

The Application of Modern Tools in Wood Carving of the Iranian Traditional Imprints in Tehran's Artists' Works

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Abstract

Nowadays, with the development of traditional tools and the use of new tools in embossing, artists have been able to provide precision and elegance in the creation of their products, in addition to preserving the traditional and indigenous values embedded in embossing arts. Traditional arts and the necessity of adhering to and observing the artist's traditions have taken an important step in nurturing artists, creating exquisite works and restoring the cultural and national identity of the Iranian society. The present study is based on the role of tools in the development and evolution of contemporary wooden inlaid art while conserving ethnic values; this research is based on a descriptive-analytic method and seeks to study the impact of tools in contemporary inlaid developments. The statistical population was selected based on the wooden inlaid artworks of contemporary Tehran artists. The role of tools in such phenomena is that it can aid with delicacy in creating cutes in wooden inlaid artwork and offer a variety of access to diverse types of wood texture, color and quality, uniformity and elegance in the preparation of wood with different dimensions, transformation in the use of precision connections, alteration in the structure of the products, especially fine works. Furthermore, the use of precision tools in executing inlaid artworks in proportion to the form and elegance of the work and the role of the tools in altering the base of the work are all features of the flourishing of contemporary inlaid art. Correspondingly, such artworks are boldly compared to the masterpiece counterparts in Iranian art history

Research Aims:

- 1- The study of the role of modern tools in the rise and fall of Tehran's contemporary wooden inlaid artworks.
- 2- The effect of new tools on the creation of original works in wooden inlaid art.

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Research questions:

- 1- Can the new tools be effective in the development of contemporary inlaid art?
- 2- How can new tools play a role in the emergence of individual creativities?

Keywords: changes, tools and techniques, contemporary inlaid art, Tehran

Introduction

In the course of its evolution, the Iranian arts have not been devoid of technology and the use of handmade instruments, and these developments have always been of interest to artists and rulers. Unfortunately, due to a lack of awareness and a lack of acceptance of new tools in recent centuries, partly due to Western colonialism over the dominant countries, this view of society was shaped by even positive changes such as the use of technology and its steady use in the arts, especially resisting synthetic arts. In the meantime, artists of traditional arts and masters of the arts have tried to perform the art of their predecessors as they did in the past, with the least change in instrumentation; Ethnicity is inevitable, but the use of contemporary technologies at a logical level also has little to do with the gradual progression and development of the arts; furthermore, this can at times provide for the development and evolution of the arts.

In fact, our focus on the present study is to observe the general principles and rules of traditional art and the spirit of Iranian embossing arts. While this arts benefits from traditional techniques, it also enhances the quality and elegance of these works by improving the quality of specimens created with traditional mechanical tools and upgrades; this this question can be the main axis of this research that how can new tools can play a role in contemporary embossing developments? Therefore, the necessity of understanding the traditional tools and alertness in regard to the developments of new tools in the field of contemporary engraving can provide the grounds for the transformation of the creation of the engravings; accordingly, an inlaid artist, with sufficient mastery and awareness of the principals involved, steps in to benefit from these developments with knowledge and awareness.

General research has been done in two areas of Iranian inlaid art and artistic instrumentation. The first category of researches are: Zahra Salimi (1979), who in her

Title of article: The Application of Modern Tools in Wood Carving of the Iranian Traditional Imprints in Tehran's Artists' Works

thesis examines the geographical role of traditional regions in the style of contemporary Iranian inlay. Alireza Sheikhi and Zahra Taheri (1396) in a paper with a comparative approach refer to the (traditional and industrial) inlay of some parts of Iran which, while giving very brief explanations in history and motifs, refer only to cataloging and charting of some tools. Also in his treatise, Sheikh (1395) deals with the power relations of Shahrokh Timur in Khorasan and analyzes the works of the Timurid period. Masoumeh Karimian (2012) examines the Timurid carvings, especially the wooden Quran stand of the Metropolitan Museum. Alireza Sheikhi (2008), in his Master's thesis, deals with the research of contemporary embossed areas of Iran (Golpayegan, Isfahan, Abadeh, Shiraz and Orumieh) and refers to the study of techniques in inlaid artworks of Iran and the application of traditional tools in these areas. Ghobad Kianmehr (2004) discusses the aesthetic values of the Safavid style inlaid and the religious roots of the Safavid method in the development of these works and examines the effects of this period; Sara Pakari (2003) in her thesis examines Isfahan inlaid in the 4th century AH. There has been decent scientific research in the field of Iranian embossing and inlaid arts including the dissertations of Sheikh (1387) and Salimi (1397) study the characteristics of contemporary Iranian embossing arts. However, no research entirely focuses on the role of the tools in creating such elegant works of art; hence, the role of the contemporary tools in the developments of the Iranian wooden inlaid arts requires further research.

The second category of research focuses on tools in fields of arts excluding wooden inlaid: Seyedeh Razieh Yassini (2015) in the article "Historicalization of Artistic Instruments and the Spirituality of Tools in Islamic Art" and Zahra Rahbarnia and Zahra Rahnavard (2006) in the article "Exposure to sacred art" technology plays the role of tools in Iranian arts. Seyed Akbar Ghazanfari (2005) in the article "Technology at the service of art" and Vida Norouz Borazjani (2004) in the article "Art and its relation to technology", deal with the field of traditional arts and its tools. In general, this grouping deals with the philosophical themes of traditionalism and occasionally modern art, and at times with the role of new and digital technologies in the arts such as painting, photography and graphic arts. None of the first and second category studies have explicitly explored the role and impact of the development of tools and technology in the synthetic arts, especially the art of carving. However, the evolutionary role of the instrument, especially in contemporary times, has led to fundamental changes in the art.

Title of article: The Application of Modern Tools in Wood Carving of the Iranian Traditional Imprints in Tehran's Artists' Works

The general method of this research is descriptive-analytical based on field research, library studies and reviewing the works of the past from present in traditional and modern workshops and benefiting from the experiences of the professors and experts of the field. Of course, the viewpoint of the researcher and the community around him have an important and significant role in the process of research. By utilizing the aesthetic method of form and function, different aspects and hidden angles of the problem are more apparent and accordingly, the present study attempts to present the aesthetic features and to identify the traditional embossing arts and the role of tools in shaping such works. Recognizing the desirable and beautiful features of the art of carving in terms of appearance is far from interfering with the nature and content of the work of interest and focuses on the role of tools in shaping carving art developments.

Conclusion

Over time, the tools and technology used in the art of embossing have undergone gradual and sometimes sudden changes in order to achieve the desired form with the least amount of time and improved transmission of concepts, thoughts and feelings with minimal energy. In many works of art, form and procedure serve the purpose of content; in other words, the power of form leads to a powerful induction of content, and the artist always seeks to convey the content and concept in its most beautiful form, or to convey the sensory and emotional beauty created in order to deliver it in the best possible means. Therefore, it benefits from changing and enhancing the quality of the form. New tools bring in artistic abilities that the traditional ways have failed in the past. Tehran, until the late Qajar period, except for the manufacture of wooden combs and wood carving was not capable in any fields of wooden arts with no inlaid workshops; at the beginning of the present century and in 1924, the first inaugural artist entered the inlaid art training workshops in Tehran. In less than half a century, there has been a tremendous change in the creation and production of woodcarving and wooden arts.

Artistic developments, especially traditional arts, with the use of prominent masters such as Master Mokhtari (from Golpayegan) and Master Emami Abadi (from Abadeh), are the founders of the wooden arts in Tehran and trained great men in the field who utilize their skills of craft. Taking advantage of their taste, they transform the cookie springs into elegant sawmills in the first half of the present century, creating dramatic changes

in the gridlock style of Tehran's capital. In regard to the works of wooden painting exhibitions and the presence of top artists in national and international exhibitions, the noteworthy figures of traditional Iranian wooden inlaid arts in terms of technique is related to the contemporary age in which a number of his artworks are mentioned in this paper. Therefore, the development of tools and the application of new technologies in the creation of the art of carving have added to the quality of their works, and have created works that, while retaining traditional and indigenous originalities, have a finely crafted, pavement and quality in a different and special context.

Accordingly, today's state-of-the-art tools are at the service of the artist in order to be able to present creative and artistic works in the shortest time and in the best possible way based on his or her thinking and technique. Every so often the beauty created by a traditional inlaid work by the traditional tool can be considered similar as the beauty created by using new and advanced technology and tools. but if one adheres to the principles of inlaid arts and the master's ability to employ new tools; consequently, the created artwork will benefit from quality, accuracy, speed, elegance and even superiority.

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Title of article: The Application of Modern Tools in Wood Carving of the Iranian Traditional Imprints in Tehran's Artists' Works

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Title of article: The Application of Modern Tools in Wood Carving of the Iranian Traditional Imprints in Tehran's Artists' Works

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Title of article: The Application of Modern Tools in Wood Carving of the Iranian Traditional Imprints in Tehran's Artists' Works