

Suspending the Narrative in Painting and its Visual Interpretation based on Imdahl's Outlook (Case Study: Killing Esfandiar Arjasb, Yousef and Zuleikha, Sama Dervishes)

Abstract

Painting, as one of the highest examples of visual culture, has a powerful visual language, which both affects the narrative based on the literature of the work and bestows special capacities in visual and artistic expression. Iranian painting has emerged from literature, but has created its own unique reading of the narrative. The artist uses his arrangements to visually translate the literary narrative, and to place it in front of the audience, the visual reading relies on observation. Using the iconic Max Imdahl's method, the narration of the work is suspended so that the main essence of the work and its meaning can be understood by observation. Hence, perception through the image is opposed to image awareness as a result of which the preconceptions about the image are suspended and the act of seeing is placed as the main element of receiving and creating meaning. The research in this research is based on descriptive-analytical method and data collection method, documentary libraries and internet survey. The findings of this study are based on the three principles of face structure analysis, scene arrangement and perspective projection resulting in subjective perceptions of objective reality, lack of perspective of the depicted world and design principles by the Iranian artist, an example of this mental worldview. In the scene makeup. For case study, three paintings "Killing Esfandiar Arjasb", "Yusuf and Zuleykha" and "Sama Dervish" have been selected.

Research aims:

١. An examination of Max Imdahl method in the interpretation of images.
٢. An analysis on how to read the visual values of drawings according to Imdahl's approach.

Research questions:

١. What is Max Imdahl's method in expressing the power of the image and its ability to read the work?

٢. Based on Imdahl's approach, how can the visual values of the drawings be compared to the dominant reading of the narrative from the image?

Keywords: Painting, Max Imdahl, Suspension of Narration, Image Interpretation.

Introduction

When confronted with an image, before paying attention to the formal structure of the illustration, the mind seeks knowledge or a narrative to communicate with, that is, to incorporate the knowledge of the mind into the image. One of the common approaches to image analysis is iconology as a method of interpreting the work of art and this method has been applied in recent years regarding Iranian painting. According to its principles, iconology is formed on the basis of meaning versus form, and on this basis, images are interpreted outside their form, in other words, the main focus is on the content instead of the form, as the main element. Nonetheless, the image is comprehensible by the act of seeing, and in reading it is ignored according to the narration of this main action and what is remained is replaced by sight. In this study, based on Max Imdahl's theory, an attempt has been made to study the difference between understanding through the image and understanding about image. For this purpose, previous preconceptions and narratives about the image are suspended. The reading of the image is based on its logic, and in this regard, the act of seeing, as the main element, is the receiver and creator of meaning. Along with other methods of reading visual arts, attention to this important point highlights the need for this research, the paintings have independent visual values and the artists, beyond the narration of the works, seek procedures so that the viewer can easily connect with the artwork.

Regarding the background of the present study, it should be said that an independent work with this title has not been written so far, however, a number of works have studied video readings. Salehi (٢٠١٣) in his article "Visual Research Methodologies: Image Reading" acknowledges that in the face of the image, there are different methodologies and approaches that are introduced and discussed about their application in various fields of art seems necessary. He introduces a variety of visual methods and concludes that a critical approach to the image is needed to identify the

meanings in the image. Nasri (۲۰۱۴) in his article "The trinity of body, image and media anthropology of image from the perspective of Hans Belting" describes Belting's theories. Belting seeks to study the image free from the limitations of the dominant narrative of art history. He believes that any physical image is a substitute for the absent. His goal is to analyze visual works based on the logic of written texts of images. The research method in this research is descriptive and analytical and the method of data collection is library and survey method.

Conclusion

Speaking of interpretation and perception of an image, the world and social reality are reflected through the image and illustrations beholding a special kind of logics and involves presenting the objects themselves, and at the same time it cannot be interpreted linguistically or conceptually. When discussing image perception, we need to avoid interpreting emotions as pure perceptions since the sense of sight itself has a meaning-creating nature. Images are not even dependent on the real world for their meanings. Considering an abstract work, it can be concluded that the work cannot only express meaning without being relatable to real objects, but also it can suppress real knowledge. Using Max Imdahl method, it is possible to differentiate between the three dimensions of the composition of the image structure. In the analysis of the formal structure of the image, access to the integrity of the image is possible. In the complete reconstruction of the formal structure, instead of separately considering the components of the image, the integrity of the composition is measured in comparison to the elements with each other. The arrangement of the scene, the vicinity of the components and the mental perceptions of objective reality are deliberated. The lack of perspective on the world depicted by the Iranian artist is an example of this mental worldview in stage arrangement.

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