

# **A Comparative Research on the Psychological Components of the Artworks of Painters: Nikzad Nojoomi and Ali Akbar Sadeghi; (Case study: A Study on Five Artworks of the Latest Exhibition of Artists)**

## **Abstract**

Unique character dissimilarities are the invisible curtains behind the creation of works of art, which, of course, trace the origin of the creation of each work of art in this hidden dimension of the process of artistic emergence. Therefore, the inner self of each person, both positively and negatively, influences the creation of artists' works. The question that can be raised here is how the psychological components are reflected in the works of painters. In the meantime, an investigation on the art of artists such as Nikzad Nojoomi and Ali Akbar Sadeghi, who in the current period of popular artistic currents, try to express their psychological inner selves through visual language is necessary. In this research, accomplished descriptively and analytically using the library method, five samples of the paintings of each artist have been explored by selective sampling method and qualitatively analyzed information. The findings of the research indicate that the works of Nikzad Nojoomi and Ali Akbar Sadeghi, which in a way strengthen the audience's mental abilities to understand the concepts and inner beliefs of the artist, are an interpretation of the psychological components in the works of these two artists. The results explain the importance of discussing the psychological components of artists and their artistic concepts, especially the works of visual artists, which is a tangible reflection of the hidden layers of their personality.

## **Research aims:**

1. A study of the psychological components of the audience's mental ability in interpreting the paintings of Ali Akbar Sadeghi and Nikzad Nojoomi.
2. An analysis on the paintings of Ali Akbar Sadeghi and Nikzad Nojoomi according to a psychological point of view.

## **Research questions:**

1. Considering the application of psychological components in art, how can the paintings of Ali Akbar Sadeghi and Nikzad Nojoomi be interpreted and analyzed?
2. Which of the psychological components has more colorful effects in the paintings of Ali Akbar Sadeghi and Nikzad Nojoomi?

**Keywords:** Psychological components, Painting, Ali Akbar Sadeghi, Nikzad Nojoomi.

## Introduction

The source of art is the source of the dream, and the definition of a dream, which is the fulfillment of desires, also relates to art. If art is detached from the unconscious source, that is, it is bound by restrictions and deprivations, it will be artificial and will consume any artistic value. The artist must adapt his work to the reality of the outside world. First of all, consider the inner desires and necessities of the present and the future and create something involved in the daily life of people. Art should not be limited to a specific time, but general and introspective in order to maintain its freshness forever. In fact, Iranian literature and painting have been intertwined with the element of fantasy of the past, consequently, fantasy and dreaming in literature have extended to painting itself, and as a result, the resulting images have been accompanied by a transcendental atmosphere. This historical background has affected the minds of all artists and has caused many artists to be a reflection of these mentalities and interiors. In the meantime, one of the factors for the perpetuation of the artist's work of art is the mental connection and reading of the audience's inner self at any time and place, which leads to a mental understanding of the audience's spirits. This special connection of the artist with the society and the environment around him is necessary to know the components that affect the audience psychologically. Therefore, addressing these components is one of the necessities of creating works of art behind the artist's mentality. Therefore, since society is an influential platform for the growth of the artist, the society that requests the artist's art has a key role in the success of his work. Art, like other human achievements, has attracted the attention of psychologists since the beginning of its formation, nonetheless, in recent decades, art and related issues have been studied more than before with more emphasis on psychological and sociological studies since the relationship between art and various social situations is considered significant along with the spirit of the artist and the issues of the political day, as well as the cultural identity and the various subcultures that shape today's societies. Therefore, the psychology of art has a wide scope in the world of research and is closely related to anthropology, politics, sociology and stylistics.

Regarding the research background, it should be said that no independent work with this title has been written so far. However, a number of works have discussed psychology in works of art. Among these researches, we can mention the book *Alphabet* by Nader Ebrahimi (1371), which is a philosophical analysis of 50 designs by Ali Akbar Sadeghieh-Naghash. Also, some articles that *Tandis* magazine has dealt with Nikzad Nojomi and Lotfi's dissertation (2016) entitled; "Sign - Visual Semantics in Selected Works of Contemporary Artists Nouredin Zarrin Kelk, Farshid Mesghali and Ali Akbar Sadeghi" and Turki Herchgani (2017) entitled; "Comparative Study of Iranian animation with painting with the approach of visual insight (with a case study of the works of Ali Akbar Sadeghi)" and also, Iqbal Shokoohi (2017) entitled; "Analysis of various surrealist tendencies in contemporary Iranian portraiture in the case studies of Aydin Aghdashloo, Ali Akbar Sadeghi, Qasem Hajizadeh, Hossein Ali Zabihi, Rana Farnood, Afarin Sajedi, Nizar Mousavinia, Golnar Tabibzadeh." Therefore, in line with the background of this research, the chief five cases of the works of Nikzad Nojoomi and Ali Akbar Sadeghi have been mentioned. At the beginning of this article, acknowledging a few points from experience and artistic life, of the two contemporary artists, Ali Akbar Sadeghi and Nikzad are referred to. In the following, by denoting to the paintings of the contemporary period, the effects of the psychological category on the themes of the paintings of these two artists are discussed. In this paper, which has been qualitatively analyzed by descriptive-analytical method by the means of library and selective sampling method, in a wider range, the insights of Nikzad Nojoomi and Ali Akbar Sadeghi and the position they are currently in, has been analyzed

and studied from the perspective of the audience and elements that cause a barrier that blurs the middle view of the audience and the unique expression of the works. In a number of cases, the mentioned feature has faded or set aside; hence, by passing through this aura of fame and the multiplicity of analytical, interpretive and critical treatises, the works are allowed to once again shine from the psychological point and reveal the hidden flaws and innovations behind these multiple puzzles. Likewise, since the analysis of the psychological components of the artist in paintings is related to psychological, social, political, doctrinal and stylistic topics, thus in the following, this article examines and analyzes these psychological functions in relation to the psychology of color, politics, myth and stylization. Finally, in a comparative study considering the psychological components of the painters Nikzad Nojomi and Ali Akbar Sadeghi; five of their latest exhibitions have been analyzed.

## **Conclusion**

Undoubtedly, various influences shape the discourse process between the artist and the audience, and one of the most significant feature can be found behind the psychological symptoms of the work of art. In this article, the analysis of selected works of art from completed via recognizing and receiving visual cues and the relationships of other elements in the work from the psychologist's point of view was studied in order to achieve deeper and hidden concepts in different layers and to understand the basic concepts and categories and abstract values in depth. The superstructure of the place of objective and specific forms has been revealed, has caused the appearance of signs of meanings and psychological aspects of the work, and has caused an interactive and meaningful discourse, and the subject and concepts of the work of art have become widespread and general. According to the cultural, social contexts and settings of the works, if we pay attention to the relationship between the elements related to the psychology in diverse layers, except for the direct outcomes that are from various aspects of aesthetics and creative production of the artist, it indirectly reveals the connections of the field of art with the developments of society, cultural, social and political issues. In fact, understanding the concepts of the work of art by recognizing the relationship of signs in different layers, regardless of any type of expression can be a way and provide a basis for achieving a better relationship with the semantic implications of the work and the artist's psychoanalysis. Since works of art consist of signs and relationships of diverse visual elements, it can be said that it is one of the most appropriate ways to analyze works of art to achieve truth and deeper concepts using semiotic methods and with psychological approach is the work based on which it is possible to decipher and psychoanalyze the artist's mind in different layers and to understand the hidden and obvious meanings and connotations of the works. Sadeghi's works, due to their special structure with forms and space-making and the special feature of procedures, and on the other hand the pop art style of Nikzad, are both a type of reaction against abstract expressionism and Dadaist beliefs that bestow the ability to express the artist's psychological point of view. In general, understanding the concepts and goals in works of art is possible by examining the signs from the psychological perspective of the relevant works and can be effective in revealing many of the hidden goals of the work. In addition, the review of such works is a tribute to committed artists who create alarming and influential works.

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