses from above?	Handbuilt, tiles	Washes of colour	Brown
Alishah, Ali	1 (5)	Set of bowls with geometric bands of pattern and ancient motifs, crenelated rims	Thrown, vessel	'orange peel' semi-matte	Black, brown

Alishah, Hamid	1	Vase with carved loop openings to top half and dot pattern	Thrown, vessel	reduction	black
Alishah, Negar (Darya)	1 (5)	Trapezoid abstract faces with heavily patterned surface, some features incised/built (1990s meets Saqqakhaneh)	Handbuilt, sculpture	Underglaze?	multiple
Amid, Mashalah	1	Roughly textured 3-legged figure, one end squatting figure, one end bird head?	Cast, sculpture	Glaze paste	turquoise
Amini, Mansoureh Razavi	1	Tile with wide brushed expressionist glaze colours, circle around a central square, areas of incised line	Handbuilt, tile	Reduction glaze	Red, white, turquoise
Ansari Yekta, Maryam	1	Flat pebbles variously glazed, some with carved letters and symbols, glaze tests? 'al Rahman' surah?	Handbuilt, installation	Alkaline, lead, matte	Brown, green
Arish, Kourosh	1 (?)	Large table-top grouping of various sizes and shapes of stretched and pointed 3-D diamond forms	Cast, sculpture	Crackle glaze	White
Azar, Amir	1	Loosely made reclining figure, two red birds, on stomach and shoulder	Handbuilt, sculpture	Semi-matte glaze	Black, red
Azarabadi Hagh, Frahnaz	3	Plates with painted scenes of lovers, lots of pattern and colour	cast? vessel	Underglaze with transparent	Brown, green, red
Azizi, Mashidi	1	Lidded vessel, grey with band of black & red calligraphy on lower half extending up to the large lid	Handbuilt, vessel	Brushed, uneven glaze	grey
Azjdari, Behzad	1	Thin-legged abstract horse with 'spackled' glaze texture	Cast, sculpture	Matte glaze	White, brown
Baghaeian, Mahmoud	1 (5)	Similar style and forms, contrasting swirling lines	Thrown, vessel	Porcelain, reduction	Black, green, red, white
Bagheri, Sadegh	1	Wall of simplified faces 'squished' and stacked together, some glazed	Handbuilt, installation	Copper glaze reduction, unglazed	Brown, red, green
Bagharaee, Mansoureh	1	Abstracted stepped cistern in the form of a pitcher	Handbuilt, sculpture	Unglazed	brown
Baniasadi, Fahimeh	1 (?)	Large grouping of colourful funky birds on loose cone-shaped pedestals	Handbuilt, sculpture	Bright, matte	Yellow, turquoise, red, green
Barfizadeh, Pegah	1 (5)	Abstracted leaning, bare-chested figure with four smaller birds	Handbuilt, sculpture	Unglazed	Brown
Bavaki, Razieh	1 (?)	Numerous lustrous bells hanging off fishing line in a square metal frame	Handbuilt & thrown, sculpture	Reduction glaze?	Black, red

Biparva, Alireza	1	Cast round and ovoid shapes with shiny red base and gold stripe on a black base	Handbuilt, sculpture	Shiny reduction glaze	Red, gold
Borujeni, Hengameh Ahmadi	1	Panel of carved relief stylized landscape of houses, sun, trees, and stylized signpost? Aerial antennae?	Handbuilt, tile	Unglazed	Brown
Bousheri, Shiva Fatemi	1 (2)	Pair of rock-like vases, central vertical band of arrows in line with opening, slab built, pitted textured	Handbuilt, vessel	Unglazed, stained	grey
Chitsaz, Maryam	1	Assemblage of overlapping 'puzzle pieces', reflective surface	Handbuilt, tile	Metallic reduction glaze	Brown, blue
Dadgar, Fariba	1 (2?)	Two circles of symbols (clock, calendar?) with central bowls of water, on has small standing figure	Handbuilt, sculpture	Unglazed	Brown
Daeizehab, Fereshteh Razavi	1	Relief tile with abstract phoenix design	Handbuilt, tile	Unglazed	Brown
Danafar, Alireza	1	Panel of tiles with 'fist' shapes in the centres, breaking slightly through glaze, overall splash of bright red on half	Cast, tiles	Semi-matte with glossy	White, red
Daraye Jameh, Rozita	1	Abstract reclining figure angel? curled wire hair, on glazed block	Handbuilt, sculpture	Thin brown gloss glaze	Brown
Davari, Naghmeh	1	Abstract figure with interlocking curving limbs	Handbuilt, sculpture	Two-colour crackle glaze	Turquoise, white
Dehghan, Zohreh	1	Abstracted standing figures with organic twisting vertical forms	Handbuilt, sculpture	Unglazed	brown
Divdel, Mohsen	1	Abstracted bust	Handbuilt, sculpture	Reduction lustrous glaze?	Black
Ebrahimi, Mehri	1 (7?)	Simplified flower-shaped dishes, bright with one colour fading into another from centre to rim, impressed detail	Handbuilt, sculpture	Glossy, solid	Red, green, yellow
Ebrahimi, Tina	1	Mound of detailed coloured coral reef	Handbuilt, sculpture		Various
Eilbeigi, Somayeh	1 (2)	Architectural models with drawn sgraffito decoration, figures, trees and clouds, emphasized with small areas of colour	Handbuilt, sculpture	Sgraffito	Blue
Faezeh Heshemi	1 (5)	Set of Lidded dishes, dark outlined flowers and cracks	Cast, vessel	crackle gloss glaze	Turquoise
Farahi, Farhad	1 (?)	Numerous unglazed simple bird forms entering a bowl of colour and emerging glazed	Cast, handbuilt, sculpture	Unglazed, underglaze? lustre?	Turquoise, brown, red, gold

Faraji, Farzad	1	Panel of overlapping layers of two-tone fan shapes, abstract eyes?	Handbuilt, tile	Semi-matte glaze	Red, brown, green
Faryadshiran, Masoud	1	Spiked form on top of numeracy? Block, sun faces and padlocks on corners, neo-traditional	Handbuilt, sculpture	Gloss glaze with lighter breaks	brown
Fazel, Atefeh	1	Slightly leaning stacked 'Tetris' blocks	Handbuilt, sculpture	Unglazed	Brown
Forughi, Farnush	1 (2)	Tipped lentiform bottles with curved cut away bottoms 'goat legs'	Thrown, sculpture	Glossy speckled glaze	brown
Ghahremani Ochghaz, Hamidreza	1	Tile with crossing vertical lines (influence poet painter guy) wax resist? Underglaze? splashes of thicker glaze	Cast? Tile		Purple, red, white
Gharjarian, Omid	1	'brick' with incised faint scratching and circles on a grid	Cast? sculpture	Unglazed, oxides	Brown
Gholipour, Masomeh	1	Simple faceted bird form	Handbuilt, sculpture	Traditional turquoise	Turquoise
Ghorbani Malfajani, Fatemeh	1 (45?)	Simple penguin forms around glaze puddle on sand	Cast, sculpture	Soft matte glaze	Black, white, turquoise
Ghorbani Malfajani, Zahra	1 (6)	Simple bird forms, 'agate ware' concentric bands of colour, large eyes	cast, sculpture	Underglaze with transparent	Brown, orange, white, black
Ghorbani, Shabanali	1	Thin-walled bowl, unglazed exterior, inside glazed with high-contrast marbling glaze, pulled away in some spots	Cast, vessel		Black, turquoise, brown
Golabchian, Arash	1	Open-mouthed leaning bust displayed in a pile of gravel on the floor surrounded by ceramic leaves	Handbuilt, sculpture	Loosely coloured leaves	brown
Hamzeh, Shahrbanoo	1	Removable egg-shaped figures in 'carton'	Handbuilt, sculpture	Unglazed	Brown
Hasani Fard, Samaneh	2	Geometrically abstracted figural, industrial objects candlesticks	Handbuilt, sculpture	Semi-matte reduction glaze	brown
Hasanzadeh, Pouné	1 (2)	Loosely figural bottles, one smooth, one with finger lines	Handbuilt, sculpture	Unglazed	Brown
Hashemi Khiabani, Samira	1 (6)	Stylized 'family' of chickens, pastel spirals for wings	Handbuilt, sculpture	Underglaze	white
Hashemi, Faezeh	1 (42)	Spiral installation of brightly coloured and variously decorated identical busts	Handbuilt cast? Sculpture	Transfer, underglaze, various	multi
Hassani Fard, Samaneh	1	Oil lamp? Vaguely bird-like	Handbuilt, vessel	Glossy glaze	turquoise

Heidari, Delyar	1	Thin-walled ring-vessel form with torn neck rim, darker interior and centre	Handbuilt, sculpture	Spotted glaze	Brown
Hemmatazad, Hirbod	1	'broken' heads & faces from classical sculpture, gilding	Handbuilt, sculpture	White crackle, gilding	White, bronze
Hooryar, Malihe	1(3)	Functional bowls and jar in shape of traditional dovecotes	cast, vessel	crackle gloss glaze	brown
Hosseini, Rojhane	1	Large archway, grey mosaic tile with stylized cloud & flower reliefs	Handbuilt, tile		grey
Hosseini, Safa	1	Line of tiles with abstracted chickens standing on them	Handbuilt, sculpture	Unglazed	brown
Imam Mousavi Borujeni, Seyyed	1 (5)	Group of abstracted standing angels on round unglazed bases	Handbuilt, sculpture	Runny, mottled, glossy	Turquoise, brown
Ismael Tehrani, Sahar	1 (7)	Set of irregular dishes with impressed geometric line and circle patterns, crosshatching	Handbuilt, vessel	Underglaze? Semi-matte	Brown, red, green
Jafari, Seyed Ali Seyed	1	Teapot? Stylized cypress trees	thrown, vessel	Dripping, reduction?	Black, green
Jafari, Zahra	1	Bowl with upper band of pierced and incised diamond decoration, bottom half 'shrinkage glaze'	Thrown, vessel	Half crawling glaze	Brown, green
Jalal, Nader	1 (?)	Large group of figures with exaggerated limbs and features in various postures on round columns	Handbuilt, sculpture	Unglazed	Brown
Jalili, Rasoul	1 (6)	Set of bottles and lidded jars installed with square wooden frames	Thrown, vessel	Crystalline glaze	White, brown
Janbazy, Fatemeh	1 (3)	Set of plates with all-over thick glaze, textured spots and stripes, rough areas of breaking bubbles	Thrown, vessel	Thick, dark glaze	Green, red
Kafili, Golara	1 (2)	Rough textured & glazed bowls with limited blotches of colour, Xs, lines, 'flowers'	Thrown, vessel	Matte transparent	White, blue, yellow
Kafili, Negar	2: 1 (6); 1	Dishes with rough textured rims; blurred central religious inscriptions in glazed centres; Underglaze bowl painted with traditional figures and patterns, cracked. Surrounded by figures, one headless, one on raised platform in the centre of bowl	Thrown, vessel; Handbuilt, sculpture	Stone paste with alkaline glaze and engobes; 'white ware', Transparent & matte glaze	White, green
Kalantari, Farzaneh	1	Asymmetrical panel with stylized portrait of a woman with sunflowers	Cast, tiles	Underglaze?	Orange, brown

Karim Zadeh Torabi, Shirin	1 (6?)	Multi-layered and stacked flower-shaped vessels, mostly monochrome, some coloured	Cast, vessel	underglaze?	Black, yellow, red
Karimbadi, Saeed	1	Panel of irregular shapes, central relief calligraphy pieces with outer 'thumbprint' textured pieces	Handbuilt, tiles	Unglazed	brown
Karimi Aqdam, Maryam	2: 1 (3); 1	Plain dishes with slightly puddling glaze, dark rim or centre; Assemblage of colourful overlapping plates, some with impressed over-all pattern, various sizes	Thrown, vessel; Handbuilt, vessel installation	Lead & alkaline glazes; Lead glaze	Brown, red; various
Karimi, Masumeh	1	Teapot with carved leaf spout	Thrown, vessel	Reduction glaze with areas of flashing	Black
Karimpour, Sevil	2	Leaf-shaped dish with glazed group of rounded spikes areas in centre (trees? Figures?) of an unglazed ring; Vase with two stylized birds perched on shoulder	Handbuilt, sculpture; Cast, vessel	Runny, semi-transparent, cracked; Described as metallic glaze	Turquoise, brown; Green, red
Karimzadeh Torabi, Shirin	1	Assemblage of relief tile tableaus, raised bordering 'frame', scenes from Ghollar's dream, man on horseback, runny colouring glaze	Handbuilt, tiles	Runny traditional glazes	Brown, green
Khanbeyghi, Younes	1 (2)	Geometrically abstracted standing figure and face	Handbuilt, sculpture	Unglazed	Brown
Khodadadi, Negin	1	Glazed pomegranate inside two curled standing slabs on a slab	Handbuilt, sculpture	Alkaline glaze with white ware?	White, black, brown
Khodajo, Roghayeh	1 (8)	Set of brown cups with crumpled turquoise rims	Thrown, vessels	Crackled glaze	Brown, blue
Kouhestani, Maryam	4	Abstracted disproportionate figures	Handbuilt, sculpture	Limited areas of glaze on edges and eyes, unglazed	Brown, green
Lotfolahi, Akram	1	Panel with low-relief design of two bird heads and fern-leaf foliage curls	Handbuilt, tiles	Watery, glossy glaze	Brown, green, blue
Manije, Armin	1	Panel of tiles with relief carving based on original 1935 photograph of group of figures	Handbuilt, tile	Unglazed, oxide stains	Brown
Masalehdan, Rezvan	1 (5)	Group of standing abstract figures 'women of Iran' various poses, loosely pieced surface texture	Handbuilt, sculpture	Glossy & even	Green
Mashour, Elham	1	Tile with hand in 'grill pattern' Imamzadeh inscription	Handbuilt, tiles	Transparent with glaze faults	Brown

Mirani, Mitra	1	Stylized sleeping bird forms, heads curving back & incised lines on top	Handbuilt, sculpture	Alkaline glaze, crackle transparent	Brown, white
Mirghysary, Seyed Amir Hossein	1 (2)	Pair of cylindrical bottles, covered with carved horizontal wavy lines	Thrown, vessel	Gloss glaze, breaking slightly over edges	Dark green, brown
Mirshahi, Seyedeh Zahra	1 (2)	Pair of plates, stylized relief bird design, geometric pattern	Handbuilt, vessel	Gloss glaze, areas of overglaze colour?	Blue, turquoise
Mirzaei, Soagand	2	Reclining figure with small separate butterflies and stars scattered around; Stylized bust with necklace	Handbuilt, sculpture; Handbuilt, vessel?	Crackled glaze; 'Orange peel' texture, semi-matte	Green; white
Mirzakhani, Golnaz	1	Ovoid form with reflective dark glaze, short curling cilia projections	Handbuilt, sculpture	Melting two-tone glaze	Black, blue
Moghiminejad, Mahya	1	Panel with central raised and glazed pseudo script design, incised simple flowers? Fruits? on stalks, with Xs and lines	Handbuilt, tiles	Mostly unglazed	brown
Mohammad Ali, Roshanak	1 (3)	Set of agateware bowls thrown with mixed coloured clays	Thrown, vessel	Transparent gloss glaze	Brown, red, green
Moheballi, Hadi	1	Stylised standing 'devil' in waistcloth with crescent moon on a trident	Handbuilt, sculpture	Unglazed	brown
Mohebbi, Tahmineh	1 (3)	Colourful bowls with overlapping curves and applied relief bunches of flowers and leaves	Handbuilt, vessel	Gloss glazes	Blue, red, yellow, turquoise
Molaei, Hengameh	1	Two 'fluid' winged figures (<i>harout</i> , fallen Qur'anic angel) seated on unglazed, stained blocks	Handbuilt, sculpture	glossy	Green, brown
Moradi, Mehrnaz	1	Thin-walled angular bowl, blocks of colour	Thrown, vessel	raku	Red, white
Moshgbar Bakhshayeshi, Nasha	1 (?)	Two intersecting circular clusters groups of simplified birds in various sizes	Handbuilt, sculpture		White, black
Mostafael, Farzaneh	1 (12?)	Low free-standing relief scenes of traditional desert architecture	Handbuilt, sculpture	Unglazed	brown
Naderkhani, Sakineh	2: 1 (4); 1 (10)	Set of narrow-necked bottles, dark reddish lustre; Display of tiles with Islamic knot designs and writing, atmospheric colour	Thrown, vessel; Handbuilt, tiles	Reduction glaze, cracked area; Underglaze	Black; brown
Nafiseh, Khaladj	2	Flat square ridged slab on a smooth pedestal; asymmetrical tile panel with calligraphy & historic motifs	Handbuilt, cast, vessel	Underglaze and micro-crystalline, photolithography print	White

Najafi, Alieh	1 (4)	Set of bottles, dripping glaze	Thrown, vessel	Dripping lines of running glaze	Brown, green
Najafi, Amir	1 (5?)	Group of roughly finished naturalistic standing figures, various sizes	Handbuilt, sculpture		brown
Najafipour, Akram	1	Bust with a stylized fish for a head	Handbuilt, sculpture	Lead glaze	Green, brown
Najibi, Negar	1	group of three standing grotesque figures, 'monster family'	Handbuilt, sculpture	Unglazed	brown
Namazi, Roozbeh	1 (3)	Lustre dishes with traditional motifs, one with staple repair	Thrown, vessel	Lustre	Gold
Nassaji Zavareh, Atefeh	1	Group of totemic figures surrounding a central hemisphere, surrounded by a ring of unglazed tiles with inscribed geometric designs	Handbuilt	Alkaline glaze, traditional	Brown, turquoise
Nikdel, Alireza	1	Instrument on metal stand—categorized as applied art Hole with skin 'drumhead' and openings	Handbuilt, sculpture	High gloss spotted glaze	brown
Nikdel, Mehdi	2	Vase, narrow foot, patchy glaze, 'worn away' cracks; large naturalistic eyeball	Handbuilt, vessel	Traditional copper green	Green, brown
Nobahar, Zahra	1	Large installation of naturalistic leaves on the ground and suspended from ceiling	Handbuilt, sculpture	Unglazed, dripped	Brown, orange
Nouri, Atiyeh	1 (3?)	Naturalistic figures in dark mottled glaze, various inward-focused poses	Handbuilt, sculpture	Glossy glaze	black
Nouri, Siamak Haji Hossein	1	Panel of tiles with 'crumpled' texture, solid glaze colour	Cast? Tile	Gloss glaze	brown
Nourizadeh, Elnaz	1 (8)	Set of bent slab dishes with cut tabs and blocks of colour	Handbuilt, vessel	Cackled transparent over colour	White, green, yellow
Omrani, Reza	1	Panel of overlapping layers of organic shapes in relief	Handbuilt, tiles	Unglazed	Brown
Oula, Arman	1 (5)	Bottles, one turquoise, others brown & slightly melted (overfired?)	Thrown? sculpture	Reduction, traditional	Brown, turquoise
Pashang, Ziba	1 (5)	Busts of women in various positions wrapped with cloth? in different placements around the face	Handbuilt, sculpture	Semi-matte	Black
Piri, Meysam	2: 1; 1 (3)	Vase with round bottom section and irregular neck, rough texture and divided bands of colour; Roughly glazed mushroom forms, thin walls	Handbuilt, vessel; sculpture	Raku; Areas of thick crawled glaze over thin matte	Red, green, black; Green, white

Pirouz, Delaram	2: 1 (3); 1	Set of short cylindrical dishes painted with 'fencing' around the side and across centre; Row of cast striped heads on wood block	Cast, vessel; Handbuilt, sculpture	Reduction glaze	White, red; White, red, brown
Poursangari, Mansoureh	1 (?)	Installation of chair facing a pictorial tile panel with birds, fruit, shoes, and small tiles, broken plate? and flowerpot	Handbuilt, sculpture	Various, traditional	Brown, turquoise
Rabiei, Tayebei	1 (4)	Apparently candlesticks? In the shape of Kufic letters? Two crackle, two metallic	Handbuilt and cast		Brown, turquoise
Rabiejah, Farnaz	1	Curled slab with smaller standing slab in the centre	Handbuilt, sculpture	Patchy thick glaze	Black, turquoise
Radjaei, Mahdi Markazi	1	Decorative line of free-standing calligraphy	Handbuilt, sculpture	Unglazed	Brown
Rafeiee Ababin, Zahra	1 (2)	Dish and vase with 'coloured pencil and coloured clay' slip? Simple landscape with trees and clouds	Cast, vessel	Colours under transparent crackle	White, red, blue, green
Rahimi, Asma	2: 1 (2)	Pair of vaguely bird like vessels; Chicken forms? Lava-like glaze	Handbuilt, vessel; Cast, sculpture	Smoothly pitted and runny; Dripping, thick, spotted glaze	Red; Red, black
Rahnama, Ali	2	Stylized bird vessel form, row of decorative holes and incised lines; Rounded bird forms, colourful varied high-gloss glazes	Handbuilt, vessel; sculpture	Bright, glossy glaze, some pitting; Raku?	Turquoise, Turquoise, red, gold
Rajabali, Yaser	2: 1; 1 (?)	Rectangular form with one side 'cut' and peeled open, unglazed except for edges highlighted with glaze; Snails crawling over breeze-block square	Handbuilt, sculpture; Cast	Traditional copper; Unglazed blocks, semi-matte glaze	Brown; Blue, brown, white
Rezazadeh Chinibalagh, Masumeh	1 (9)	Bird forms with black and white sgraffito highly patterned surfaces	Handbuilt, sculpture	Underglaze, sgraffito	White, black
Rezazadeh, Azita	1 (2)	'Crumpled' dish forms made with millefiori layers of coloured clay	Handbuilt, vessel	Glossy transparent	Green, red, yellow
Rezazadeh, Jafar	1 (8)	Set of bottles, various shapes with pitted textured surfaces with bands of incised green lines and angled/twisted necks	Thrown, vessel	Underglaze with transparent	Grey, green
Sadr, Mirsadredin	1 (4)	Set of underglaze plates with pseudoscript?, bird & cypress tree designs	Thrown, vessel	Underglaze with glaze	White, green, black
Salehi, Niloufar	1	Lock form? On block with numeracy fish, bird, eye, inscribed decoration (influence Saqqakhaneh)	Handbuilt, sculpture	Unglazed, small areas of runny white, oxides	Brown
Salman Roghani, Sajjad	1	Dead winged horse, lower legs cut off	Handbuilt, sculpture	Thin matte slip?	White

Salman Zadeh, Paria	1 (3)	Abstract masks with cut out and painted decoration	Handbuilt, sculpture	Underglaze, crackle, blotchy & drippy	Green, blue, white
Salour, Maryam	1 (2)	Abstract, roughly textured figures, folds	Handbuilt, sculpture	Crackle, gloss	White, brown
Sedaghat, Hossein	1 (2)	Abstract horse forms on thin legs (influence Azjdari)	Handbuilt, sculpture	Glossy, deep colour	Brown, black
Sepehrband, Ghazaleh	1	Unglazed slab with attached and overlapping abstract leaf and flowers shapes	Handbuilt, tile	Semi-gloss, watery colours	Green, brown, red
Shabanpour, Khadije	1	Panel with relief geometric shapes (like opposing faces and vases)	Handbuilt, tile	Semi-matte, soft pitted texture	Brown
Sheikhbahaedin Zade, Azar Razavi	1	Lumpy abstract standing figure on wooden block, woman with baby?	Handbuilt, sculpture	Unglazed	White, brown
Shekastehband, Negar	1	Conjoined row of lentiforms with torn openings, large white crackle with red lines	Cast? Sculpture	Double cracked glaze?	White, red
Shoghian Vesal, Mehdi	1 (2)	Tall, thin bottles with saturated blue glaze	thrown, vessel	Semi-gloss, dripping shades	Blue, turquoise
Sirousi, Ojan	1 (6)	Oblong slab dishes with impressed grid of squares, painterly blotches of glaze	Handbuilt, sculpture	Brushed, washed patches wiped away from raised areas	Brown, turquoise
Siri, Bahare	1 (3)	Circular overlapping ring forms mounted on wooden panels; some rings glazed	Handbuilt, tile installation	Watery glaze, unglazed	Brown, turquoise
Sohrabi, Gholam Hossein Razavi	1	Wavy layered form on wood block	Handbuilt, sculpture	High gloss, even colour	Green, brown
Soltani Aghdam, Saeid	1	Asymmetrical assemblage of black & white tiles with line drawings of Shanameh Rustam epic	Cast, tile	engobe	Black, white
Taebi, Reza	1	Geometric abstract lion (influence Tanavoli)	Handbuilt, sculpture	Thin matte glaze	brown
Taghipour, Leila	1	Finely painted bowl with roundels outside and inner bands of Ilkhanid-style animals and figures on horseback	Thrown, vessel	Underglaze with transparent	brown
Taheri, Maryam	1	3 hedgehog, ball, hedgehog-baby lined up on slab	Handbuilt, sculpture	Unglazed?	Brown
Tahmoresi, Marziyeh	1	Bright and colourful mosaic panel, abstract peace dove and mountain with sun?	Mosaic, tile	Flat, saturated colours	Green, orange, white
Tandivar, Sara	1	Stylized statuette (lidded vessel?) of dervish dancer, wax resist line drawing of additional dancers	Handbuilt, sculpture	Alkaline glaze	blue

Taraghi Kon, Sepideh	1	Vaguely figural forms in groups on a slab, clear glaze, some coloured, some impressed texture, mostly plain; men looking at women?	Handbuilt, sculpture		Brown
Tarassoli, Morteza	1	Abstract expressionist composition (double faces & vases again) with ladder and lines, 3-D protrusion (chair?)	Handbuilt, tile	Mixed glaze types	Black, white
Tathiri Moghadam, Farideh	1	Bowl painted with rim of clouds, band of flowers and central fish pool	Thrown, vessel	Underglaze with transparent	Green, turquoise
Tavakoli Bina, Sara	1	Smooth fluted triangular form with cut-outs and curving shapes at the top	Handbuilt, sculpture	Unglazed	brown
Tehrani Forouhesh, Mohammad Reza	1	3-D floor panel of breaking wave, made of smaller overlapping 'scales'	Handbuilt, sculpture	More saturated colour in pooled areas	Turquoise, white
Tohidi, Mohsen	1	Row of (half?) columns overall tight pattern of raised pseudoscript?	Cast, tile, installation	earthenware	Red, white
Vafaei Nehzad, Reza	1	(Influence Azjdari) rounded stylized bull, incised lines, dark shiny glaze	cast, sculpture	Glossy aventurine glaze	black
Vahdat, Arezu	1	Panel with central arch with musicians and soldiers on opposing sides, flat gloss colours and simplified shapes	Cast? tiles	Cuerda Seca (modified haft-e-rang)	Brown, blue, yellow
Zakerin, Mitra	1	Bowl with dried cracked slip or glaze in the centre with two birds formed into the side	Thrown, vessel	Unglazed	Brown
Zamani, Ali	1	Highly abstracted shepherd with three sheep on wood?	Handbuilt, sculpture	Unglazed bisque	Brown
Zarafshan, Nasrin	1	Plate with loosely brushed in colours and melted-on wire?	thrown, vessel	Pigment oxides, semi-matte	Brown, black, blue
Zhalehpour, Maliheh	1	Large cup with recessed triangular panel, low relief carving of floral scroll work and stylized trees	thrown, vessel	Runny underglaze painting w/ transparent	Brown, green, blue
Ziaee, Majid	1 (5)	Stacked 'pipe' forms	Handbuilt, sculpture	Unglazed	Brown
Ziyarati, Fathollah	1	Cast bird forms arranged on a tiled platform	Cast, sculpture	Microcrystalline glaze	Brown

Appendix E: Alphabetical List of Participating Artists (with modified IJMES spellings)

Artist	Biennials	Fadjr Festival s	Exhibitions	Artist Background	Foreign Training	Date & Place of Birth
Abadi, Zohre Hossein	10			Tehran		
Abaspour, Vahid		3		Semnan		
Abbasi, Elham		4				
Abbasi, Negin	7					
Abdolazim Zadeh, Sona	9, 10			east Azerbaijan		
Abdolshah Nezhad, Reza	5					
Abi, Shaya		4				
Abolfazli, Hamid	7					
Afsham, Mashour		4				
Afshar, Sadeghi	7					
Afshari, Azar	10			Semnan		
Afsharnejad, Shirin	10	4		Tehran		
Agabaklou, Somayye	10			east Azerbaijan		
Aghanasab, Sakineh	7, 9, 10			Tehran		
Ahmadi Boroujeni, Hengameh	9					
Ahmadpour, Asghar		4				
Ahmadpour, Ayatollah		4				
Akbari Sehi, Saeed	7					
Akbari, Abbas	5 (2 others?), 9, 10		Solo exhibition in France, mostly sculpture biennials; 1 st sculpture 1995	PHD Art Research, Tehran; Internship in Japan; Professor @ Kashan & lecturer elsewhere;	x	1970, Tehran
Akbari, Saeed	10			Sistan Baluchistan		
Akhavan, Fatemeh		4				
Akhtarpour, Aydin	7					
Akrami, Hossein		4				
Al Booyeh Azar, Chehreh	9					
Alaei, Mohammad	10			Alborz		

Alahyari, Robabeh	10			Alborz		
Alavi, Seyed Mahdi	7					
Ali Seyed Jafari, Seyed		5		east Azerbaijan		
Ali Shah, Ali		4				
Ali Sharif Boroujerdi, Shaban			1 st sculpture 1995			
Aliabadi, Farnaz	10	4, 5, 6		Alborz		
Alikhani, Mahnaz	10			Qazvin		
Alimoradi, Mahvash	10			Tehran		
Alishah, Ali	9, 10			Semnan		
Alishah, Hamid	10			Semnan		
Alishah, Negar (Darya)	9, 10	4		Semnan		
Alizadeh Khandari, Mina		8		Isfahan		
Almouti Hojjatollah, Askari		6				
Amid, Mashallah	4, 5, 7, 9, 10			Semnan		
Amini, Mansoureh	10	4		Razavi Khorasan		
Anoushfar, Mohammad Mehdi	1, 2, 3, 4, 5, 7		14 individual, 7 group exhibitions; UK, Uzbekistan, Germany, Jordan, Greece, 1 st sculpture 1995	BA sculpture Tehran University	X	1945 Tehran
Ansari Yekta, Maryam	10	4		Alborz		
Aqanasb, Mohammad		4				
Aqanasb, Sakineh		4				
Arish, Kourosh	10	4		Alborz		
Armat, Mehdi		4, 5		Razavi Khorasan		
Armin, Manijeh	5, 7, 9		Council of 8 th & 9 th biennials; secretary of 1 st women's exhibition; over 50 domestic & international solo & group; policy council for Fadjr 3, 5; 1 st prize 3 rd sculpture biennial	MA Educational counselling; BA sculpture Tehran; Board of Contemporary Ceramic Assoc.; writer & journalist; Secretary 1 st -7 th biennial 1 st book on tiles, glazes & pottery in 1975 with Arab Ali Sherveh		1945, Tehran
Asadi, Farzaneh (Fateme)	5					
Asadi, Yasman		4				
Asef-Nakhaei, Fataneh	7					

Asgari, Arezu	9					
Asgari, Ismael			1 st sculpture 1995			
Askarzadeh Beheshti, Omid		4				
Assadi, Abdolreza	7					
Azar, Amir	10			Tehran		
Azarabadi Hagh, Frahnaz	10			east Azerbaijan		
Azimi Zanghabad, Amir		3		East Azerbaijan		
Azimi, Fariba			1 st sculpture 1995			
Azimi, Zina	5		1 st sculpture 1995			
Azizi, Ehsan	9	3		Razavi Khorasan		
Azizi, Mashidi		3, 4, 5		Yazd		
Azjdari, Behrooz	7, 9					
Azjdari, Behzad	4, 5, 7, 9, 10		5 solo exhibitions in Tehran & Gilan; 1 st prize in 3 biennials; 1 st prize ceramic design in Milan, Italy	BSC Cellular & Molecular Biology, Tehran; Internship in Japan & travel to India; lecturer for Handicrafts Organization	x	1969, Ahwaz
Bababee, Shakib	4					
Baghaeyan, Mahmoud	3, 4, 8, 10			Engineering Carleton University, Ottawa Canada Arts John Ebte College, Montreal	X	1956, Yazd
Baghargari, Mansoureh	10	5, 6		Tehran		
Bagheri, Sadegh	9, 10	5		Alborz		
Bahadani, Zahra		4				
Bahadi, Ali		4				
Bahar, Naghmeh	4, 7		2 solo shows @ Seyhoon Gallery, group exhibitions; first prize @ 2 biennials	BA Fine Art, Tehran; continuing education in Paris	x	1955, Tehran
Bahkhtiari Safgholi, Maryam			1 st sculpture 1995			
Bahrani Nejad, Mahboobeh	9	3		Tehran		
Bahrani, Ali & Taheri, Homeira	7					
Bahri, Golam		6				
Bakhtiari, Yazdan			1 st sculpture 1995			
Bangiz, Reza			1 st sculpture 1995			

Baniasadi, Fahimeh	10			Semnan		
Barabadi, Ali	5					
Barati Piri, Goldesta		4				
Barati Piri, Monireh		4				
Barfizadeh, Pegah	10			Tehran		
Bastani, Somayeh		6				
Bathaei, Marya	7					
Bavaki, Razieh	10			Tehran		
Behaein, Khosro	4, 5, 7, 9					
Behafarin, Farshad	7					
Bigdeli, Arash	3, 4			Diploma		1968, Tehran
Bijad, Davoud		3		Alborz		
Biparva, Alireza	10			Tehran		
Borujeni, Hengameh Ahmadi	10			Chaharmahal Bakhtiari		
Borujeni, Sara		4				
Bousheri, Shiva Fatemi	10			Tehran		
Bushehri, Sima		3, 4		Tehran		
Chenanah, Mahsa		4				
Chitsaz, Maryam	7, 10	4		Tehran		
Dadgar, Fariba	10			Tehran		
Daeizehab, Fereshte	10			Razavi Khorasan		
Daemkar, Mohammad	5					
Dalaki, Babak	3, 4, 5		1 st sculpture 1995	Diploma, Graphic design, Australia (VIDEO)	X	1963, Tehran
Danaei Fard, Habib		4				
Danafar, Alireza	10			Yazd		
Daraye Jameh, Rozita	10			Tehran		
Darzi, Neda	9					
Dashti, Iraj	1?, 3, 4, 5		1 st sculpture 1995	Computer science, building restoration, 8 years pottery experience (EARLY RAKU)		1951, Tehran
Davari Nejad, Hossein	9					

Davari, Naghmeh	10	4		Tehran		
Deghanpour, Farzad	7					
Dehghan, Zohreh	10			Tehran		
Dehnamaki, Ali Reza	1, 3, 4		3: TMOCA, Pafeer Gallery, group ceramics	12 years' experience		1954, Tehran
Divdel, Mohsen	10	3, 4, 6		Kerman		
Dolat Abadi, Ghazaleh	9	3		Tehran		
Ebrahim Dastgerdi, Saeed	9					
Ebrahimi, Mehri	10					
Ebrahimi, Tina	10	6		Tehran		
Ebrahimi, Zoya Tehran		3				
Ebrahimzadeh, Hamid	4, 5					
Eghbali, Vasigh	1?, 3			BA psychology & language, 8 years pottery experience		1948, Ardebil
Ehsan, Arman		5				
Eilbeigi, Somayeh	10			Tehran		
Esfandiary, Mahmood	4					
Eslami, Sara		4				
Esmail Tehrani, Sahar		3, 4		Tehran		
Esmaili, Niko		6				
Esmailou, Massoumeh	7					
Ezat Qazi, Qasemi		4				
Fadaeian, Majid & Heydarinasab, Parvin	7					
Fakhrimousavi, Yashar	7					
Fakhrimousavi, Jeiran	7					
Fakhrimousavi, Saeid	3, 4, 5, 7			9 th grade, 40 years art experience		1939, Maragheh
Fallah, Azam		6				
Fallah, Farhad	5					
Farahi, Farhad		3		Isfahan		
Faraji, Farzad	9, 10					
Farhadi Hadith Cheshm Pearl		4				
Farhani, Nahid		4				

Fariboz, Fartash	7, 9	3		Semnan		
Faridas, Maryam		4				
Farnoosh, Foroughi		4				
Faryadshiran, Masoud	9, 10	3, 4		Tehran		
Farzadani, Elham		4				
Farzan, Hooshang	5					
Farzin Sotoudeh, Mehrnaz		6				
Fayaz Sanavi, Younes	3, 4		1 st sculpture 1995	BA painting, MA sculpture, 30 years pottery experience		1934, Tabriz
Fayazi, Bita	3, 4			Diploma, 4 years pottery experience		1962, Tehran
Fazel Najafabadi, Atefeh	9, 10	3, 4		Isfahan		
Fazlinejad, Mohammad Ali	4, 5, 7					
Fehri, Keyvan	5					
Fehri, Sanaz & Keyvan	7					
Fereidouni, Maryam		4				
Foladpour, Mohsen	9					
Foroughi, Farnoush	10	4, 6		Tehran		
Foroughi, Shahireh	7					
Forouhesh Tehrani, Mohammadreza	9					
Gardegrai, Mansureh		4				
Garosian, Malekdadyar	5		First exhibition 1985; Focus on large-scale sculptures, 1 st sculpture 1995	Graduate of Fine Arts, Tehran		
Ghadimi Dizaj, Roza	9					
Ghafari, Rozita	5					
Ghafarian Kashipaz, Ali Akbar	7					
Ghafoori, Najmeh	9					
Ghahremani Echazaz, Hamid Reza	10	4		Tehran		
Ghajarian, Omid	8, 10					
Ghakani Chakani, Ghani		4				

Ghanavi Chakani, Fereshteh	9	6				
Ghanbeigi, Mehdi	3, 4*, 5, 7		1 st sculpture 1995	Practical experience in photography & pottery, England	X	1945, Tehran
Ghanbeigi, Monir	3, 4*, 5, 7			BA art history, Morely College London; painting at Canterbury	X	1949, Garamsar
Ghareh Daghi Gharghaseh, Marizeh	7 (2 more), 9		4 solo exhibitions; 10 group exhibitions; council of 1 st women's exhibition	Translator, writer, vocational training standards		
Ghasemi, Zahra	9					
Ghazi Harsini, Rohallah	9					
Ghiyashi Farahani, Shahrokh	4					
Ghods-Rasi, Lida	3, 4, 5, 7			Handicraft student		1970, Tehran
Gholami, Fereshteh		4				
Gholami, Gita			1 st sculpture 1995			
Gholami, Mansour		4				
Gholipour Moghadam, Afsaneh	5					
Gholipour Moghaddam, Zeinab (Marjaneh)	7					
Gholipour, Masomeh	10			Mazandaran		
Ghorbani Malfajani, Fatemeh	9, 10	4		Alborz		
Ghorbani Malfajani, Zahra	9, 10			Alborz		
Ghorbani, Mehrnaz		6				
Ghorbani, Shabanali	9, 10	3	http://profs.aui.ac.ir/Masters/default/?action=Biography&masterID=537d9b6c927223c796cac288cced29df&LaID=2	Tehran, art university of Isfahan;		
Gilakpoor, Behrooz	4					
Golabchian, Arash		4, 5				
Golabchian, Arash	10			Tehran		
Golestan, Fakhri	4					
Golmohammadi, Daryoush	?	?	1 st sculpture 1995			
Golzarahmadi, Akram		3		Razavi Khorasan		
Gorjestani, Saeed	1?, 2?, 3		5 individual, 3 group	MA ceramic design, Florida USA, teaching pottery at art university	x	1950, Tehran

Hadadzadeh, Negin		4			
Hadinejad Harandi, Nooshin	4, 5, 7				
Hainen, Loreh	4				
Haji Hossein Noori, Siamak	9				
Haji Zahedi, Zohreh		6			
Haji-Ebrahim Zargar, Hamed	7				
Hajimoradi, Ali		3		Yazd	
Hakimeh Mousavi, Seyedeh		4			
Hamidi Novin, Mostafa	9				
Hamzeh, Shahrbanoo	10			Tehran	
Harati, Mohsen		3		Razavi Khorasan	
Hasani Fard, Samaneh	10			Tehran	
Hasanzadeh, Maryam		3		South Khorasan	
Hasanzadeh, Poune	10			Alborz	
Hashemi Khiabani, Samira	10	5		east Azerbaijan	
Hashemi Shirazi, Abolhassan	4				
Hashemi, Azimeh Sadat	9				
Hashemi, Faezeh	9, 10			Tehran	
Hashemi, Salumeh	5				
Hasnavadeh, Reza		4			
Hassadzadeh, Samaneh		4			
Hassani Fard, Samaneh	10			Tehran	
Hassanpour, Mohsen		4			
Hassanzadeh, Maryam		4			
Heidarbagi, Samira		3		Tehran	
Heidari, Delyar	10			Tehran	
Heidari, Mehdi	3, 4, 5, 7		1 st sculpture 1995	Engineer, Industrial design	1957, Tehran
Heidari, Parisa	7				
Heidarian, Ghasem	9				
Hejabidohkht, Solmaz	7				
Hejazi, Shabnam	5, 7				
Hemmat Azad, Farbod		4, 5			

Hemmat, Elham		4			
Hemmatazad, Hirbod	10				
Heshemi, Faezeh	7			Tehran	
Hilsher-Nashayekhi, Engrid	7				
Hiromi, Nasrin		4			
Hojarizadeh, Hoda		4			
Homay, Mahdi	9				
Honar-Manesh, Mohammad Reza	5				
Hooryar, Malihe	10	4		Alborz	
Hooshyar, Mehran	9		1 st sculpture 1995	PhD art studies, Shahed university 2011; biennial jury; Sooreh University 2009-; Iran ceramic arts association board; 6 th biennial selection committee; multiple universities lecturer	1969, Tehran
Hossein Abadi, Zohreh		4, 6			
Hosseini Nayeh, Hassan	4, 5				
Hosseini, Akram al-Sadat	4, 5				
Hosseini, Naryam	4				
Hosseini, Rojhane	7, 10		1 st exhibition women ceramic artists	BA handicrafts, Al Zahra, board of ceramic association; lecturer at Al Zahra, Sooreh, Cultural Heritage	1972 Tehran
Hosseini, Safa	9, 10			Tehran	
Hosseini, Shahnaz	7				
Hosseini, Zahra		3		Boyer Ahmad & Kohgiluyeh	
Hosseinioon, Aghdas	7				
Hosseinzadeh Moghabi, Ebrahim		4			
Houshmand-Vaziri, Naser	7				
Ismael Tehrani, Sahar	10			Tehran	
Ismaili, Vahieh		4			
Izadirad, Mahyar	5				

Jafari Naeemi, Mohsen		8			
Jafari, Seyed Ali Seyed	10			east Azerbaijan	
Jafari, Zahra	10			Tehran	
Jahan Shahi, Esmat	4				
Jahantigh, Atena	7				
Jahed-Mir, Hamideh	7				
Jalal, Nader	10			Tehran	
Jalali, Zeinab		4			
Jalehpour, Maliheh	7				
Jalili, Rassoul	9, 10		1st sculpture 1995	Tehran	
Jam Nejad, Nahid	3			BA sculpture, Tehran University	1947, Tehran
Jamali Aliabadi, Ali		3			
Jamali, Rooya		3		Fars	
Jamil, Mohammad Ali		4, 5		Tehran	
Jamshidi Rad, Zahra		4			
Janbazi, Fatemeh	10	4		Mazandaran	
Javadiazar Khyavi, Amin		3		Ardabil	
Javanbakhsh, Maliheh	7				
Javid Nia, Roya	3				
Jebraeeli, Mitra	4		1 st sculpture 1995		
Jjavidnia, Roya	1?, 2?, 3		7 group	Diploma	1965, Tehran
Kafil, Golara	10	4		east Azerbaijan	
Kafil, Negar	10	4		east Azerbaijan	
Kakavand, Fakhroldin	9				
Kalantari, Farzaneh	9, 10			Semnan	
Kamalizad, Faeqeh			1 st sculpture 1995		
Kamalizadeh, Sadiq	4				
Kamyab, Jila	9		Association of ceramic artists, numerous exhibitions inside & outside Iran	MA painting Tehran; ceramic art at Mire studio, Paris; research award for raku; jury x 3 rd Fadjr; poetry & painting exhibitions	1957 Kermanshah
Kari, Behrouz			1 st sculpture 1995		
Karim Zadeh Torabi, Shirin	10			Semnan	
Kariman, Mohammad Ali		4			

Karimbadi, Saeed	10			Alborz		
Karimi Aqdam, Maryam	10			Tehran		
Karimi Zanjani Asl, Delaram		4				
Karimi, Ebrahim	9					
Karimi, Elham		3		Tehran		
Karimi, Masoumeh	10			Tehran		
Karimpour, Sevil	10			West Azerbaijan		
Karimzadeh Torabi, Shirin	9, 10	4		Semnan		
Kasaee, Ali	9					
Kazempour, Maryam		4				
Kazempour, Hamid Reza	7					
Kazem-Tabrizi, Zahra	7					
Keshavarzian, Elham	9	4				
Keyhan, Kimia	7					
Keyhan, Nikta	7					
Keyvan, Parvin		4				
Khalaj, Nafiseh	9	5				
Khalili Qazi, Shabnam			1 st sculpture 1995			
Khalili, Davood		4				
Khalilian, Majid	5					
Khalilifard, Keyhan		3, 5		Tehran		
Khanbeighi, Younes	10	3, 4, 6, 8		Defan, Lorestan		
Khanbeigi, Mojgan		4				
Khataei, Soussan	7					
Khayatan Qashang, Gholamreza			1 st sculpture 1995			
Khazraee, Samaneh	9					
Khazraee, Samaneh & Rajae, Omid	9					
Khodadadi, Negin	10	6		East Azerbaijan		
Khodaei Parchin, Maryam		3		Tehran		
Khodajo, Roghayeh	10			Tehran		

Khoobyar, Ladan	9				
Khooshki, Akram		5		Tehran	
Khoshbakhti, Negeen			1 st sculpture 1995		
Khoshooie, Mehdi	4				
Khoshooie, Mohsen	4				
Khoshooie, Narsrollah	4				
Kianan, Malihe	4				
Kiani, Soraya & Masoud Nazari	5				
Kiavani, Etrat	4				
Kiumarsi, Mahin	4				
Konjedi, Ehsan	7				
Koohestani, Maryam	9, 10			Alborz	
Kourishi-Sharif, Mohsen	7				
Kourosh Pasandideh, Nosrat	5				
Limooni, Esmail	7				
Lotfi Najafabadi, Marzieh		4			
Lotfolahi, Akram	10	4		east Azerbaijan	
Maghdoomi, Shamsi	7				
Mahboob, Shirin	5				
Mahernia, Jamshid			1 st sculpture 1995		
Mahmoudi Mohammadi, Somayeh		4, 5			
Mahn timer, Parissa	5				
Malai Marshak, Hamid		6, 8		Mashhad	
Maleki, Abbas	9				
Maleki, Farzad		3		Tehran	
Maliki Shahraki, Iman		4			
Manavirad, Naghmeh	5				
Manije, Armin	10			not living in Iran?	
Manshouri, Mohammad Reza	3, 4			BA architecture	1951, Tehran
Mardokhi, Nasim		4			

Masalehdan, Rezvan	7, 10			Tehran		
Mashayekhi, Yasha	7					
Mashour, Efham	10	3, 4		Khuzestan, Isfahan		
Mazji, Mahmood	7					
Mehran, Hoshyar		5				
Mehri, Golham Hossein	5, 9	3		Tehran		
Mehri, Mahan		4				
Mirani, Mitra	10			Tehran		
Mirgaysari, Saeed Mohammad	5					
Mirgaysari, Seyed Amir Hossein	10			Qom		
Mirshahi, Seyedeh Zahra	7, 10			Semnan		
Mirzaei Afshar, Athareh		3		Tehran		
Mirzaei Khorram, Ahmad		4				
Mirzaei, Abbas		4				
Mirzaei, Sogand	10			Tehran		
Mirzakhani, Golnaz	10			Tehran		
Miyanji, Mohammad Ali	4		1 st sculpture 1995			
Miyanji, Mohammad Hossein	4					
Moabed, Amir Ahmad	5		1 st sculpture 1995			
Mobasser, Zhila			1 st sculpture 1995			
Moghbeli, Ebrahim	4					
Moghminejad, Mahya	10	3		Kerman		
Mohammad Ali, Roshanak	7, 10			east Azerbaijan		
Mohammad Alipour, Mariam		8		Mashhad		
Mohammad Ganji, Zahra	9	3		Tehran		
Mohammadi, Deghan	7					
Mohammadi, Iraj	9 (jury)		Numerous group shows Iran, Italy	Ba sculpture, Rome academy of fine arts 1976; board of sculpture, public bronzes, sculpture biennial	x	1945 Tehran
Mohammadi, Marjan	4, 5					
Mohammadi, Mina	9		1 st sculpture 1995			

Mohammadi, Seyed Ataolla	7				
Mohammad-Rezaei, Majid	7				
Mohebali, Hadi	9, 10			Tehran	
Mohebbi, Hanieh		4			
Mohebbi, Tahmineh	7, 9, 10	3		east Azerbaijan	
Mohejvar, Afam		4			
Mohsen(y?), Maryam	4		1 st sculpture 1995		
Mokhtari, Mehrin	9				
Mokhtari, Roudabeh	9				
Molae, Hengameh	9, 10			Tehran	
Molazem, Nasrin		3, 4		Razavi Khorasan	
Mollai Foumani, Hossein	5				
Momeni, Mahan	9	3		Tehran	
Moradi, Farzaneh		4			
Moradi, Mehrnaz	10	4		Isfahan	
Moradi, Nasim	9				
Moshgbar Bakhshayeshi, Nasha	10			Tehran	
Moshtaq Gohari, Kambiz	4		1 st sculpture 1995		
Mostafaei, Farzaneh		5		Tehran	
Mostafanejad, Seyed Fazel	9				
Mostafel, Farzaneh	10			Alborz	
Mostaghim, Roksana	9				
Motallebi-Esfidojani, Afsaneh	7				
Motamed Dezfuli, Yalda		4			
Mousavi Borujeni, Imam	10			Isfahan	
Mousavi Borujeni, Iman		3		Isfahan	
Mousavi, Amir	5				
Mousavi, Seyyedadi		4			
Movaghar (Morvarid), Maryam	4		1 st sculpture 1995		
Nabavieh, Keyhan		3		Tehran	

Nabiei, Roja		4			
Nabizadeh asl, Oldouz		3		Tehran	
Nader, Azadeh		4			
Naderkhani, Sakineh	10	4, 6		Tehran	
Nadizadeh, Leyla	9				
Nadjafli, Sanaz	7				
Nafarieh, Laleh	7				
Nafarieh, Sonbol	7				
Nafiseh, Khaladj	10			Alborz	
Naimi, Hamid	9				
Najafi Hashemi, Houtan	5				
Najafi, Alieh	10			Tehran	
Najafi, Amir	10			Alborz	
Najafipour, Akram	10	4		Tehran	
Najibi, Jafar	7		3 solo exhibitions; numerous group exhibitions	BA sculpture, Tehran; president of Iran Ceramic Artists Assoc.; lecturer at Al Zahra, Tabriz, Neishabour	1943, Khoy
Najibi, Negar	10			Tehran	
Namazi, Roozbeh	7, 10			Tehran	
Narimani, Reza		3, 4		Tehran	
Nasrullahi Noori Daryani, Naseem			1 st sculpture 1995		
Nassaji Zavareh, Atefeh	10				
Nazari, Hossein	4				
Nazari, Massoud & Kiani, Soraya	7				
Nazemian, Hamidreza	9				
Neemati, Rouhangiz	5				
Neishabouri, Mojtaba		3		Kerman	
Nemati, Rouhangiz	7				
Nikdel Maznian, Mehdi	4, 10	5		Tehran	
Nikdel, Alireza	10	5		Tehran	
Nikdel, Bezhad	5				

Nikoo, Sogand	9				
Nikpour, Javid		8		Tehran	
Nizamand Mashad, Saeedeh		4			
Nobahar, Zahra	10			Alborz	
Noori, Modjtaba	7				
Noori, Reza & Bitaraf, Seyed Hossein	9				
Noorian, Mohammad		8		Tabriz	
Noormah, Mahin	3, 4, 5			BA Tehran University, MA Sorbonne, Paris	X 1948, Abadan
Noormohamadi, Meraj		3, 4		Tehran	
Noroozi Sabet Abbas	9				
Noroozi, Mohaddah		4			
Nouri, Atiyeh	10			Tehran	
Nouri, Siamak Haji Hossein	10			Tehran	
Nourizadeh, Elnaz	10			Tehran	
Nozad, Azadeh	7				
Nuri, Reza		3		Semnan	
Okhovat, Zahra		5			
Ola, Arman	9				
Omidi Karandagh, Azam	9				
Omrani, Reza	10			Alborz	
Oula, Arman	10			Kurdistan	
Pakdoost, Ezat	9				
Parastan, Nayereh	4, 5				
Parsaeyan, Maryam		5		Sistan Baluchistan	
Parsazadeh, Maryam		6			
Pashang, Ziba	10			Tehran	
Pazooki, Nahid	7				
Peiskhani, Mabnaz	5				
Peivandi, Parvin	7				
Piri, Meysam	10	4		Isfahan	

Pirouz, Delaram	10	5		Isfahan		
Pishvazadeh, Mina		3		Tehran		
Por Afzal, Elham		8		Tehran		
Pourali, Habibe		3		Ardabil		
Pourhashemi, Sharareh	5					
Pourkamali Ravari, Faezeh		5		Yazd		
Poursangari, Mansoureh	3, 7, 9, 10			Painting, ceramics at Institute Cultural Heritage		1962, Tehran
Qajar, Changiz	5		1 st sculpture 1995			
Qasimkhani, Akbar	5					
Qazi, Ezat		4				
Qolipoor Moqadam, Afsaneh	4					
Rabiei, Tayebah	10			Alborz		
Rabiejah, Farnaz	10			Tehran		
Radjaei, Mahdi Markazi	10					
Raeat Moghadam, Arani Hassan	9					
Raeesi, Mahdieh	9					
Rafeiee Ababin, Zahra	10					
Rafiee, Sanaz		4				
Rahaee, Fariba	9					
Rahimi, Asma	10	6		Isfahan		
Rahmati, Seyed Mohammad Hossein	9					
Rahnama, Ali	10			Isfahan		
Rajabali, Yaser	10			Alborz		
Rajabdoost, Khosro	4					
Rajaei, Mahdi	9	4				
Ramazadeh, Fatemeh		6				
Ramizani Ahvazi, Fahimeh		4, 5		Razavi Khorasan		
Ramzi Rakhee, Mansoureh	9					
Ranipour, Mahdieh		4				

Rasaii, Parham	5				
Rasaii, Rassam	5				
Rasakh, Roghayeh		3, 4, 5		Fars	
Rasooli, Rezvan		4			
Rasoolzadeh Namin, Zahra					
Rasoolzadeh Namin, Zahra	7		1 st sculpture 1995		
Rasoolzadeh, Mina					
Rasoolzadeh, Mina	4, 5, 7				
Rasuli, Rezvan		3		Tehran	
Raufi, Nastaran Khosseirani		4			
Ravayian, Amir		4			
Razaghpour, Bahareh	9				
Razavi, Maryam Sadat	9				
Razzaghi-Asl, Esmail	7				
Rezazadeh Bakhshmandi Firouzeh	9				
Rezazadeh Chinibalagh, Masoumeh	10			east Azerbaijan	
Rezazadeh Hejazi, Roya	4, 5				
Rezazadeh, Azita	10			Tehran	
Rezazadeh, Jafar	10			east Azerbaijan	
Rezazadeh, Masoumeh	9	6, 8		Tabriz	
Rezghi, Mahdi		8		Babol	
Roostae, Mahboobeh	9				
Roshanzadeh, Molook	4				
Roshanzadeh, Peymaneh	5				
Rostampour, Ardeshir	5				
Rostamzadeh, Mohammad		4			
Rouhi, Maryam	9	3		Sistan Baluchistan	
Sa'adatmand, Seyed Abolghasem	7				
Saber Mahani, Marjan		4			

Sabouri, Teimour	7					
Sadaghati, Mohammad Taghi	5		Participated in several sculpture biennials	BA, University Tehran, 1989 Well known for large-scale public commemorative busts and statues (martyrs)		
Sadati, Najmeh	4					
Sadeghnejad, Mahin	7					
Sadeh, Nahid	9	3		Semnan		
Sadr, Mirsadredin	10			Alborz		
Safaie, Shayi		4				
Safakhah, Jafar	9					
Safari Deyjujin, Fereshteh	5					
Safarian, Elaheh	7					
Saheb Ehktiari, Hossain Ali	9					
Sajadi, Mohammad Ali	9	5, 6				
Saleh Zehtab, Hengameh	9					
Salehi, Niloufar	10			Tehran		
Salehian, Saba		3		Tehran		
Saleki, Farshid	7					
Saleki, Reza	7					
Saleki, Saied	7					
Salimi, Tayebeh	9					
Salimi-Khaligh, Zahra	7					
Salimpoor, Mina	4					
Salman Roghani, Sajjad	10			Yazd		
Salman Zadeh, Paria	10			Tehran		
Salmani, Mohammad		3		Qom		
Salour, Maryam	1?, 3, 4, 5, 7, 8, 10		1987 individual exhibition, 1988 Golestan gallery Tehran, 1992 Classic Gallery, Esfahan; 1988 group show TMOCA; secretary of 8 th biennial; 25 solo exhibitions since 1987, Anahita, Artists Forum, Niavaran, Ameri House, Kashan, Saadabad Museum, French	BS Computer Science, pottery training Sevigne Academy Paris, 1984	X	1959, Tehran

			Embassy in Tehran, Esfahan cont. art museum, Geneva, Oxford, U. Illinois Chicago, Caracas MoMa, Hanover, Paris & Berlin; 1 st sculpture 1995		
Saremi, Shahrokh	1?, 2?, 3, 4		3 group	BS Mechanical engineering, 8 years' experience pottery	1960, Tehran
Sarfaraz, Farinaz	4, 5				
Sarmadi, Nasim	10				
Sartipzadeh Zanganeh, Elnaz	10	3		Alborz	
Sedaghat, Hossein	10			Gilan	
Seifi, Fatemeh		4			
Seifi-Rad, Alireza	7				
Seighali, Soumaya	7				
Sepehr, Mahvash	4				
Sepehrband, Ghazaleh	10			Tehran	
Seyedzadeh Kharazi, Negin	10				
Seyedzadeh, Zahra		4			
Seyrafi, Heidah	7				
Shabanpour, Khadije	10			Semnan	
Shafi'I, Shiva		4			
Shah Hosseini, Iraj	3			Student visual & applied arts	1958, Khorramshahr
Shahba, Zohreh		4			
Shahparast, Mahrokh	4				
Shamloo Sales, Hasan		3, 4, 5		Razavi Khorasan	
Sharif, Elmira	10				
Sharifi, Alemeh	10				
Sheikhbahaedin Zade, Azar Razavi	10			Khorasan	
Shekari, Mehdi	7				
Shekastehband, Negar	10			Tehran	
Sherveh, Arabali	7				
Shiran, Ismael	4, 5		1 st sculpture 1995	Traditional apprenticeship in Kashan	Esfahan

Shirani, Mina	10	3, 5		Isfahan, Sistan Baluchistan		
Shirani, Niloufar	10	4				
Shiri Fardan, Maryam		4				
Shobeiri Dozini, Mahdi	10					
Shoghian Vesal, Mehdi	10	4				
Shojaee, Saeed	10					
Shooli, Azadeh	8, 10					
Simad, Nahid		4				
Siri, Bahareh	10	3		Tehran		
Sirous, Eshrat	7, 10			MA equivalent from cultural heritage; teacher; board of Association of Ceramic Artists; founder of 1 st technical & vocational ceramics training centre		
Sirousi, Ozhan	3, 4, 10	5	Over 20 group & solo	Diploma 1983 cultural heritage courses with Abdollah Mehri & Anoushfar; honorary diploma from 8 th biennial		1959, Tehran
Smaeili, Nikoo		5		Isfahan		
Sobouti, Ghasse		4				
Sohrabi, Gholam Hossein	10			Khorasan Razavi		
Soltani Aghdam, Saeid	10			east Azerbaijan		
Soltani Mahanj, Maliheh	10	3, 4		Razavi Khorasan		
Soltani Nasab, Mahdokht	4, 5, 7					
Soltani Nasab, Mahnaz	4, 5, 7					
Sooferzadeh, Yaqoub			1 st sculpture 1995			
Taebi, Reza	8, 10		Ceramics exhibition imam ali museum 2010; 7 Samroar gallery 2010; Italy, turkey, Armenia & Croatia	Karaj; BA handicrafts, art u Tehran; 2000; honourable mention applied to 8 th biennial		1976 Kerman
Taghipour, Leila	10	4				
Taha, Susan	4		1 st sculpture 1995			
Taheri, Maryam	10			Alborz		
Taher-Moghaddas, Sima	7					
Tahmasbi, Zahra (Elena)	7					
Tahmoresi, Marziyeh	10			Tehran		

Tamimi, Sara	10				
Tandivar, Sara	10	4		Isfahan	
Tanha, Khadijah	10				
Taqavi, Hassan	4				
Taraghi Kon, Sepideh	10	3		Tehran	
Tarasoli, Morteza	10			Fars	
Tarki, Moloud	5				
Tathiri Moghadam, Farideh (Ekhvat?)	5, 7, 10		21 exhibitions of painting & ceramics; 45 group; (1 st sculpture 1995?)	Fine arts, Tehran; jury & council member for the biennials, east Azerbaijan ceramics appreciation society, founder Khaneh Sofal Tabriz	1955
Tavakoli Bina, Sara	10			Tehran	
Tavakolnia, Raheleh	7				
Tavassoli, Hadi	7				
Tayebi, Naheed			1 st sculpture 1995		
Tayefeh, Norooz Majid	10				
Tehrani Forouhesh, Mohammad Reza	10			Tehran	
Tofiqh Khatab, Ali	4, 5				
Tohidi, Mohsen	10	5		Isfahan	
Torki, Massoumeh	10				
Toulaie, Amir Masoud	4				
Vadoudzadeh, Mahtab	10				
Vafadari, Nazli	7				
Vafaei Nehzad, Reza	10				
Vahdat, Arezu	10			Tehran	
Valad-Hkani, Paratoo	4				
Varasteh Tabrizi, Najmeh		3		Tehran	
Vasegh Maleki, Ali	4, 5, 7				
Yasemi, Peyam		3		Kurdistan	
Yekta, Azar	5				
Yousefi, Azadeh	10				
Yousefi, Mina		6			

Zair, Jila	3				1958, Khorramshahr
Zair, Leila	3			diploma	1991, Khorramshahr
Zakerin, Mitra	7, 10	5		Alborz, Semnan	
Zamani, Ali Gilan	10				
Zarafshan, Nasrin	10	4		Tehran	
Zare, Mahdi	10				
Zavari, Reza	7				
Zhalehpour, Maliheh	10			east Azerbaijan	
Ziaee, Majid	9, 10	3, 6		Tabriz, PhD	

Appendix F: Biennial Catalogue Statements

Third Biennial

REFLOURISHING

Art, which is the language of man's inexpressible words, when enters the scene of history and society, has great things to express. Mankind's hidden cultural heritage and the social efficiency of art proves this fact. The art of pottery-making and technique of earthenware making which has begun with the simple and natural relationship of man with nature and earth is followed by great secrets in the flourishing path throughout centuries of man's historical life. The "clay" made of soil and water when is moulded by the artists, leaves behind a heritage which remains attractive and fresh even after passage of centuries. Pottery-making was prevalent since 4th century B.C. in the daily life of the Iranians. The best use of nature and artistic elegancies became a valuable and everlasting part of Iran's history of art and technique. Variety in making use of the artistic styles, making use of simple tools and natural ways of work, especially real enamels and variety of pottery-works, has given a special status to Iran's pottery-making in the history of this art throughout the world.

In fact, the secret of everlastingness of pottery-making is that the pottery-makers and artist potters have created artistic works with the help of clay, which is easily accessible in nature, which have found their way in the life of all groups of people. The simplicity of the art of pottery-making and the great number of pottery-making centers throughout centuries, has created a rich, creative and flourishing effect in Iran's art, technique and civilization.

From the most ancient potteries discovered in Shoush and enamel works of Neyshabour pottery making workshops, and Kashan enamel-works what can be seen clearly is the increasing progress made in the field of art and technique of colouring and pottery-making which has reached its zenith in the Islamic civilization era. The combination of pottery-making, tile work, and enamel work with religious art and archaeology has led to creation of genuine artistic, Islamic and Iranian heritage.

Presently, our new generation should get acquainted with this artistic and cultural historical background as a new necessity, which has its origin in the fact that on the one side we should confront the alien cultural assault and efforts made for imposing western culture instead of our genuine culture, art and historical identity, and on the other side, we should safeguard the ancient arts according to modern methods.

Based on this fact the Ministry of Culture and Islamic Guidance feels responsible to play a small role in revival and spread of pottery-making art due to its ancient link with the native cultural heritage, its development accepting nature and its non-requirement of a complex technology.

In this direction, the firm efforts made by the experts, potters and valuable artists of the country in training creative and skilled students and the cooperation of various artistic cultural and executive circles in the revival of potter-making would be constructive for the revival of this art and technique. God willing.

*Abolghassem Khosro,
Deputy for Artistic Affairs,
Ministry of Culture and Islamic Guidance*

Pottery and New Leaps

In his artistic creation, man transforms natural shapes of objects and phenomena and by doing so guards himself and his art against slavish imitation, thus engraving the sign of his own subjectivity onto the artwork he creates.

It is precisely because of this that in spite of the prevalence of realism and its relative preponderance over other common styles of representational arts through the years before and after Islamic Revolution, one never finds an aesthetic work which bears no trace of the individual artist's specific manner of the work and point of view. The artist composes the objects and reproduces them while bestowing new forms to his artistic creation. These new forms are in turn generated by his feelings and beliefs which are deeply rooted in his religious spirit as well as in his social and gregarious origin.

Throughout history, art and artistic creation have been man's most beautiful and most sincere means of communication with his fellow human beings and his companions.

Art possesses a vast domain to which anybody can have access, into which anybody can enter and dwell. By inventing different and divergent art vehicles and media such as colour, canvas, clay, metal, textile, and so on, the artist can live somewhere in this vast domain, creating sheer beauty, satisfying himself and others through sharing the fruit of his endeavour with them.

The art of pottery and sculpture has an ancient history. Many art scholars and authorities believe it to be connected with the time when the first stone axe was made and an image was carved onto its handle.

Henceforth the art of pottery strove towards dynamic perfection. From the clay figurines representing human body, it traversed a long way to carving images as bas – reliefs and engraving them on coins.

The potter bestows life to clay – this seemingly insignificant, but fascinatingly form – receiving substance – and by the magic of fire, hardens it and makes it resistant to hazards of time, placing it before history.

What enlivens this process is the quest for order and beauty. The potter takes all of these from life, adds them to clay and presents his creation to the earth and the earth – bound.

From Siyalk Hill to Nishabur a rainbow as expansive as twelve centuries caresses the eyes of art connoisseurs and sends its rays to illuminate the silent space of many a famous museum throughout the world.

The Third Biennial on Works by Contemporary Potters Of Iran was held with a view of contributing to re – activation and re – flourishing of this unique art. God willing, such exhibitions will be regularly held in the future.

From many points of view, e.g. considering the emergence of young professional potters, the variety of pottery works in comparison with previous exhibitions, this exhibition marks some distinct progress, thus deserving our praise and expression of gratitude. It is to be hoped that this upward process will ever continue.

What is reproduced here is a selection of the works exhibited at this exhibition.

*Seyyed Mohammad Sohofi,
Director of the Centre for Pictorial and Plastic Arts
Acting Director of Tehran Museum of Contemporary Art*

Fourth Biennial

In the Name of Allah, the Compassionate, the Merciful

The quick passage of contemporary man from various industrial periods necessitates more attention be paid to the culture - inspiring element of native art. The artists face a great and crucial responsibility due to the vital need of the individuals and the society for compatibility of historical, religious and national relations, as well as, the revival of cultural heritages.

Presently, the establishment of firm relationship between the past, present and the future, safeguarding the genuine essence of the efforts of our ancestors, and presentation of their achievements, have become possible with the help of artistic hands and minds, which have been spiritually inspired.

Due to its historical background in our country, the art of pottery-making is from amongst the arts which can very well, fulfil this historical need. The power, complexity, and variety of pottery-making, on the one hand, and its simplicity and scope on the other hand, has left behind an efficient art in our society, which pictures the most everlasting and beautiful artistic manifestations, with the help of soil, the simplest natural element which is easily accessible.

It is a great pleasure that the glorious Islamic Revolution has brought about this important and historical opportunity for our cultural and artistic society, to participate in the cultural moulding of our people with a modern consideration of its past and by discovery of its honourable abilities.

The valuable inclination of the devoted artists of our country towards the category of pottery-making and the convention of the Fourth Iran Pottery Biennial is a promising example of this worthy fortune.

It is hoped that these important and valuable steps with the auspices and cooperation of all the relevant authorities and passionate artists, would open a new chapter and front in the materialization of the achievements of the Islamic Revolution flourishing of Islamic and Iranian culture and art, as well as, confronting the cultural assault of the enemies of this territory.

May, all those, who are indulged in carrying out this important and historical responsibility, be successful.

Seyyed Mostafa Mirsalim
Minister of Culture and Islamic Guidance

**In the Name of Allah,
the Compassionate, the Merciful**

The revival of native culture and art is one of the most important necessities of our period, presently our society is facing this necessity too. Life in the contemporary world, on the one side, requires the discovery and recovery of firm cultural and historical bands, and on the other side, it should seek new methods and ways for modernizing knowledge, culture and technique.

Fortunately, the cultural and artistic background of this territory is so rich and widespread that it can easily fulfil this necessity.

Pottery and ceramics are an evidence to this claim an art which has mixed with the secrets of creation and has its origin in the simplest, most known and easily at access natural element, i.e. earth.

This art is associated with human being's and society's life. Pottery - making dates back to over 6000 years in the daily life of the people in this territory. This art has flourished in the lives of both the urban and the rural dwellers. Perhaps the key to the survival and spread of this art is its having its origin in the earth and in the heavens. It has been inspired by the spiritual aspects as well as the most simple public ways of living and has decorated various houses of this country.

The creation of the most interesting examples of pottery and glazing art back in history to the present from Shoush to Sialk and Neishabour to Kashan reveals that the influence of this art, due to its simplicity, and at the same time, due to its, beauty and meaning fulness it has no time and place restriction.

Specially that its combination with various aspects art of Islamic architecture has added to its everlastingness.

It is a great pleasure for the authorities and officials in the artistic field of the Ministry of Culture and Islamic Guidance, that presently with the auspices of the artists, instructors and pottery - makers of our country, attempt has been made to revive this art.

The Fourth Biennial Exhibition an Iran Pottery - making, a part of which is covered in this book was welcomed by a great number of our country's artists and art - lovers. This was a glad tidings for our cultural and artistic society.

Hoping that with the widespread efforts of all artistic, cultural and executive organizations and the auspices of all hard artists and instructors, we would be a witness to the revival of this art and the pottery and ceramic industry in Iran.

*Abolqassem Khoshroo,
Deputy for Artistic Affairs
Ministry of Culture and Islamic Guidance*

**In the Name of Allah,
the Compassionate, the Merciful**

One of the achievements of the Islamic revolution was a new attention paid to the country's rich cultural and artistic heritage. The rich Iranian and Islamic culture and art, which undoubtedly has been the origin of a great number of artistic innovations, can, in case of revival, practically lead to our return to cultural genuineness.

The pottery - making art is a unique example of this endeavour, which has fortunately led to new achievements in the field of visual arts.

This art has its origin in the daily requirements of the people, on the one hand, and the most lofty human views of the world of creation, on the other. It is worthy that the most artistic hands, emotional hearts and deep - thinking minds be attracted towards this art.

Clay is related with man's existence and had become alive with the divine spirit. Therefore the deep - thinking potters can enter this artistic field and find a new language in heritage and ancient

Fortunately, the revival of the pottery - making art, following the culmination of the Islamic Revolution, has been successful to overcome one of the great cultural weaknesses, i.e. historical abstraction. Holding of four biennial exhibitions and the increasing welcome shown by our country's cultural and artistic society, is a bean of hope which would with Allan's help lead to lots of achievements in this field.

The Fourth Biennial on the works of Iranian Contemporary Potters could dramatize, in a different manner, unique works of over one hundred potters of the country. This led to the relevant authorities hopefulness. What follows in this series is the selection of some of the works exhibited in this exhibition.

We hope that with the efforts of all artists we would be a witness to the flourishing of this art in the future, in an international level.

I hope for the success of all the respected participants and the artists.

Seyyed Mohammad Sohofi
Director of Visual Arts Center
Ministry of Culture and Islamic Guidance

Fifth Biennial

In the Name of God

It is cause for gratefulness to God that the Fifth Contemporary Pottery Biennial Exhibition has been presented. This exhibition was to re-acquaint our people with one of the most authentic arts of this region. This selection bears witness to this claim and will undoubtedly aid in the richness and expansion of this art in our society.

Due to the affinity between man and the art of pottery, this art has accompanied man on this earth for centuries. For this reason, the history of the transformation in art.

Giving shape to simple clay, artful design, with attention to proportions, the quality of banking and enamelling, the rhythm of clay, fire and materials have made pottery a historical and meaningful art.

Perhaps it is for this reason that “The Jug”, as a permanent symbol of this art, arising from dust, the core of the earth, has demonstrated its eternal nature and, transmitting the message of existence from ancient times to the present, has had a special place in culture and literature. The artist who creates a jug is considered a ray from the art of creation, and man's destiny has been measured by “The Jug”. Pottery also has significance from the point of view of how the aims of existence have manifested themselves in this art.

I hope that attention paid to this art and its expansion will act as an appropriate ground for the dissemination and elevation of this endemic art, and, in a world which hungers for truth, rebuild the deep and meaningful culture of Islam and of Iran.

I ask Almighty God for the success of our valuable artists, assistants and hardworking planners and executors in the field of pottery.

Seyyed Mostafa Mirsalim
Minister of Culture and Islamic Guidance

In the Name of God

I thank Almighty God that with the creative artists and the responsible officials and assistants of the country, He has granted us the favor of re-creating the art of pottery, which is a deep-rooted, yet contemporary art.

The fact that 145 artists participated in the Fifth Iranian Biennial Contemporary Pottery Exhibition, submitting 1,067 works of art which represented works that were new, but remained faithful to the essence of Iranian-Islamic culture, is witness to the truth of this claim.

It is our desire that these solid and valuable steps will create a worthy momentum in the revival of our culture and re-acquaintance with our potential in our art history. Among the traditional and ancient arts of our Motherland, pottery and earthenware have deep roots in the depth of humanity, society and history. They have the potential to be vital in the contemporary era as a creative, skilled and meaningful art. Born along with man from the dust, pottery is, on the one hand, intermingled with man's origins, and, on the other hand, it co-exists with man's transcendental aims and his secrets in mosques and upon the alter. With the simplest and most common tools, it can create the most permanent and artistic forms, and render them eternal. It is an honor and a cause for pride that the responsible assistants of the Artistic Affairs of the Ministry of Culture and Islamic Guidance have provided the foundation for the blossoming of this art. They have gratefully been able to bring recognition to these artists with the firm purpose and worthy efforts of the country's artists and assistant, and the orderly presentation of the Biennial Contemporary Pottery Exhibition.

I hope that the publication of selections from our artists' works, while drawing attention to the attractions and beauties of pottery, will encourage the young generation and truth seekers of our society and attract attention to the ancient civilization of Islamic Iran.

Abolghassem Khoshroo
Deputy for Artistic Affairs
Ministry of Culture and Islamic Guidance

In the Name of God

Now that, with a new vision, a selection of the works of the Fifth Biennial Exhibition of Contemporary Iranian pottery has succeeded in being published, I thank the Almighty, and I congratulate the artists and art lovers who have been our friends and encouragers for this rebirth. In this confusing world of technology, speed, and communications, pottery is one of the genuine arts which, with water, earth and fire, has the capability of guiding us to the depths of this land's ancient culture.

In so far as with precious hands, using clay - the dough of man's creation in the hands of God - our ancestors have left works of art which the great museums of the world take pride in possessing, when that skill and creativity, that delicacy and beauty, intermingle with the desires and needs of the contemporary world and the capabilities of today's Iranian artist, it forms a pinnacle of works with which we have become familiar in this collection. Like an appropriate base, these sparks are the manifestation and rebirth of Islamic civilization which, with the omen of the victory of the Islamic Revolution, are in the process of budding.

It must be remembered that combining the solid foundation of tradition with new creations - in such a way that it does not harm the genius and inspiration of Islamic art - is a difficult path, and we stand only at its beginning.

The Iranian Pottery Biennial Exhibition will open this path with a thorough understanding of its various aspects and will encourage the hard working artists to tread the path of strength, fruitfulness and effectiveness. Once again, I thank all Masters and potters of the Islamic nation, especially women artists, who, with their efforts and talents, have helped organize the improved Fifth Iranian Pottery Biennial and the publication of this collection.

Seyyed Mohammad Sohofi
Director, Visual Arts Center
Ministry of Culture and Islamic Guidance

Seventh Biennial

The first artists were those who used a stick or stone to acquire their needs. These were the tools man used for hunting in mountains and forests for maybe thousands of years. Discovery of fire and subsequently baked clay brought family members closer and mankind stepped onto the course of progress. Combination of the four elements, i.e. earth, wind, water and fire, lead to many ideas and discoveries. Pottery facilitated large-scale agricultural activities. The notion of storing cereals and later liquids resulted in mass cooperation and community life.

Fire hardens clay. Pottery making requires various tools. Quality pottery and mass production demanded machinery and that's when the pottery wheel was invented. With each new tool a new word and name was coined. As Bucher says, progress and language have a close and reciprocal relation. Such is that, without manufacture of tools man could not have mimicked his language merely from nature.

Man's thoughts were depicted on pottery in the form of stylised and geometric designs. Then came his greatest achievement- writing. Civilisations took shape and humanity evolved into its present day form.

Art and industry enjoyed equal status in all pre-historic civilizations. We can never ascertain the origin of an artistic or industrial phenomenon to a certain race or region. Reciprocal influence too cannot be neglected or denied. It is an established fact that Persia, present day Iran, is one of the main pillars of human civilisation if not being significantly instrumental in the formation of world civilisations.

Pottery in Iran dates back to the 8th Millennium BC. Many tribes and groups have passed through this land in the course of these tens of thousands of years leaving their own mark. This ethnic diversity coupled with climatic variety of the land, has made Iranian pottery unique. At one time it takes on a ritual character, and at another it serves man in his daily life and later it served a decorative purpose in the shape of tiles deployed in harmony with architecture, the latter reaching its zenith about mid-Safavid era. In the course of its long history, Iranian potters created the most beautiful designs and motifs on both their everyday and ritual pottery.

Shards of the first pottery vessels can still be found here and there across this land. There are now over 500 pottery workshops and factories scattered nationwide producing dishware and tiles. During the past decade, parallel to that industry, a number of artists have reverted to this form of art and have been trying to revive the past traditions.

While contemporary Iranian pottery has its own special features, yet, to achieve new concepts we need to get acquainted with modern tools.

Sufficient knowledge of modern technology, familiarity with art history, keeping abreast of world art and attention to our surroundings alone do not make one an artist. But, can indisputably pave the way for those with artistic instincts.

Mohammad Mehdi Ghan-Beigi

Pottery and tile manufacturing are like life and like death. A kind of transformation and metamorphosis; from the earth, this most fundamental element of our planet, which once combined with water takes on a totally different nature from its original form. This combination becomes a malleable material with which one can make a bowl to quench the thirst of the thirsty, or mixed with straw to cover a most basic and bare wall, as in Abianeh of Kashan. Fire changes its nature even further, hardening it for durability. Fired clay, a long lasting material such that even wind or rain cannot harm it as attested by the life, culture and wisdom of this land's forefathers.

Scattered all across the Iranian homeland and in the depths of the earth there are signs of the past, which once unearthed, tell tales of the near and far bygone days. These potsherds are alive speaking the words "... in making eternity 8 to 12,000 years ago, the hands of artists gave form and shape to us. We have been through many ups and downs, and each piece of us recounts the daily life of the people of our time". In this history, museums display the non-materialistic and faith of potters and tile makers. The tiles on the shrine of Imam Reza (PBUH) sparkling with Persian lustre and the simple turquoise and lapis lazuli tiles on the tomb of Pir-e Bakran, which invigorate the spirit of the viewer, are all part of the culture which has not been seized from us.

Today pottery has been recognised as a form of art. Pottery exhibition has achieved its rank among other forms of visual art and this exposition intends to convey the experiences and thoughts of potter artists.

Twenty one years ago when a small group exhibition by 7 students of the Faculty of Decorative Arts was held it could not be imagined that the young generation would be so interested in the art of pottery.

We asked ourselves 'as inheritors of an 8 to 12,000 year art and as the people of a country which is indisputably the cradle of civilisation, what do we have to offer'? The 7th Pottery Biennial has been staged in Mashad where the shrine of Imam Reza (PBUH) is in itself the largest museum of tiles and other traditional arts of Iran. The 'haft-rang', under glazed, inlaid, over glazed and most important the Persian lustre tiles in unbelievable dimensions and unique quality of this museum can be a link to this event. A link expressing cultures of different eras.

In comparing the two periods, the young generation will find the answers to its questions.

We are confident that the future of the art of pottery is once again bright and Iranian pottery will once again radiate among others. With best wishes for the young potters,

Mohammad Mehdi Anoushfar

Ninth Biennial

In The Name of God

**Last night I saw the angels beat the door of the tavern,
The clay of Adam, they shaped and onto the mould, they cast**

How magnificent and glorious was the instant when the Almighty blew His Holy Spirit into Adam's mould and bestowed him with a living form, and how proud and benevolent the moment when man also lovingly and compassionately blows on clay to shape and form it while recalling the interpretation of the martyr of the pen circle: **"Soil is the symbol of the creature's poverty in the face of the creators wealth."**

But this man who seeks an evasive flight and a flaunting leap from earth to heavens has naught to show except this because "unless he becomes the companion of the soil he shall not be admitted to the levels of proximity" and the one who goes not the way will in truth err in a wayward path. Therefore, his presence and protection is for an intimate companionship to rise above the material world for the infinite vastness of the divine world and to attain a truth that cannot be contained even in the domain of imagination and be restrained by mind. How well understood the wise one who said:

**"How delightful circling with enchanting stars
Hath a face down below, what dwells above
Should the image step on the wisdom's ladder
Rise he will and does unite with his source
These words do not understand apparent minds
Even if they be Abou Nasri or Avicenna"**

An in truth, the representation of the divine spirit in earthly humans has the greatest and most convincing manifestation in ceramic art and shows signs of transforming mud into the elixir of art. In this way man has a heart in heavens and feet in ground, with a woe of loneliness and soul rebellious with longing.

Now in this sometimes the forgetful human feels inspired to combine and mingles his body and soul with the customary art, he may be able to attain such a status, whose surrounding is eminence and whose artistic value eternity. In this midst, the old companionship of humanity and soil along with the history and power of pottery, keeping in mind the ancient civilization of Iran, increases the value of this art, and as a sample and representatives of creation of a pure human in the passing of bright days, remained and remains as a lasting memento and to utter mysteriously:

"Pottery is the heavenly preoccupation of man but mingles with earthly soil"

In other terms:

"This art is the union of heaven and earth, and when soil received the artistic soul, it then finds an aspect of beauty from the abode of Excellence."

May the impatient and infatuated artists in this field, like their predecessors, be filled with the love of the Unique and brimming with kindness, to create in His Name, to live in His Presence and to offer their art to the hand and eyes of beholders.

***You said they are more than earth those who seek me
more than earth, nay, we are lesser than soil***

Mahmoud Shalooei

Director General of Visual Arts Affairs

**The Ministry of Culture and Islamic Guidance and
Supervisor Tehran Museum of Contemporary Arts**

In the Name of God

Art is among the higher needs of humanity. When art manifests, it symbolises the society's passage from poverty to wealth, and the appearance of humanity's superior attachments in the individual and social lives. It is the expression of a feeling born out of utopia, and when imagination is purified by innate serenity, the light within conducts the soul towards the alienated imagination to see the truth and delight in discovery, thus raising man to the world above. This is where working the soil becomes a human tale. Water and soil in masterful hands of a creator take a delicate form, which must burn in fire, to find life anew and to understand eternity of life after death. In the domain of divine creation, earth, water, wind and fire combine to form the raw material for man. Thereafter the Almighty, through his infinite ability and wise names, sets out to create man. The model in this creation is self as: "God created Adam after his own image." And the soil yields to a being called "man". Aye, such is the unique tale of humanity, and a work of art called pottery. How well he understood, the one who said:

Water to earth / Earth to mud / Mud to fire / Fire to heart / Heart to Mentor / Mentor to mentee / Mentee to oblivion / Oblivion to eternity / and such woes, heart and mud are the story For

"pottery"

Now destiny has chosen to hold the 9th Iranian Biennial of Contemporary Ceramic in the land of Qumis, an important birthplace of this art. This is indeed an honor and opportunity for the Province of Semnan to display its worth, to ask people to plan hand in hand the future development of their country, and by relying on their strengths, to play their role in paving the grounds for the growth of culture and art of their homeland.

I take the opportunity to express my gratitude to H.E. the Minister of Culture and Islamic Guidance, the esteemed Deputy for Artistic Affairs, the Director General of the Ministry's Bureau for Visual Arts and all the artists who made the organization of this biennial in the province of Semnan possible, May God grant them happiness and health.

Amir Ali Amoozadeh
Director General Semnan
Administration of Culture and Islamic Guidance

**Praise God for giving life to the soil and putting love
as a pawn in the heart of soil to be deciphered by the hands of potters.**

In the beginning of the ninth biennial we memorialize the dears who were the first founders of this movement. If they did not this , we were not in this position today. The ninth biennial was formed by the assistant of program-planning council- the combination of visual arts-office, the society of contemporary potter artists and the general bureau of “Guidance” in the province of Semnan. The features of this biennial are as followed: The trend in this biennial has been in from and it is a successful for epitome of the preference of being accordant to individual/personal tendencies and although this is particularly difficult to be conducted among artists, however it is possible. In this reason, this incident is not only the manifestations of potters – artistic thoughts, but also it is an artistic experience which has taken the social form into account. Since, art- in its nature-is an individual phenomenon, we paved a difficult way to bring out potters from their isolated workshops, to the warm center of thought and experience exchanges. The potter artists have achieved a common result: prosperity in this branch of art will not be fulfilled unless, the scattered activities change into social prosperity. However, the present collection is the manifestations of the contemporary art which discovers this fact that pottery is a deep world and even unknown, as simple as a container from which we drink water and as glory as the enamelled dome which has relied on sky. Soil is a single element which has in its nature the infinite possibilities of from, light and movement; it can be the most hidden mind-layers of artist. Furthermore it can also be a piece of work with industrial applications

In addition, this collection, reveals different thoughts and shows the use of pottery in urban sights. Meanwhile it can have the important role on improving the national industry, work-creation and increasing non-oil exports. As a matter of fact, this biennial is national and it has gone beyond the capital. This is our honor that we have gathered the potter artists from far villages. It is worth mentioning that the attempt has been to promote potters knowledge by the academic and experimental discussions in the conferences, thought circles and work-shops. The other point is that we have tried to show this artistic event within the writing form to be continued the educational aspects and also it becomes part of art-history of our territory and let it not be in need of strangers for achieving our own art history. At the end, I have to acknowledge Dr. Shalooee, his colleagues and particularly the society of potters.

Manijeh Armin
Secretary of the 9th Iranian
Biennial of Contemporary Ceramic Art

Tenth Biennial

In the name of the One who bestowed existence with a name

Pottery is deeply rooted in human history and a significant section of the culture and art of our Islamic nation in the form of ceramic art, has exceeded the restraints of time and location to reach us today after many highs and lows.

Ceramic artists mix the secret essence of the soil with thought and art to create a work that symbolises the culture and history of Islamic Iran.

Pottery has undergone many changes since its beginning. There was a time when terra cotta items were present in every aspect of people's lives and Iranian - Islamic architecture and were widely used, as witnessed in the Burnt City of Zabol and many other places in Iran. However, today pottery plays a low profile role in the society, a state of affairs that needs to be addressed. In addition to the aesthetic aspects, this will allow people of the third millennium to benefit from ceramic artworks that combine the natural resources with the artful hands and designs of the artist. By paying attention to all the trends and branches, the Tenth National Biennial of Ceramic Art has underlined the capacity and status of this art and proved that there are new visions and approaches in this field. Many young artists are interested and love the Iranian ceramic art, which, relying on the Iranian Islamic culture and art, and the fresh and creative looks of the young, keen and dynamic artists, is well on the path of development and progress.

The Tenth National Biennial of Ceramic Art was a reminder that the historical art of pottery with a new look and approach, can find many followers and admirers. It further reminded officials at all levels to reconsider its forgotten use.

I sincerely thank the Iranian Association of Ceramic Artists for their effective role in supporting and successful organization of the Tenth National Biennial of Ceramic Art, and Mr. Shalouei, the previous Director General of the Visual Arts Center for organizing the biennial.

I also thank the artists for their keen participation, my colleagues and organizers of the Tenth National Biennial of Ceramic Art for their efforts, the Semnan Directorate General of Culture and Islamic Guidance and the Imam Ali (AS) for their cooperation, and hope that success and honor be their companion always.

Asghar Amirnia
Supervisor, Visual Arts Center

In the name of creator of soil

Since the beginning, pottery or ceramic as the most original, ancient and needed human created phenomenon, has trodden the steps of progress and perfection in a joint interaction with its creators. In each historical step and opportunity, it has not only preserved their integrity in the face of political, governmental, social and industrial upheavals and changes, remaining the unswerving companions of the human culture and art regardless of the tide, but due to its innate capacities and strength in interacting and overtaking the curious spirit of its creator, it has opened up new horizons in the material and spiritual needs of humanity even in the third millennium.

Today pottery or ceramic as a medium with the most potential and capacity has surpassed all other natural or artificial materials in the realization of human ideas either in the domain of science and technology or in the great circle of visual arts. The high profile presence of soil in its artistic application is as wide as the world and as extensive as the height of human imagination.

As an important culture and art event in the country, the tenth national biennial of ceramics was a pretext for artistic process of the ideas and imaginations of our national artists in this context. A new approach to ceramic, more specialised focus to its subsidiaries, a more scientific and specialized pursuit of training workshops, organization of scientific conferences and an effort to uncover its executive structure, hosting famous international artists and focus on economical address of ceramic art in the frame of an expo underline the new outlook and special attention paid to it by enthusiasts in this field of culture and art. The present collection reveals the variety, diversity, tendencies and special concern of participating artists.

During the passing moment in the history of pottery from its onset to date, we hope to be able to play an important, historical and responsible role as the heirs to the rich legacy of ceramic art in the third millennium.

Behzad Azhdari
Secretary, 10th National Biennial of Ceramics

Appendix G: Interviews

Interview	Date & Location
Atefeh Fazel Professor Of Ceramics, Tabriz Islamic Art University	25 April 2017 Tabriz Islamic Art University
Mohammad Mehdi Anoushfar Potter & Professor	25 April 2017 Tabriz Islamic Art University 10 July 2018 Tehran Studio
Majid Ziaee Professor Of Ceramics, Tabriz Islamic Art University	25 April 2017 Tabriz Islamic Art University 20 August 2018 Maahforoos Pottery
Mohammad Mirshafiei Potter, Graduate of Tabriz Islamic Art University	25 April 2017 Studio In Tabriz
Somayyeh Mohebbi Director, Glassware & Ceramics Museum	30 April 2017 Tehran Museum of Glass and Ceramics
Golan Farzami Librarian, Glassware & Ceramics Museum	30 April 2017 Tehran Museum of Glass and Ceramics
Raobet Amumi Director Of Public Relations for ICHTO	14 May 2017 Tehran
Shah Reza Potteries	17 May 2017 Shah Reza
Reza Ebadi Master Potter	4 June 2017 Natanz
Araseram Tile Workshop	5 June 2017 Kashan
Rahim Shahvary Ceramics Student, Kashan University	5 June 2017 Kashan
Zeinab Neda Shadi Ceramics Student, Kashan University	6 June 2017 Various Locations, Kashan
Zeinab Reizavi Ceramicist	6 June 2017 Home In Kashan
Hamed Edalat Ceramics Student	6 June 2017 Studio In Kashan
Bitaa Moradian Ceramics Student	6 June 2017 Studio In Kashan
Abol Fazel Arabeigi Professor Of Ceramics, University of Kashan	6 June 2017 Kashan, Bazaar
Haji Meshki Private Collector	6 June 2017 Kashan Bazaar
Mahnaz Mohammad Zadeh Professor Of Ceramics Al Zahra University	11 June 2017 Al Zahra University
Haj Asgar Master Potter	June 15, 2017 Lalejin
Novin Aslan Islami Master Potter	June 15, 2017 Islam Pottery, Lalejin
Ziad Nemati Master Potter	16 June 2017 Sofale Mehran, Lalejin
Hojat Fathi Owner Of Pottery Equipment Fabrication Workshop	16 June 2017 Workshop, Lalejin
Abbas Akbari Potter	17 June 2017 Tehran
Philip Leach Potter	5 September 2017 Springfield Pottery, Hartland, North Devon, UK

Fahimeh Heidari Potter	17 May 2018
Maryam Salour Potter	June 12, 2018 Tehran Studio
Tathiri Moghadam Director, Tabriz Pottery Centre	6 July 2018 Tabriz Pottery Centre
Biouk Qabchy Master Potter	6 July 2018 Qabchy Studio, Tabriz
Azadeh Shooli Potter	9 July 2018 Tehran
10 th Meeting of The Ceramic Artists' Association Board	July 10, 2018 Tehran
Rojhane Hosseini Potter, Ceramic Artists' Association	11 July 2018 Karaj
Nafisi Khaladj Potter	11 July 2018 Karaj
Behzad Azjdari Potter, Ceramic Artists' Association	11 July 2018 Karaj
Kourosh Arish Potter	11 July 2018 Karaj
Marzieh Taghikhani And Oldooz Nabizadeh Potters, Nardebom Ceramics	11 July 2018 Karaj
Firouzeh Ebrahimi Potter	13 July 2018 Verangi Rud
Hassan Torabi Master Potter	6 August 2018 ICHTO Heritage Museum, Mend Gonabad
Mansour Eskandari Potter	10 August 2018 Tehran
Mohammad Faroknejad Director Of the OU Art Centre In Esfahan	16 August 2018 OU Art Centre, Esfahan
Shohreh Haghighi Potter	19 August 2018 Karaj
Abolghasem Saadatmand Khar Mohre Maker	19 August 2018 Saadatmand Crafts Workshop, Qom
Omid Ghajarian Potter, Charkhesht Group	20 August 2018 Maahforooz Pottery
Hadi Sayf Ceramics Scholar	28 August 2018 Tehran
Parviz Tanavoli Artist	28 August 2018 Tehran
Kuzekonon Potteries	1 September 2018 Kuzekonon
Mehdi Ghanbeigi	2 August 2019

Bibliography

- [Iran Ceramic Artists' Association] 'انجمن هنرمندان سفالگر'. Accessed 15 April 2022 <http://iranianceramists.ir/>.
- '5 Provinces Hosting Fajr Visual Arts Festival'. *Tehran Times*, 3 February 2010. Accessed 4 August 2018 <https://www.tehrantimes.com/news/213755/5-provinces-hosting-fajr-visual-arts-festival>.
- 'About the Association'. *Iran Ceramic Artists' Association*. Accessed 15 April 2022 <http://iranianceramists.ir/درباره-انجمن/>.
- 'British Council,' *Encyclopædia Iranica*. December 15, 1989. Vol. IV, Fasc. 5, 455-456. <http://www.iranicaonline.org/articles/british-council-activities-in-iran-1942-79>.
- 'Ceramics,' *Encyclopædia Iranica*, October 10, 2011. Vol. V, Fasc. 3, 265-331. <https://www.iranicaonline.org/articles/ceramics-index>.
- 'Ceramic Biennial'. *Artin360*. Accessed 15 July 2022 <http://www.artin360.com/ceramic-biennial.htm>.
- 'Changiz Shahvagh, Sans Titre'. *Centre Pompidou*. Accessed 3 June 2019 <https://www.centrepompidou.fr/en/ressources/oeuvre/cMdjpgy>.
- 'Faculty of Applied Art'. *University of Art, Tehran*. Accessed 15 April 2022 <https://art.ac.ir/en>.
- 'In Tehran: A Conversation with Iranian Gallerists Rozita Sharafjahan, Anahita Ghabaian, Maryam Majd, Masoumeh Mozaffari, Combiz Moussavi-Aghdam, and Keivan Moussavi-Aghdam February 22, 2019'. *Art Journal* 77, no. 4 (2018). Accessed <http://artjournal.collegeart.org/?p=10857>.
- 'Iran Exports Tiles, Ceramics Worth \$169.7 in 6 Months'. *Islamic Republic News Agency*, 1 November 2016. Accessed 17 May 2019 <http://www7.irna.ir/en/News/82289803/>.
- 'Iran Would Export Ceramics Worth \$ 1b'. *The Iran Project*, 22 June 2014. Accessed 17 May 2019 <https://theiranproject.com/blog/2014/06/22/iran-would-export-ceramics-worth-1b/>.
- 'Iran: Dress Codes, Including Enforcement'. *Research Directorate, Immigration and Refugee Board of Canada*, 5 June 2018. Accessed 15 April 2022 <https://irb.gc.ca:443/en/country-information/rir/Pages/index.aspx?doc=458046&pls=1>.
- 'Iran's 1906 Constitution'. *Foundation for Iranian Studies*. Accessed 9 April 2022 <https://fis-iran.org/en/resources/legaldoc/iranconstitution>.
- 'Iranian Ceramic Arts Association (@iranian_ceramists)'. *Instagram Photos and Videos*. Accessed 16 April 2022 https://www.instagram.com/iranian_ceramists/.
- 'Massoud Arabshahi'. Lawrie Shabibi, 2017. Accessed 7 October 2020 <https://www.lawrieshabibi.com/artists/152-massoud-arabshahi/overview/>.
- 'Mohamad Ehsaei'. Shirazi Art Gallery Melbourne. Accessed 14 April 2022 <https://shiraziartgallery.com.au/mohamad-ehsaei/>.

- 'Moment of Inspiration - Monir & Mehdi Ghanbeigy'. *Suzanne Zahr Gallery*, Mercer Island, WA, 6 September 2017. Accessed 15 April 2022 <https://www.suzannezahr.com/blog/2017/9/29/moment-of-inspiration-monir-mehdi-ghanbeigy>.
- 'Obituary, Changiz Shavagh'. *Fars News*. Accessed 3 June 2019 <http://www.farsnews.com/newstext.php?nn=8902150235>.
- 'Parviz Tanavoli 'Virus of Collecting''. *Dastan+2 Gallery*, 4 September - 9 October 2020. Accessed 14 April 2022 <https://dastan.gallery/exhibitions/333/>.
- 'Passage Exhibition Registration'. *Ceramic Artists' Association*. Accessed 15 August 2020 <http://iranianceramists.ir/ثبت-نام-نمایشگاه-عبور/>.
- 'Rojhane Hosseini'. *Artaxis: An Evolving Independent Network of Artists*. Accessed 15 April 2022 <https://artaxis.org/artist/rojhane-hosseini/>.
- 'Rojhane Hosseini'. *International Academy of Ceramics*, 2014. Accessed 9 April 2022 <https://www.aic-iac.org/en/member/abadgallery/>.
- 'Transcript: Speech of Hassan Rouhani To The United National General Assembly'. *Radio Farda Iran News*, 20 September 2017. Accessed 16 April 2022 <https://en.radiofarda.com/a/transcript-of-hassan-rouhani-speech-to-un/28747418.html>.
- 'Winners of Women's Pottery Exhibit Announced'. *Tehran Times*, 20 September 2007. Accessed 15 April 2022 <https://www.tehrantimes.com/news/153391/Winners-of-women-s-pottery-exhibit-announced>.
- 'Women Potters' Works on Display at Niavaran'. *Payvand Iran News*, 2 September 2007. Accessed 9 April 2022 <http://www.payvand.com/news/07/sep/1015.html>.
- 'آثار' [Effect]. جلیل ضیاءپور [Jalil Ziapour]. Accessed 14 April 2022 http://www.ziapour.com/?page_id=71.
- 'اطلاعیه تشکیل انجمن صنفی سراسری هنرمندان سفالگر ایران' [Announcement of the Formation of the National Association of Pottery Artists of Iran]. *Ceramic Artists Association*. August 2021. Accessed 15 April 2022 <http://iranianceramists.ir/اطلاعیه-تشکیل-انجمن-صنفی-سراسری-هنرمندان-سفالگر-ایران>.
- 'شروه' [Arabali Sherveh]. *Ney Publishing*. Accessed 16 November 2018 <http://nashreney.com/content/عربعلی-شروه/>.
- 'فراخوان یازدهمین دوسالانه ملی سرامیک ایران' [Call for the 11th National Ceramic Biennial of Iran]. *11th National Ceramic Biennial of Iran*. Accessed 16 April 2022 <http://sofal11.2salane.ir/ViewContent.aspx?PageID=14>.
- Abdi, Kamyar. 'Nationalism, Politics, and the Development of Archaeology in Iran.' *American Journal of Archaeology* 105, no. 1 (2001): 51–76.
- Abrahamian, Ervand. *Iran between Two Revolutions*. Princeton Studies on the Near East. Princeton, NJ: Princeton Univ. Press, 1983.
- Afhami, Reza, and Shahriyar Shokrpour. 'Crafts and Their Effect on Iran's National Economy'. In *Features, Characteristics and Cultural and Economic Contribution of Arts and Handicrafts: Proceedings of Tehran-Tabriz International Congress on*

Features, Characteristics and Cultural and Economic Contribution of Arts and Handicrafts, Tehran and Tabriz on 5-9 May 2013, edited by Nazīh Ma'rūf. Islamic Craft Series. Istanbul: IRCICA, Research Centre for Islamic History, Art and Culture, 2014.

Akbari, Abbas, Manijeh Armin, and Morteza Tarasoli, eds. *The 9th Biennial of Iranian Contemporary Ceramic Art*. Translated by Mojtaba Ahmad Khan and Morteza Tarasoli. Tehran: Institute for promotion of contemporary visual arts, Ministry of Culture and Islamic Guidance, 2011. Catalogue of the exhibition held in Semnan Province, 29 May-27 June 2009.

Akbari, Abbas. 'About Me'. *Abbas Akbari*. Accessed 9 April 2022 <http://www.abbasakbari.com/>.

Akbari, Abbas. *An Oriental Devotion*. Translated by Alireza Baharloo. Kashan: Bagheri Co, 2015.

Akbari, Abbas. *Kashan, Ceramic House*. Tehran: Kashan Ceramic House, 2017.

Akbari, Abbas. *Reading Archaic Texts*. Artist Book. Kashan, 2006.

Akbari, Abbas. *Stonepaste*. Translated by Abolfazl Jahanmahin. Kashan: Bagheri Co, 2015.

Alavi, Nasrin. 'Freedom in Farsi Blogs'. *The Guardian*, 20 December 2004. Accessed 15 April 2022 <https://www.theguardian.com/technology/2004/dec/20/iran.blogging>.

Alavi, Nasrin. *We Are Iran*. London: Portobello books, 2006.

Ali, Wijdan. *Modern Islamic Art: Development and Continuity*. Gainesville: University Press of Florida, 1997.

Allan, James, Michael Vickers, and Oliver Impey, eds. *From Silver to Ceramic: The Potter's Debt to Metalwork in the Graeco-Roman, Oriental and Islamic Worlds*. Ashmolean Museum Publications: Archaeology, History and Classical Studies. Oxford: Ashmolean Museum, 1986.

Alumni Employment Cooperation Organization (University Jihad). *Painting on Pottery (Painting on Glaze, Painting under Glaze)*. Tehran: Institute of Labour and Social Security, 2011.

Amanat, Abbas. *Pivot of the Universe: Nasir al-Din Shah Qajar and the Iranian Monarchy*. London; New York: I.B. Tauris, 2008.

Amjadi, Ala. 'Iranian Women Shoulder to Shoulder with Men'. Editorial. *Tehran Times*, 17 August 2011. Accessed 9 April 2022 <https://www.tehrantimes.com/news/302986/Iranian-women-shoulder-to-shoulder-with-men>.

Anoushfar, Mohammad Mehdi, and Arab Ali Sherveh. *لعب کاشی سفال [Glaze Tile Pottery]*. Tehran: Javadan Khord, 2006.

Ansari, Ali. "'Persia" in the Western Imagination'. In *Anglo-Iranian Relations Since 1800*, edited by Vanessa Martin, 8-20. London: Routledge, 2005.

- Anthony Gardner, 'Doing Art History in the "New Normal."' Lecture, *Art History, Postcolonialism, and the Global Turn*, Online, October 09, 2020. <https://pococonf.risd.edu/>
- Arish, Kouros. *I Subject, n Objects: Ceramic Sculptures by Kouros Arish*. Artist Book. Tehran: Toranj Group, 2016.
- Armirsadeghi, Hossein, ed. *Different Sames: New Perspectives in Contemporary Iranian Art*. London: TransGlobe Pub, 2009.
- Atar-Zadeh, Jalal. *Tandis: Selection of Works from the First Triennial of Sculpture*. Tehran: Iran Visual Art Association, 1996. Catalogue of the exhibition held at the Tehran Museum of Contemporary Art, Tehran, May 1995
- Author, Elissa. 'The Decorative, Abstraction, and the Hierarchy of Art and Craft in the Art Criticism of Clement Greenberg.' *Oxford Art Journal* 27, no. 3 (2004): 339–64. <http://www.jstor.org/stable/20107990>.
- Azizkhani, Mehdi. 'Interactions and Contradictions of Preservation and Modernization: The case of Isfahan, Iran,' Masters Dissertation, The University of Texas at Austin, 2014.
- Babaie, Sussan, et al. *Honar: The Afkhami Collection of Modern and Contemporary Iranian Art*. London: Phaidon, 2017.
- Bahram, Ahmadi. 'Parcours d'une artiste iranienne: Mansoureh Hosseini [Journey of an Iranian Artist: Mansoureh Hosseini]'. *La Revue de Tehran*, November 2012. Accessed <http://www.teheran.ir/spip.php?article1656>.
- Ball, Frederick Carlton, and Janice Lovoos. *Making Pottery without a Wheel: Texture and Form in Clay*. New York; London: Van Nostrand Reinhold, 1975.
- Becker, Howard. *Art Worlds*. 25th anniversary ed. updated and expanded. Berkeley, Calif.: University of California press, 2008.
- Bier, Carole, Mehdi Ebrāhīmīān, Iran Ala Firouz, and Jay Gluck. 'Crafts' *Encyclopædia Iranica*, December 15, 1993. Vol. VI, Fasc. 5, 390-398. <https://iranicaonline.org/articles/crafts->.
- Birks, Tony. *Art of the Modern Potter*. Revised and Enlarged ed. London: Country Life Books, 1976.
- Blair, Sheila. 'Art as Text: The Luster Mihrab in the Doris Duke Foundation for Islamic Art'. In *No Tapping around Philology*, edited by Alireza Korangy and Daniel J. Sheffield, 407-436. Wiesbaden: Harrassowitz Verlag, 2014.
- Bloom, Jonathan. 'Arthur Upham Pope: His Life and Times.' in *Arthur Upham Pope and a New Survey of Persian Art*. Studies in Persian Cultural History, Volume 10, edited by Yuka Kadoi, 75-95. Leiden; Boston: Brill, 2016.
- Borjian, Habib, Hourī Borjian, and Reżā-Nur Bakhtiar. *Abbasi Hotel: Museum Within a Museum*. Tehran: Iran Insurance Company, 1997.
- Borjian, Habib. 'Isfahan Craft,' *Encyclopædia Iranica*, April 5, 2012. Vol. XIV, Fasc. 1, 48-55. <http://www.iranicaonline.org/articles/isfahan-xiii-crafts>

- Borjian, Maryam and Habib Borjian. 'Isfahan Education And Cultural Affairs' *Encyclopædia Iranica*. April 5, 2012, Vol. XIV, Fasc. 1, 67-71. <http://www.iranicaonline.org/articles/isfahan-xv-education-and-cultural-affairs>
- Bourdieu, Pierre. *Distinction: A Social Critique of the Judgement of Taste*. Routledge Classics. London: Routledge, 2010.
- Breen, Laura. 'Re-Defining Ceramics through Exhibitionary Practice (1970-2009)'. *Journal of Art Historiography*, no. 11 (December 2014).
- Breen, Laura. *Ceramics and the Museum*. London New York Oxford: Bloomsbury visual arts, 2019.
- Burrison, John. *Global Clay: Themes in World Ceramic Traditions*. Bloomington, Indiana: Indiana University Press, 2017.
- Callamard, Agnes, Bethan Grillo, and Sophie Redmond, eds. *Unveiled: Art and Censorship in Iran*. London: Article 19, 2006. Accessed <https://www.article19.org/data/files/pdfs/publications/iran-art-censorship.pdf>.
- Cameron, Elisabeth, and Philippa Lewis, eds. *Potters on Pottery*. London: Evans, 1976.
- Carey, Moya. *Persian Art: Collecting the Arts of Iran for the V & A*. London: V & A Publishing, 2017.
- Casson, Michael. *Pottery in Britain Today*. London: Alec Tirant, 1967.
- Centlivres-Demont, Micheline, 'Une Communauté de Potiers en Iran; Le centre de Meybod (Yazd).' PhD dissertation, Université de Neuchâtel, 1971.
- Chambers, Ruth. 'Ceramic Installation - Towards a Self-Definition'. *Ceramics Art and Perception*, no. 65 (2006): 81–87.
- Chatthopadaya, Kamaldevi. 'The Crafts as an Embodiment of the Great Folk Tradition: United Nations Educational, Scientific and Cultural Organization'. In *The Arts and Man*, 45–60. Paris: UNESCO, 1969.
- Chelkowski, Peter J., and Hamid Dabashi. *Staging a Revolution: The Art of Persuasion in the Islamic Republic of Iran*. London: Booth-Clibborn Editions, 2000.
- Chida-Razvi, Mehreen. 'From Function to Form: Chinikhana in Safavid and Mughal Architecture'. *South Asian Studies* 35, no. 1 (2019): 82–106.
- Clare, Claudia. *Subversive Ceramics*. New York: Bloomsbury Academic, 2016.
- Curzon, George, *Persia and the Persian Question*, vol. 1. London: Longmans, Green & Co., 1892.
- Dadvar, Abolghasem, Nāzanīn Qarīb'pūr Shahriyārī, Farnāz 'Arab'niyā, and Khamid Riza Tavasuli. *A Survey on Tradition & Modernism and Their Impact in the Handicrafts*. Tehran: Al-Zahra University: Bā hamkārī-i Murakkab-i Sapīd, 2015.
- Daftari, Fereshteh, and Aga Khan Museum, eds. *Rebel, Jester, Mystic, Poet: Contemporary Persians: Works from the Mohammed Afkhami Collection Exhibited at the Aga Khan Museum*. London: Black Dog Publishing, 2017. Catalogue of an exhibition held at the Aga Khan Museum, Toronto, Canada in 2017.

- Daftari, Fereshteh. *Marcos Grigorian Earthworks*. New York: Leila Heller Gallery, 2011. Catalogue of the Exhibition held at Leila Heller Gallery, New York, September 27 - October 29, 2011
- Dahn, Jo. *New Directions in Ceramics: From Spectacle to Trace*. London; New York: Bloomsbury; Bloomsbury Academic, an imprint of Bloomsbury Publishing Plc, 2015.
- Dalaki, Babak. *Iranian Dream*, 4:06, WINBroadcasting, May 19, 2010. Accessed 9 April 2022 <https://www.youtube.com/watch?v=ObrPse2nP6k>.
- Dashti, Iraj. 'Work'. *Iraart Design*. Accessed 15 April 2022 <https://www.iraart.com/work/>.
- Dhamija, Jasleen. *Living Traditions of Iran's Crafts*. New Delhi: Vikas Publ. House, 1979.
- Diba, Layla. 'The Formation of Modern Iranian Art: From Kamal-Al-Molk to Zenderoudi'. In *Iran Modern*, edited by Fereshteh Daftari and Layla Diba. New York, NY: Asia Society Museum in association with Yale University Press, New Haven, 2013.
- Diba, Layla. 'Postwar Cultural Flows and Their Legacies: Tehran, São Paulo, Rio'. *The Guggenheim Museums and Foundation*, 11 November 2016. Accessed 21 June 2018. <https://www.guggenheim.org/blogs/map/postwar-cultural-flows-and-their-legacies-tehran-sao-paulo-rio>.
- Dormer, Peter. 'Familiar Forms'. In *Fast Forward: New Directions in British Ceramics*, edited by Svend Bayer. London: Institute of Contemporary Arts, 1985.
- Drucker, Johanna. 'Is There a "Digital" Art History?' *Visual Resources* 29, no. 1–2 (2013): 5–13.
- Echlin, Jillian. 'A New Language for Clay: Mid-Century Iranian Ceramic Artists in Dialogue with British Potters'. *The Decorative Arts Society Journal* 43 (2019): 150–69.
- Echlin, Jillian. 'Finding (And Teaching) the Ceramics of Iran in a Contemporary Context'. *Studio Potter* 46, no. 2 (Summer/Fall 2018): 30–35.
- Echlin, Jillian. 'Seeking Sustainability: The Potters of Iran'. *Ceramics Monthly*. December 2019, 44-47.
- Echlin, Jillian. 'Tracing the Traditional and Contemporary in the Ceramics of Iran'. *Ceramics Ireland*, 2018, 62–64.
- Echlin, Jillian and Seth Echlin. 'Contemporary Currents in Iranian Ceramics'. In *NCECA Journal*, 125–27, 2018. Presented at the National Council on Education for the Ceramic Arts, Pittsburgh, PA, March 2018.
- Eigner, Saeb. *Art of the Middle East: Modern and Contemporary Art of the Arab World and Iran*. London: Merrell, 2010.
- Eimen, Alisa. 'Shaping and Portraying Identity at the Tehran Museum of Contemporary Art (1977-2005)'. In *Performing the Iranian State: Visual Culture and Representations of Iranian Identity*, edited by Staci Gem Scheiwiller, 83–99. London: Anthem Press, 2013.

- Ekhtiar, Maryam, and Julia Rooney. 'Artists of the Saqqakhana Movement (1950s–60s).' *The Metropolitan Museum of Art*. New York: The Metropolitan Museum of Art, 2014. http://www.metmuseum.org/toah/hd/saqq/hd_saqq.htm
- Ekhtiar, Maryam. 'Nasir Al-Din Shah and the Dar al-Funun: The Evolution of an Institution'. *Iranian Studies* 34, no. 1, Qajar Art and Society (2001): 153–63.
- Elkins, James, ed. *Is Art History Global?* Art Seminar, v. 3. New York; London: Routledge, 2007.
- Emdadian, Yaghoub, ed. *Contemporary Iranian Pottery: A Selection from the Seventh Biennial*. Tehran: Institute for Promotion of Visual Arts, Ministry of Culture and Islamic Guidance with the Cooperation of the Maghsoud China Complex and the General Directorate of Culture and Islamic Guidance of Khorasan, 2001. Catalogue of the exhibition held in Mashhad, May 2001.
- Farzin, Media. 'Promising Experiments'. *Tavoos Online, Iran's First Bilingual Art Magazine*, 29 May 2002. Accessed 15 April 2022 <http://www.tavoosonline.com/Articles/ArticleDetailEn.aspx?src=87&Page=1>.
- Fazel, Atefeh. 'دلایل و چگونگی تحولات اجتماعی حوزه سفال و سرامیک با ورود به دولت مدرن ایران' [Social Developments In The Field Of Pottery And Ceramics With The Arrival Of The Modern State Of Iran]. Unpublished manuscript, 2017.
- Fazel, Atefeh. 'مصرف محصولات سفالی و ارتباط آن با سبک -زندگی اسلامی- (مطالعه موردی شهر تبریز)' [Consumption of pottery products In Relation to an Islamic-Iranian lifestyle (Case Study of Tabriz)]. PhD dissertation, Tabriz Islamic Art University, 2019.
- Fehéväri, Geza. *Ceramics of the Islamic World in the Tareq Rajab Museum*. London and New York: I.B. Tauris, 2000.
- Fehéväri, Geza. *Islamic Pottery: A Comprehensive Study Based on the Barlow Collection*. London: 1973, n.d.
- Fereydun, Adamiyat. *Amir Kabir and Iran*, 4th ed., Tehran, Kharazmi Publishing, 1975.
- Flood, Finbar Barry. 'From Prophet to Postmodernism? New World Orders and the End of Islamic Art'. In *Making Art History: A Changing Discipline and Its Institutions*, edited by Elizabeth Mansfield. London: Routledge, 2007.
- Floor, Willem, 'Bricks and Ceramics Industry' *Encyclopædia Iranica*, July 20, 2005; available at <https://www.iranicaonline.org/articles/bricks-and-ceramics-industry>
- Floor, Willem, and Jaap Otte. 'European Ceramics in Iran in the 19th and Early 20th Centuries'. *American Ceramic Circle Journal*, no. 20 (2019): 117–43.
- Floor, Willem, *Industrialization in Iran 1900-1941*, Centre for Middle Eastern and Islamic Studies, Occasional Paper 23, Durham, 1984.
- Floor, Willem. *Industrialization in Iran 1900-1941*. Occasional Paper 23. Durham: University of Durham Centre for Middle Eastern and Islamic Studies, 1984.
- Garth Clark, Introduction to *Postmodern Ceramics* by Mark Del Vecchio, 8-25. New York, N.Y: Thames & Hudson, 2001.

- Gauntlett, David. *Making Is Connecting: The Social Meaning of Creativity from DIY and Knitting to YouTube and Web 2.0*. Cambridge, UK; Malden, MA: Polity Press, 2011.
- George Woodman, 'The Decorative Vessel,'" in *Ceramic Millennium: Critical Writings on Ceramic History, Theory, and Art*, edited by Garth Clark, 207-219. Halifax, Nova Scotia, Canada: New York, N.Y: Press of the Nova Scotia College of Art and Design ; Available through D.A.P./Distributed Art Publishers, 2006.
- Gerstein, Alexandra, and Courtauld Institute Galleries, eds. *Beyond Bloomsbury: Designs of the Omega Workshops 1913-19*. London: Courtauld Gallery in association with Fontanka, 2009.
- Ghajarian, Omid. *Made in Iran*. Tehran: Momayez Gallery, 2012. Catalogue of the exhibition held at Momayez Gallery, Tehran, November 2012.
- Gluck, Sumi, Jay Gluck, and Carl Penton, eds. *A Survey Of Persian Handicraft: A Pictorial Introduction to the Contemporary Folk Arts and Art Crafts of Modern Iran*. Tehran, New York, London, Ashiya, Japan: The Bank Melli Iran, 1977.
- Gorgestani, Saeed. *Teaching: Ceramics and Pottery Art and Technique*. Tehran: Art University Publications, Tehran University of Art, 2000.
- Graves, Margaret. 'Ceramic House Models from Medieval Persia: Domestic Architecture and Concealed Activities.' *Iran* 46 (2008): 227–51.
<http://www.jstor.org/stable/25651444>.
- Gray, Laura. 'Museums and the 'Interstices of Domestic Life': Re-articulating Domestic Space in Contemporary Ceramics Practice.' *Interpreting Ceramics*, no. 13 (2011):
<http://www.interpretingceramics.com/issue013/articles/03.htm>.
- Green, Charles, and Anthony Gardner. *Biennials, Triennials, and Documenta: The Exhibitions That Created Contemporary Art*. Malden, MA: Wiley Blackwell, 2016.
- Grigor, Talinn. 'Cultivat(Ing) Modernities: The Society for National Heritage, Political Propaganda, and Public Architecture in Twentieth-Century Iran,' PhD dissertation, Massachusetts Institute of Technology, 2005.
- Grigor, Talinn. *Building Iran: Modernism, Architecture, and National Heritage under the Pahlavi Monarchs*. New York, NY: Periscope Publishing/Prestel, 2009.
- Grigor, Talinn. *Contemporary Iranian Art: From the Street to the Studio*. London: Reaktion Books, 2014.
- Gruber, Christiane. 'Media/ting Conflict: Iranian Posters of the Iran-Iraq War'. In *Crossing Cultures: Conflict, Migration. Convergence, Proceedings of the 32nd Congress of the International Committee of the History of Art*, edited by Jaynie Anderson, 710–15. Melbourne: Melbourne University Press, 2009.
- Gurney John, and Negin Nabavi, "'Dār al-Fonūn' *Encyclopædia Iranica*, November 14, 2011, Vol. VI, Fasc. 6, pp. 662-668. Accessed 9 April 2021.
<https://iranicaonline.org/articles/dar-al-fonun-lit>.
- Habibollāh, Āyatollāhi. *The Book of Iran: The History of Iranian Art*. Translated by Shermin Haghshenās. Tehran: Centre for International Cultural Studies, 2002.

- Haghighatshenas, Jamshid, ed. *The 8th Fajr International Festival of Visual Arts*. Translated by Mojtaba Ahmad Khan. Tehran: Aghaei Institute for Contemporary Visual Art, 2016. Catalogue of the exhibition held 29 January to 7 March 2016.
- Harrod, Tanya, 'Studio Pottery.' In *The Ceramics Reader*, edited by Andrew Livingstone and Kevin Petrie, 128-136. London: Bloomsbury, 2017.
- Harrod, Tanya. *The Last Sane Man: Michael Cardew: Modern Pots, Colonialism and the Counterculture*. New Haven; London: Published for the Paul Mellon Centre for Studies in British Art by Yale University Press, 2012.
- Helfgott, Leonard. 'Carpet Collecting in Iran, 1873-1883: Robert Murdoch Smith and the Formation of the Modern Persian Carpet Industry'. *Muqarnas* 7 (1990): 171-81.
- Hickey, Gloria. 'Craft within a Consuming Society'. In *The Culture of Craft: Status and Future*, edited by Peter Dormer, 83-100. Manchester; New York: Manchester University Press, 1997.
- Hodjat, Mehdi. 'Cultural Heritage in Iran: Policies for An Islamic Country.' PhD dissertation, University of York, 1995.
- Hollein, Hans. 'Case Study: Tehran Museum of Glass and Ceramics'. In *Places of Public Gathering in Islam*, edited by Linda Safran. Philadelphia: Aga Khan Award for Architecture, 1980.
- Horkheimer, Max, Theodor W. Adorno, and Gunzelin Schmid Noerr. *Dialectic of Enlightenment: Philosophical Fragments. Cultural Memory in the Present*. Stanford, Calif: Stanford University Press, 2002.
- Hosseini, Mehdi, and Golham Reza Nami. *Selected Works of Tehran Museum of Contemporary Art: Berlin-Rome Travelers*. Translated by Mojtaba Ahmad Khan. Tehran: Tehran Museum of Contemporary Art, 2017. Catalogue of the exhibition held at the Tehran Museum of Contemporary Art, Tehran, March-June 2017.
- Hosseini, Rojhane. 'Bio/CV'. *Rojhane Hosseini*, 2019. Accessed 15 April 2022 <http://rojhanehosseini.com/index.php/blogoneclip-4>.
- Houston, John. *Ceramics and Textiles*. London: The British Council, 1977. Catalogue of the Exhibition held at Mehre Shah Gallery, Tehran, 5-24 October, 1977.
- Iran Almanac and Book of Facts*. Echo of Iran. Tehran: Iran Almanac, 1974.
- Iran Chamber Society. 'History of Higher Education in Iran: Iran's Higher Education until the World War II'. Education in Iran. Accessed 9 April 2022 https://www.iranchamber.com/education/articles/history_higher_education1.php.
- Issa, Rose, ed. *Zendegi: Twelve Contemporary Iranian Artists*. London: Beyond Art Production, 2011. Catalogue of an exhibition held at Beirut Exhibition Center, Lebanon in 2011.
- Issa, Rose. *Iranian Contemporary Art*. London: Booth-Clibborn, 2001.
- Jalil Ziapour, 'O People! Find the Art School', *Panje Khorus [Rooster's Claw]*, 2 May 1953, reproduced at <http://www.ziapour.com/?p=113>.

- Jameson, Fredric. 'Postmodernism, or The Cultural Logic of Late Capitalism'. *New Left Review* 146, no. 1 (1984): 53–92.
- Javid Nafari, Alireza Arab, and Sina Ghaffari. 'Through the Looking Glass: Analysis of Factors Influencing Iranian Student's Study Abroad Motivations and Destination Choice'. *SAGE Open* 1, no. 19 (2017). Accessed 9 April 2022 <https://journals.sagepub.com/doi/10.1177/2158244017716711>.
- Jones, Jeffrey. *Studio Pottery in Britain, 1900-2005*. London: A. & C. Black, 2007.
- Kalantari, Parviz. 'Ziapour, the Flagship of Contemporary Iranian Painting'. *Tandis Two Weekly*, 2009. Accessed 10 May 2020 <http://www.ziapour.com/?p=1001>. Published on the occasion of the 8th Art Research Conference, Barg Gallery, November 10, 2009
- Kāmbakhsh'fard, Sayf Allāh. سفال و سفالگری در ایران: از ابتدای نوسنگی تا دوران معاصر [Pottery And Pottery In Iran: From The Beginning Of The Neolithic To The Contemporary Era]. Tehran: Phoenix, 2014.
- Katouzian, Morteza, and Khashayar Khamisizadeh. *A Selection of Contemporary Iranian Painter's Works: 134 Works of Oil Paint, Water Color, Colored Pencil, and Drawing*. Tehran: Yassavoli publications, 2014.
- Kāzēmīpūr, Shahlā, 'Vocational And Technical Schools' *Encyclopædia Iranica*, December 9, 2011, Vol. VIII, Fasc. 2, 207-210. <http://www.iranicaonline.org/articles/education-xii-vocational-and-technical-schools>.
- Keshavarzi, Khoobchehr. 'A New Approach to Stone-Reliefs of Persepolis'. Translated by Roya Monajem. *Tavoos Online, Iran's First Bilingual Art Magazine*. Accessed 9 April 2022. <http://www.tavoosonline.com/Articles/ArticleDetailEn.aspx?src=159>.
- Keshmirshekan, Hamid. 'Saqqā-Kāna School Of Art,' *Encyclopædia Iranica*. August 15, 2009. <https://iranicaonline.org/articles/saqqqa-kana-ii-school-of-art>.
- Keshmirshekan, Hamid. 'Contemporary Iranian Art: The Emergence of New Artistic Discourses'. *Iranian Studies* 40, no. 3 (2007): 335–66.
- Keshmirshekan, Hamid. 'Neo-Traditionalism and Modern Iranian Painting: The Saqqa-Khaneh School in the 1960s'. *Iranian Studies* 38, no. 4 (2005): 607–30.
- Keshmirshekan, Hamid. 'Modern and Contemporary Iranian Art: Developments and Challenges.' *Different Sames: New Perspectives in Contemporary Iranian Art*, edited by Hossein Armirsadeghi, 10–37. TransGlobe Publishers, 2009.
- Khalili, Nasser D. Foreword to *Occidentalism: Islamic Art in the 19th Century*, by Stephen Vernoit, 8-9. Nasser D. Khalili Collection of Islamic Art vol. 23. New York: Nour Foundation in Association with Azimuth Editions and Oxford University, 1997.
- Kiān Aşl, Maryam. سفال ایران [Persian Ceramics]. Tehran: Dāyirah, 2009.
- Kiannezhad, Razieh. 'Lustre Glaze Pottery Laboratory, Iranian Heritage and Culture Organization'. *Razieh Kiannezhad*. Accessed 9 April 2022 <https://www.raziehkiannezhad.com/pagecv>.

- Kiars, Darioush. 'عشق جنون آسای شهوق' [Love Madness Shavagh]. *Jadid Online*, 15 August 2010. Accessed 3 June 2019
https://www.jadidonline.com/story/06082010/frnk/iranian_artist_shahvagh.
- Kopytoff, Igor. 'The Cultural Biography of Things.' In Appadurai, Arjun. *The Social Life of Things: Commodities in Cultural Perspective*. Cambridge: Cambridge Univ. Press, 2013.
- Lane, Arthur. *Early Islamic Pottery: Mesopotamia, Egypt and Persia*. London: Faber and Faber, 1947.
- Lane, Arthur. *Later Islamic Pottery: Persia, Syria, Egypt, Turkey*. London: Faber and Faber, 1957.
- Langer, Axel, and Museum Rietberg, eds. *The Fascination of Persia: The Persian-European Dialogue in Seventeenth-Century Art & Contemporary Art from Tehran*. Zürich: Verlag Scheidegger & Spiess AG, 2013.
- Lauria, Jo. *Color and Fire: Defining Moments in Studio Ceramics, 1950-2000: Selections from the Smits Collection and Related Works at the Los Angeles County Museum of Art*. Los Angeles, Calif: LACMA in association with Rizzoli International Publications, 2000.
- Leach, Bernard. *A Potter's Book*. London: Faber and Faber, 1945.
- Lind, Maria, ed. *Performing the Curatorial: Within and beyond Art*. Berlin: Sternberg Press, 2012.
- Matin, Mehran, and Moujan Matin. 'A Preliminary Study of a Nineteenth-Century Persian Manuscript on Porcelain Manufacture in the Sipahsalar Library, Tehran'. *Muqarnas* 35, no. 1 (2018): 239–99.
- Medinei, Nojan. 'Ziapour, Jalil' *Encyclopædia Iranica*. June 29, 2016.
<http://www.iranicaonline.org/articles/ziapour-jalil>
- Menashri, David. 'Higher Education,' *Encyclopædia Iranica*. December 9, 2011. Vol. VIII, Fasc. 2, 216-219. <http://www.iranicaonline.org/articles/education-xvii-higher-education>
- Meshkati, Setareh. *Parviz Tanavoli: Poet in Love 1970's-2011, Works from the Artist's Collection*. London: Austin Desmond Fine Art, 2011.
- Mirchi, Ali, Kaveh Madani, and Amir AghaKouchak. 'Lake Urmia: How Iran's Most Famous Lake Is Disappearing'. Editorial. *The Guardian*, 23 January 2015. Accessed 16 April 2022 <https://www.theguardian.com/world/iran-blog/2015/jan/23/iran-lake-urmia-drying-up-new-research-scientists-urge-action>.
- Mitter, Partha. 'Decentering Modernism: Art History and Avant-Garde Art from the Periphery.' *The Art Bulletin*, vol. 90, no. 4, 2008, pp. 531–48, <http://www.jstor.org/stable/20619633>.
- Mo'meni, Hadi. *Hope*. Tehran: Seyhoun Art Gallery, 2014. Catalogue of the exhibition held at Seyhoun Art Gallery, Tehran, 5-17 February 2012.
- Moezi Moghadam, Fereydoun. 'Visual Arts Training Center,' *Encyclopædia Iranica*. 30 December 2012. Vol XV, Fasc. 5, 515-517.

<http://www.iranicaonline.org/articles/kanun-e-parvares-e-fekri-e-kudakan-vanowjavanan-visual-arts-training-enter>.

- Mohamed, Ali. 'On The Manufacture Of Modern Kashi Earthenware Tiles And Vases In Imitation Of The Ancient'. In *Leadless Decorative Tiles, Faience, and Mosaic, Comprising Notes and Excerpts on the History, Materials, Manufacture & Use of Ornamental Flooring Tiles, Ceramic Mosaic, and Decorative Tiles and Faience, with Complete Series of Recipes for Tile-Bodies, and for Leadless Glazes and Art-Tile Enamels*, by William James Furnival, 215–23. translated by John Farques. Staffordshire: Stone, 1904.
- Mohammad Reza Taheri, 'گفتگو با مادر مهربان هنر سرکار خانم منصوره حسینی' [Conversation with Mansoureh Hosseini, Mighty Mother of Art], Tehran Museum of Contemporary Art, 2 July 2012, accessed 11 November 2018
<http://www.tmoca.com/section29/page2.aspx?lang=Fa>.
- Momayyez, Mortazā. Faculty of Fine Arts' *Encyclopædia Iranica*, January 20, 2012. Vol. IX, Fasc. 2, 142-143. <https://iranicaonline.org/articles/faculties-ii>.
- Mukhtār Ma'sūmī, Bītā, and Farīdah Mahdāvī Dāmghānī. نقش دیروز، گرافیک امروز، گردآوری و طبقه بندی نقوش ظروف سفالین پیش از تاریخ ایران [Yesterday's Painting, Today's Graphic Design: Collecting and Classifying Patters of Persian Terra Cotta Images from Prehistoric Times]. Tehran: Ministry of Culture and Islamic Guidance; SA Printing and Publishing, 2007.
- Nabavi, Negin. 'The Discourse of "Authentic Culture" in Iran in 1960s and 1970s.' In *Intellectual Trends in Twentieth Century Iran: A Critical Survey*, edited by Negin Nabavi, PAGE #. Gainesville, FL: University Press of Florida, 2003.
- Nader Nasiri-Moghaddam, 'Archaeology and the Iranian National Museum: Qajar and Early Pahlavi Cultural Policies'. In *Culture and Cultural Politics under Reza Shah: The Pahlavi State, New Bourgeoisie and the Creation of a Modern Society in Iran*, edited by Bianca Devos and Christoph Werner, 128-148. Iranian Studies 18. London and New York: Routledge, 2007.
- Najmabadi, Afsaneh. *Women with Mustaches and Men without Beards: Gender and Sexual Anxieties of Iranian Modernity*. Berkeley: University of California Press, 2005.
- National Archives, Kew, London; J. Hulton, 'Report on British Council Activities in Iran', 28 September 1972, Representative's annual reports, BW 49/31.
- National Archives, Kew, London; McNab, 'Report on Visit to Iraq and Iran May 1943', British cultural propaganda 1943-1946, BW 49/1.
- Newcomb, Rexford. *The Architectural Ceramics of Persia: Ancient, Medieval and Modern*. Architectural Monographs on Tiles and Tilework 3. Beaver Falls, Pennsylvania: Associated Tile Manufacturers, 1925.
- Niknejad, Golnoush. 'Oh Persepolis - Tehran Bureau'. *PBS Frontline*, 26 April 2009. Accessed 9 April 2022
<https://www.pbs.org/wgbh/pages/frontline/tehranbureau/2009/04/oh-persepolis.html>.
- O'Gorman, Kevin, L.R. McLellan, and Tom Baum. 'Tourism in Iran: Central Control and Indigeneity'. In *Tourism and Indigenous Peoples*, by Richard Butler and Tom Hinch. London: Routledge, 2007.

- Olmer, L.J. *L'Industrie Persane*. Vol. 16. Nouvelles Archives Des Missions Scientifiques et Littéraire. Du Ministère De L'Instruction Publique Et des Beaux-Arts, 1906.
- Overton Keelan. 'Filming, Photographing and Purveying in "The New Iran": The Legacy of Stephen H. Nyman, ca. 1937–42', in *Arthur Upham Pope and a New Survey of Persian Art*. Studies in Persian Cultural History, Volume 10, edited by Yuka Kadoi, 326-370. Leiden; Boston: Brill, 2016.
- Overton, Keelan. 'From Pahlavi Isfahan to Pacific Shangri La: Reviving, Restoring, and Reinventing Safavid Aesthetics, c. 1920-40'. *West 86th: A Journal of Decorative Arts, Design History, and Material Culture* 19, no. 1 (2012): 61–87.
- Pahlavan, Ali Asghar. 'Lalejin, the Heartland of Pottery and Ceramics in Iran'. *Payvand Iran News*, 12 September 2009. Accessed 15 April 2022 <http://payvand.com/news/09/sep/1132.html>.
- Pakbaz, Ruyin. 'Signs and Symbols in Massoud Arabshahi's Works'. In *Pioneers of Iranian Modern Art: Massoud Arabshahi*, 14–17. Trans. Guita Mirsaedi and Farrokh Salehpour. Tehran: Mahriz Publications, 2001. Catalogue of the exhibition held at Tehran Museum of Contemporary Art, Tehran, December 2001.
- Panahee joo, Majeed. 'Seyhoun Art Gallery Jan 2014 The Second Generation 360 Panorama'. *360Cities*, 1 November 2014. Accessed 9 April 2022 <https://www.360cities.net/image/seyhoun-art-gallery-jan-2014-the-second-generation-03-tehran>.
- Pearce, Susan. *On Collecting: An Investigation into Collecting in the European Tradition*. The Collecting Cultures Series. London: Routledge, 1999.
- Pew Research Center. 'Global Views of Iran Overwhelmingly Negative'. *Pew Research Center's Global Attitudes Project*, 11 June 2013. <https://www.pewresearch.org/global/2013/06/11/global-views-of-iran-overwhelmingly-negative/>.
- Pinder-Wilson, R. H., and Edmund De Unger. *Islamic Pottery 800 - 1400 AD: An Exhibition Arranged by the Islamic Art Circle and Held at the Victoria and Albert Museum 1 October to 30 November 1969*. London: Victoria and Albert Museum, 1969.
- Pope, Arthur Upham. *The Past and Future of Persian Art*. Tehran: University Press, 1976. Text of a lecture delivered 22 April 1925 in Tehran, Iran. English and Persian.
- Pourjavady, Nasrollah, ed. *The Splendour of Iran*. London: Booth-Clibborn Editions, 2001.
- Public Relations of the 7th Fajr Visual Arts Festival. 'Closing Report of Fajr Visual Arts Festival'. *The 7th Fajr International Festival of Visual Arts*, 2 February 2015. Accessed 16 April 2022 <http://7th.fajrtajasomi.ir/ViewNews.aspx?NewsID=109>.
- Qaradaghi, Marzieh. مقدمات سفالگری و مبانی [Basics and Fundamentals of Pottery]. Tehran: Roham, 2004.
- Rawson, Philip. 'Analogy and Metaphor in Ceramic Art,' in *Ceramic Millennium: Critical Writings on Ceramic History, Theory, and Art*, edited by Garth Clark, 55-63. Halifax, Nova Scotia, Canada: New York, N.Y: Press of the Nova Scotia College of Art and Design ; Available through D.A.P./Distributed Art Publishers, 2006.

- Rawson, Philip. 'Echoes: An Introduction,' in *Ceramic Millennium: Critical Writings on Ceramic History, Theory, and Art*, edited by Garth Clark, 155-62. Halifax, Nova Scotia, Canada: New York, N.Y.: Press of the Nova Scotia College of Art and Design; Available through D.A.P./Distributed Art Publishers, 2006.
- Rezaei, Roghayeh. 'They Paid My Husband My Salary, So I Just Became a Housewife'. *Iranwire*, 11 March 2022. Accessed 15 April 2022 <https://iranwire.com/en/women/71454>.
- Rhodes, Daniel. *Clay and Glazes for the Potter*. Philadelphia: Chilton Co, 1957.
- Ritter, Markus. 'The Kashan Mihrab in Berlin: A Historiography of Persian Lustreware'. In *Persian Art: Image-Making in Eurasia*, edited by Yuka Kadoi, 157-78. Edinburgh: Edinburgh University Press, 2018.
- Roxburgh, David J., Mary McWilliams, Farshid Emami, Mira Xenia Schwerda, and Harvard Art Museums, eds. *Technologies of the Image: Art in 19th-Century Iran*. Cambridge, Mass: Harvard Art Museums, 2017.
- Rudner, Martin. 'The Modernization of Iran and the Development of the Persian Carpet Industry: The Neo-Classical Era in the Persian Carpet Industry, 1925-1941'. *Iranian Studies* 44, no. 1 (2011): 49-76.
- Saadi-Nejad, Manya. 'Mythological Themes in Iranian Culture and Art: Traditional and Contemporary Perspectives'. *Iranian Studies* 42, no. 2 (2009): 231-46.
- Scarce, Jennifer. 'Ali Mohamad Isfahani-Tilemaker of Tehran'. *Oriental Art*, New Series, 22, no. 3 (1976): 278-88.
- Scarce, Jennifer. 'Function and Decoration in Qajar Tilework'. In *Islam in the Balkans, Persian Art and Culture of the 18th and 19th Centuries*, edited by Jennifer Scarce, 75-86. Edinburgh: Her Majesty's Stationery Office, 1978.
- Scarce, Jennifer. 'Ancestral Themes in the Art of Qajar Iran, 1785-1925.' in *Islamic Art in the 19th Century: Tradition, Innovation, and Eclecticism*, edited by Doris Behrens-Abouseif and Stephen Vernoit, 231-256. Leiden: Brill, 2006.231-256.
- Shahrokh (Yeganegi), Farangis, 'A Short History of the Iranian Handicrafts Center.' In *A Survey Of Persian Handicraft*, edited by Gluck et al., 24-28. Tehran, New York, London, Ashiya, Japan: The Bank Melli Iran, 1977.
- Shales, Ezra. 'The Museum as Medium Specific Muse.' In *Thing Tang Trash: Upcycling in Contemporary Ceramics* edited by Jorunn Veiteberg, 60-71. Bergen, Norway: Bergen Academy of the Arts, 2011. Catalogue of the Exhibition held at Permanent West Norway Museum of Decorative Arts, Bergen, Norway, September 17, 2011-January 8, 2012.
- Shavarini, Mitra. 'The Feminisation of Iranian Higher Education'. *International Review of Education* 51, no. 4 (2005): 329-47.
- Shayegan, Daryush. 'Metamorphosis of Earth'. In *Maryam Salour*, translated by Minou Moshiri. Artist Book. Tehran, 2011.
- Shirvanlou, Firooz. 'A Creative return to Iran's Ancient Art'. In *Pioneers of Iranian Modern Art: Massoud Arabshahi*, 14-17. Trans. Guita Mirsaedi and Farrokh Salehpour.

- Tehran: Mahriz Publications, 2001. Catalogue of the exhibition held at Tehran Museum of Contemporary Art, Tehran, December 2001.
- Shojai Kaveh, Darya, 'Contemporary Iranian Art: Emerging Interest in Iranian Art in the International Art Markets and the Reception, Production and Assessment of Iranian Contemporary Art in the International Sphere.' Masters Dissertation, Università Ca' Foscari Venezia, 2019.
- Shooli, Azadeh. *1+27 Ceramists Exhibition*. Tehran: Shirin Art Gallery, 2017. Catalogue of the exhibition held at Shirin Art Gallery, Tehran, February 2017.
- Shooli, Azadeh. *10 Ceramist Techniques: A Group Exhibition by Azadeh Shooli*. Tehran: Shirin Art Gallery, 2014. Catalogue of the exhibition held at Shirin Art Gallery, Tehran, 2014.
- Shooli, Azadeh. *1001 Underglaze Plates: Part One, Number One to Two Hundred Fifty*. Tehran: Shirin Art Gallery, 2016. Catalogue of the exhibition held at Shirin Art Gallery, Tehran, November 2016.
- Shooli, Azadeh. *1001 Underglaze Plates: Part One, Number One to Two Hundred Fifty*. Tehran: Shirin Art Gallery, 2016.
- Smith, Rupert Murdoch. *Persian Art*. London: Chapman and Hall, 1876
- Sohofi, Seyyed Mohammad, ed. *Contemporary Pottery of Iran: A Selection of the Works Exhibited at the Third Exhibition of Contemporary Potters of Iran*. Tehran: The Visual Art Association, Ministry of Culture and Islamic Guidance with the cooperation of the Tehran Museum of Contemporary Art, 1994. Catalogue of the exhibition held at the Tehran Museum of Contemporary Art, Tehran, July 1992
- Sohofi, Seyyed Mohammad, ed. *Contemporary Pottery of Iran: A Selection of the Works Exhibited at the Fourth Exhibition of Contemporary Potters of Iran*. Tehran: The Visual Art Association, Ministry of Culture and Islamic Guidance with the cooperation of the Tehran Museum of Contemporary Art, 1995 Catalogue of the exhibition held at the Tehran Museum of Contemporary Art, Tehran, May 1994.
- Sohofi, Seyyed Mohammad, ed. *Contemporary Pottery of Iran: A Selection of the Works Exhibited at the Fifth Exhibition of Contemporary Potters of Iran*. Tehran: The Visual Art Association, Ministry of Culture and Islamic Guidance with the cooperation of the Tehran Museum of Contemporary Art, 1997. Catalogue of the exhibition held at the Tehran Museum of Contemporary Art, Tehran, May 1996.
- Soldner, Paul. 'American-Style Raku'. *Ceramic Review* 124 (1990). Accessed 14 April 2022 <http://www.paulsoldner.com/essays/american-raku>.
- Stair Julian. 'Critical Writing on English Studio Pottery, 1910-1940.' PhD dissertation, Royal College of the Arts, 2002.
- Stanley, Richard. 'Metropolitan Museum of Art Exhibit Includes Two Works by Allegheny College Professor Emerita Amara Geffen'. *News Center Allegheny College*, 15 July 2021. Accessed 15 April 2022 <https://sites.allegheny.edu/news/2021/07/15/metropolitan-museum-of-art-exhibit-includes-two-works-by-allegheny-college-professor-emerita-amara-geffen/>.
- Szántó, Iván. 'Faded Lustre: Ceramic Art in the Qeimajar Period.' in *Artisans at the Crossroads: Persian Arts of the Qajar Period (1796-1925)*, edited by Béla Kelényi

- and Iván Szántó, 86-96. Budapest: Ferenc Hopp Museum of Eastern Asiatic Arts, 2010.
- Tabibi, Baharak. 'Propagating "Modernities": Art And Architectural Patronage Of Shahbanu Farah Pahlavi.' PhD dissertation, Middle East Technical University, 2014.
- Taj Eddin, Zahed. 'Egyptian Faience; Ancient Making Methods and Consideration of Technical Challenges in Sculptural Practice'. Lecture, International Ceramics Festival PhD Symposium. Aberystwyth, Wales, 2017.
- Takht Keshian, Fatemeh. 'Reviving Identity: An Investigation of Identity in Iranian Artworks in the period 1958-1966 in relation to a Contemporary Fine Art Practice.' PhD dissertation, Lancaster University 2016.
- Ṭalāyī, Hasan. هشت هزار سال سفال ایران [Eight thousand years of Iranian pottery]. Tehran: Organization for the Study and Compilation of University Humanities Books, 2018.
- Tanavoli, Parviz. *Ceramics*. Edited by Sarah B. Sherrill. Works of Parviz Tanavoli 2. Tehran: Bon-Gah Publications, 2010.
- Tarasoli, Morteza. *Out on a Limb*. Tehran: Iranian Artists' Forum, 2017. Pamphlet produced for the exhibition held at the Artist's Forum, Tehran, May 2017.
- Tehran Bureau correspondent. 'For Art to Survive in Iran, Trendy Urbanites Have to like It'. Editorial. *The Guardian*, 31 August 2015. Accessed 15 April 2022 <https://www.theguardian.com/world/iran-blog/2015/aug/31/traditional-iran-art-inspiration-new-designers>.
- The Second Generation: Iran's Contemporary Ceramics*. Tehran: Seyhoun Art Gallery, 2014. Pamphlet produced for the exhibition held at the Seyhoun Art Gallery, Tehran, January 10-22, 2014.
- Trines, Stefan. 'The Rise and Fall of Iranian Student Enrollments in the U.S' *World Education News and Reviews*, 6 February 2017. Accessed 16 December 2021 <https://wenr.wes.org/2017/02/educating-iran-demographics-massification-and-missed-opportunities>.
- Tunick, Susan. 'Architectural Terra Cotta: Preserving the Inheritance'. In *Ceramic Millennium: Critical Writings on Ceramic History, Theory, and Art*, edited by Garth Clark, 176–85. Halifax, Nova Scotia, Canada: New York, N.Y.: Press of the Nova Scotia College of Art and Design; Available through D.A.P./Distributed Art Publishers, 1999.
- UNESCO. *Towards 2030*. Edited by Flavia Schlegel. UNESCO Science Report. Paris: UNESCO Publishing, 2015.
- Vernoit, Stephen. *Occidentalism: Islamic Art in the 19th Century*, Nasser D. Khalili Collection of Islamic Art vol. 23 (New York: Nour Foundation in Association with Azimuth Editions and Oxford University, 1997).
- Vernoit, Stephen. *Occidentalism: Islamic Art in the 19th Century*. Oxford: Oxford University Press, 1997.
- Vincentelli, Moira. 'Gender, Identity and Studio Ceramics'. In *Women and Ceramics: Gendered Vessels*, 220–53. Manchester: Manchester University Press, 2000.

- Watson, Oliver, *Ceramics from Islamic lands*. Thames & Hudson in association with the al-Sabah Collection, Dar al-Athar al-Islamiyyah, Kuwait National Museum, New York (2004).
- Watson, Oliver. ‘Almost Hilariously Bad: Iranian Pottery in the Nineteenth Century’. In *Islamic Art in the 19th Century: Tradition, Innovation, and Eclecticism*, edited by Doris Behrens-Abouseif and Stephen Vernoit, 333-362. Leiden: Brill, 2006.
- Watson, Oliver. *Ceramics of Iran: Islamic Pottery from the Sarikhani Collection*. New Haven; London: Yale University Press, 2020.
- Wijdan, Ali. *Modern Islamic Art: Development and Continuity*. Gainesville, Florida: University of Florida Press, 1997.
- Wilkinson, Charles Kyrle. *Nishapur: Pottery of the Early Islamic Period*. New York: Metropolitan Museum of Art; distributed by New York Graphic Society, Greenwich, Conn, 1973.
- Wilkinson, Charles. *Iranian Ceramics*. New York: Asia House/Harry N Abrams, 1963.
- Wood, Barry. ‘“A Great Symphony of Pure Form”: The 1931 International Exhibition of Persian Art and Its Influence.’ *Ars Orientalis* 30 (2000): 113–130.
- Wulff, Hans. *The Traditional Crafts of Persia: Their Development, Technology, and Influence on Eastern and Western Civilizations*. Cambridge, Mass: M.I.T. Press, 1966.
- Yanagi, Soetsu. *The Unknown Craftsman: A Japanese Insight into Beauty*. [1st ed. Tokyo, Palo Alto, Calif.]: Kodansha International, 1972.
- Youssefzadeh, Ameneh. ‘The Situation of Music in Iran since the Revolution: The Role of Official Organizations’. *British Journal of Ethnomusicology* 9, no. 2 (2000): 35–61.
- Zarwan, Elijah. *False Freedom: Online Censorship in the Middle East and North Africa*. Human Rights Watch, November 2005.
http://hrw.org/reports/2005/mena1105/2.htm#_Toc119125694.
- Ziaee, Majid. *Majid Ziaee*. Accessed 12 January 2018
<http://www.majidziaee.com/index.php/en/works/aporia.html>.
- Ziatabari, Gata. ‘Artists Forum Hosts Mohammad Ebrahim Jafari Painting Exhibit’. *Honaronline*, 22 January 2020. Accessed 15 April 2022
<http://www.honaronline.ir/Section-visual-4/144692-artists-forum-hosts-mohammad-ebrahim-jafari-painting-exhibit>.
- Zolberg, Vera L. *Constructing a Sociology of the Arts*. Contemporary Sociology. Cambridge; New York: Cambridge University Press, 1990

