A Study on Semiotics of Reflection of Art Schools and New Technology in the Contemporary Caricature*

Kiyarash Zandi [1], Ahmad Nadalian[2]

[1]PhD student in art research, Shahed University, Arts faculty of Soore University, Iran (zandikiyarash@yahoo.com)
[2] Associate professor, Arts faculty of Shahed University, Tehran, Iran

Abstract: This paper studies the reflection of art schools in caricature from semiotics perspective. To enter into the general issues, some words have been explained. The theoretical approach to the image may help us to understand its features. So it has been considered from semiotics perspective. In the rapid globalization phenomenon, the contemporary art became pervasive. One of the important arts of our era is caricature. Caricature considers society, policy, and economy in its content and vision and selects the best option. Caricature has a close relation with the contemporary art, many artists draw caricature and many caricaturists have inclined towards other arts. Even sometimes in the contemporary arts, caricature is seriously taken into account and these two are sometimes very close to each other. Arts have had a great effect on each other in terms of subject, many serious political or even social issues have been driven towards cartoon for having greater effect or even sometimes inevitably. Modern cartoon is fluctuating between two social and political extremes. Multi media arts are a free combination of all categorized media of the art world. Caricature is a visual medium demonstrated through journals, newspapers, books, and sometimes television. Modern technologies have had great effects on the performance and subject of arts, particularly caricature.

Introduction:

Semiotics deals with anything that can be regarded as a sign including words, forms, images, sounds, objects, and so on. Contemporary semioticians do not study signs separately; rather they study them as a part of sign systems (like a medium or a genre). They seek to answer this question that how meanings are made and reality is represented? (Chandler, Daniel: 2007, p. 24-25) the medium may potentially be audio, visual, tactile, taste, and smell. In the contemporary texts, audio and visual media are mainly used. Medium or media applied for generating and transmitting the text interferes as a code in the text significations. Caricature is a visual medium that is demonstrated through journals, newspapers, books, and sometime television and in competitions (Sojudi, Farzan: 2009: 256).

Pictures are of two types, either generated or recorded. Most caricatures are considered among generated pictures. The generated pictures imitate one model more or less; sometimes these pictures show the virtual reality. Albeit there are some pictures that are known as complete icons and so they are very similar to the reality (Pahlavan, Fahimeh, 2006: 27).

Caricature is incorporated into visual signs system. Accompaniment of its static signs is more figurative which indicates descriptive or narrative aspect of the signification system. Figurative caricature has a direct or indirect semantic signification.

Reading a caricature is possible through its geometric guides. Layers of a caricature text are produced by the performance of different codes including cultural, aesthetic, and technical codes specific to cartoon.

Iconic signs may be converted into symbolic signs in cartoon. For example an old environment can be showed by the actor day dresses. Aesthetic code has been formed from technical features of visual signs in cartoon. It includes general rules in drawings and even artist signature in the work. Separating aesthetic codes from special codes applied by a caricaturist in his work is highly difficult. When an artist uses some codes so repeatedly that they become specific to his works, they are regarded as among special codes (Ahmadi, Babak: 1996, p. 76). A caricaturist is constantly selecting: selecting the subject and selecting the method of expression. Moreover, he can transform the subject.

Will all the visual powers and advanced technology, new media have turned the spotlight on the artist – not the artistic work. So, both "art" and "artistic expression" have been marginalized and this is the fundamental development point that is called the end point of the art. Such development stems from several factors: first, the new art originates from apparent interaction between new innovations in art and advent of modern artistic entities. That is, the new art requires modern art centers, and these centers always support a new different art (Lucie Smith, Edward, 2009: 9). Avant-garde art has been born by some developed

conditions in these years and so it must be presented in a modern manner. The second factor that strengthened intellectual motivations for development in the form and structure of the contemporary art was the broad orientation of artists to raising human and social matters. By these orientations, new art centers have practically been converted into bases for raising important human matters and have occasionally become agents of social controversies and political conflicts; While modern art museums have had an independent movement and have never sought to play an effective role in the social developments. Art in the age of perestroika in Russia have somehow reflected its political developments in 1980s. Also art of Latin America in Argentina, Chile, and Brazil is fully influenced by social and political conditions of those regions. The same case applies to the contemporary art in China and Korea. The common element in all different expressions of contemporary art in the above mentioned regions is the orientation towards a new art that has been appeared in the form of decoration, video, photo, and environmental art. The third factor in the advent of new art is the stunning evolution of communication technologies and extension of new media such as photo, video, and internet. Application of these technologies was developed to the extent that in most cases it was accompanied by the concept of avant-gardism. Medium technologies are applied in many contemporary art works which are not comparable at all with the advanced technical level in the related industries (Lucie Smith, Edward, 2009: 10 & 11). The peak of contemporary arts including performance, photo, video, etc. became possible from inside inter- and intra art questions. The arts were removed from the museums, and they both consolidated with daily affairs and converted policy into one of their main concerns. Intellectualism came to the streets and ordinary cafes from galleries, theatre salon, and glittering circles and violence was substituted for security and peace of high walls of stylish homes. It was in this turbulence that the art work was converted from an object into a process of creation. "Nowadays art means a search for the nature of art". The modern art has had a close relation with technology including holograms, using internet space, and even applications.

The Impact of Modern Art on Cartoon

the first thing that today draws the attentions compared to even several past decades is Unprecedented multiplicity of styles, forms, experiences, and plans. It is no longer possible to mention a few special materials as the art media: not only oil paints, but also metal, stone, and even air, light, sound, words, people, rubbish, multi media decorations and anything else are present in today art,

and those traditional techniques and methods that guaranteed being a work of art have all faded away (Archer, Michael, 2009: 9)

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. Today artist has the maximum possible freedom in selecting the type of media and technique of message transmission (the same, 10). Today the art finds itself in a modified space; a space that seems fluid extremely and does not have so much fixed reference points (the same: 11).

The Untitled (1983) by Keith Haring which is a post modernism style is graffiti with expressionism goals and is very similar to abstract caricatures and strip comics (Archer Michael, 2009: 165).

Cartoon is one of the most important visual media that is usually full of implicit and explicit layers which constitute a general context. To create visual elements, caricaturists may simplify forms to the extent that the nature of their accordance with the objective realities is not eliminated. So in many cartoons, the form is converted into lines. In this state, the line is abstractly

applied as a visual language to express the subject. The abstract powerful lines in cartoons are so effective that usually caricaturists and cartoonists try to retain the most preferred lines of the basic designs and erase the rest. These abstract lines may create the sense of weight and rhythm in us because the viewer starts from a point and all lines can simply embody the volume of forms for us. Normally in the lines of salient caricaturists, the edges find a nervous and sensitive form (Ziayi, Mohmmad Rafi, 2009: 70).

Globalization

Rapid globalization phenomenon in the contemporary art which became pervasive mainly during 1980s and 90s was to some extent the outcome of an increasing global concern about minority art in the countries.

Yuko shimizo. city

However, some other factors accelerated the globalization movement in the art including increasing efficiency of new communication systems. Also art journal and books, TV and internet have all been successful in making people familiar with the art works all over the world. Particularly biennials shifted more emphasis to the works of the third world artists (Lucie Smith, Edward, 2009: 23). All cultural, aesthetic, and technical codes, and caricature was changed consistent with all other arts, though it seems that some of them remained without change or were made richer. Different artistic orientations influenced aesthetic codes of contemporary caricature, pop orientation was the most important one.

Post-pop bluse: if we review the works created in 1990s to find the most popular artistic orientations of these years, we found out clearly that pop art has still had the widest influence. Albeit pop trend experienced major developments in this decade and public forms with tipsy interests that was the dominant feature of art

in 1960s were no longer applied. On the contrary, the new pop art was directed towards the appearance of modern urban society, yet associated with some bitterness and Melancholy emptiness. It seems that this development may stem to some extent from pop link with other forms of art – including unaffected art (Lucie Smith, Edward, 2009: 81).

The scale in pop became clear by Phantom III worked by James Rozen Kuis in 1965. All the gallery walls were a combination of pictures of industrial, fashion, or military issues which indicate the extended scope of the contemporary life.

Besides a ridiculous imitation from obvious masterpieces in which the caricature element is not observed, pop artists in 1970s explored quickly the features of narrative cartoon as an Admirable and sarcastic reference. The features of strip cartoon have been used in painting all over pop era (Lucie Smith, Edward, 1985: 133). Rush to find unpleasant images and unacceptable issues was accelerated throughout 1990s (Lucie Smith, Edward, 2009: 84). Haring was a trained artist. Due to scientific – imaginary contents and basic designs with exciting themes, he is regarded as among graffiti artists. His works are very close to caricature.

Caricature and Post Modernism

In the ancient period, art was the most perfect method of expressing narratives of nations. Art had participated in the wars and revolutions of the world. Caricature, as an art that has a message, has always been at the frontier in the social upheavals and so it took the form of poster at that time. When the arts were separated from serving the form narration, they took special forms based on artists' personal world. However caricature, even in its most private form, narrates the modern human distress. We may say caricature has experienced major changes in terms of technique, method of using exaggeration, limits of exaggeration, and method of applying color. All of them are right and any kind of innovation has been, and is, permissible in caricature. However caricature does not naturally permit the artist to make changes that remove the work from its standard. To compare it with post modern art in painting, it is better to refer to several layers and their codes in the art.

Joseph Beuys, Infiltration-homogen for grand piano

- No caricaturist has made kite by his works like Monnier.

- Vito Acconci, a post modern painter, burnt the hair off his chest in an exhibition and bit himself so much that he peeled a part of his body away!

- Flowing down a hill of mud in the Andes Mountains by Robert Smith

- Joseph Beuys method; he put some tail on a chair in 1970 and dressed in a felt skin and stayed in the same state for seven days with a baby jackal that played with a Wall Street Journal.

Sandro Kia. Working brave sons, 1981. Oil paint on canvas, Modern Art Gallery, Edinburgh. (Bacula, Sandro, 2008: 524)

Joseph Beuys made Infiltration-homogen for grand piano (1966), a piano wrapped with a felt skin that there was a Red Cross emblem on one side. This work expresses inner suffering and restraint. And Plight in 1985 is a decoration of mass of rolled felts that have covered walls of a large room up to the ceiling in which peace has been appeared and the presence of a piano in this silent space has given it a double meaning (Sami Azar, Alireza, 2009: 156). Beuys was concern about environemtn (Sami Azar, Alireza, 2009: 161).

- Yves Klein, Walter De Marria, and Richard Long works

- Kia works with an ironic language showed fear of not fulfilling expectations (Archer, Michael 2009: 152)

De Kooning, from Women collection

The most popular and controversial works of de Kooning were his collection of Woman. In this collection, despite abstract totality of the work, the image of woman is still recognizable.

Klein raised fictitious beliefs with courage. For example he claimed that the world is not circle, rather it is flat. "We live on a flat surface, yet not the human old and prevalent interpretation of flat surface. Rotate a coin rapidly; it seems circular, while it is in fact flat. The earth is flat like a coin, but humans live on the edges of this coin, an edge that seems as a circle due to rapid rotation" (Sami Azar, Alireza, 2009: 129) (Yves klein. catalogue of the exhibition, muse d′art modern, centre pompidou,2006).

Yves Klein played a very important role in transmitting the avant-garde heritage to the avant-garde artists of 1960s afterwards (Sami Azar, Alireza, 2009: 139).

Balloons containing Artist's Breaths created by Piero Manzoni like glasses containing blood are other actual profiles of artist body that have been substituted for vague and illusive visual signs: exactly similar to physical signs in Yves Klein body paintings, it must be confessed that these works are not certainly luxurious artistic objects, but no doubt they focus the most reckless ironies on the aesthetic and art works market. In these works, a kind of centrality combined with holiness has been assumed for the artist (Sami Azar, Alireza, 2009: 149).

Piero Manzoni. Artist's Shit! 1960. Cans with a diameter of 6.5cm. Personal collection (Sami Azar, 2009: 149). Have you ever seen such an exaggeration in the nature and courage in irony?

"Nothing is better than the other thing: art is in the life context and is not different from that or higher than that" John Cage (Sami Azar, Alireza, 2009: 175) four minutes, thirty-three seconds silence: -273 seconds and in physics Kelvin zero in which all materials are frozen (Sami Azar, Alireza, 2009: 176).

Rauschenberg work for the exhibition of Iris Clert Portrait: it was a simple telegram containing this sentence: "This is a portrait of Iris Clert if I say so." Robert Rauschenberg

"A piece of wood, a pair of socks, several nails, and cloth are not less important than oil paints or Acrylic paints for painting."
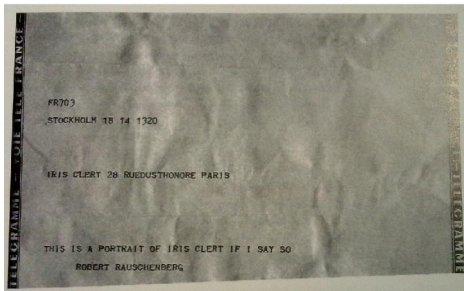
Rauschenberg: for Iris Clert Portrait Exhibition 1961

Novelty, as a factor in the art (among technical codes) lost much of its existence in post modernism (Archer, Michael, 2009: 149). Post modern culture was a culture of adoption and saw the world as a simulated set. Adoption may take different forms (copy, eclectic work, ironic references, imitation, proliferation, etc.), but it sought influence without an ounce of innovation claim (Archer, Michael, 2009: 150). Post modernism had another face as well that enjoyed the ugliness of that kind of art that had been based on adoption (Archer, Michael, 2009: 151). In Italy, Clemente works were highly biographical and associated an erotic

atmosphere by combining images in a free and rhythmic manner (Archer, Michael, 2009: 151 & 152).

Any visual sign requires a particular way of looking. Looking at a thing is establishment of relation with that thing. We never look at a thing; rather we look at the relation between things and ourselves. Sensory perception of this relation illustrates our particular method of looking, which is dependent upon our prior knowledge. We see visual signs with the aid of what we know and what we believe in (Ahmadi, Babak, 1996: 20). For an artist living in this decade, it is impossible to disregard lessons of one hundred years ago regarding artistic space, perception, and image. On the other hand, now there are abundant new factors that are highly important for the future of art, particularly approximately global acceptance of any avant-garde experience by art lovers and supporters and also large parts of the public. When the art can dominate the public taste, it may seem dangerous; but it is good because it gives the artist such a freedom for experiencing that is not comparable with other eras of the history. Hope to the future is based on the same fact.

The work of Ralph Stedman in 1978: similar to the works with brush touches which were seen in the new art (Lucie Smith, Edward, 1985: 118)

Normally in caricature, symbol is achieved both by simulation and abstraction. Receiving code and symbol has a very sophisticated process and is related to the cultural cognition of the nations more than anything else. Usually symbols and codes are demonstrated as simple as possible in the cartoons and caricatures.

This simplicity that is naturally created by abstraction goes ahead as far as it is understandable.

Four types of symbol can be specified in general:
- Ethnic symbols

-National symbols
-International symbols
-Personal symbols (Ziayi, Mohammad Rafi, 2009: 73)

Modern, Political and Social Caricature

Cultural codes in each caricature are those codes that obtain their signification outside the work and even outside the art. The history of caricature in the twentieth century and beyond was fluctuating between cultural and social and political extremes. John Hart Field innovated Photo montage technique that was one of the most important innovations of caricature history. This technique uses photos or some parts of them and puts them beside other photos and designs so as to interpret its subject through creating an ironic reality (Lucie Smith, Edward, 1985: 110).
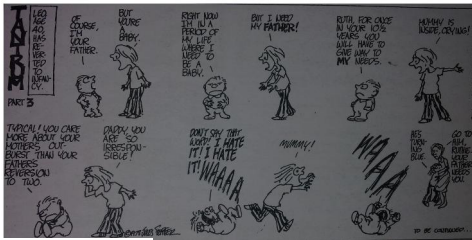

Jules Ralph **Feiffer**, 1978: the late 1960s and 70s witnessed the advent of new intellectual form of comic cartoons with political contents of sociology and psychology. Feiffer cartoon was worked by Jules Feiffer. The designs of this cartoon were mainly brief and replicated. And the most important element is its wording (Lucie Smith, Edward, 1985: 131).

Social and political caricature in the twentieth century has not been confined to the political and reformist riots and oppositions. Governments have used caricature for promotional purposes (Lucie Smith, Edward, 1985: 110). In 1970s, a new branch of caricature was appeared in the democratic West. Underground cartoons mainly seek to express sexual depravity in criticizing and attaching their societies. The British people are leading in pocket cartoon (like Mark Boxer). According to Edward Lucie Smith, future social historians will find the works of these two artists as an important reference for interpreting customs of the people of their age. The opposite pole of irony in the modern caricature is shown in the newspapers by caricaturists. Understanding and interpretation of some caricatures require adequate knowledge about the history of modern art. Sometimes caricatures do not need more elaboration (Lucie Smith, Edward, 1985: 116).

Relying upon local tradition of the United States particularly Thomas Nast, David Levine deals with caricature in a manner totally different from Eisenberg.

He does not fear from creating volume and sculpture in his work (Lucie Smith, Edward, 1985:126).

Discussion about the AIDS as a disease is an example of social layers in the art and caricature. ACT UP was an institute comprised of artists who work for fighting with AIDS, improving awareness, and paying attention to the interests of people with AIDS. Gran Fury group had an informative impact by promotional – educational posters of exhibitions and papers published in the journals. Frank Moore attacked indifference of administrative officials in Arena 1992. This work that is one of his most special realistic works illustrates wanderer figures in a nightmare-like atmosphere of industrial wastes, chemical pollutions and medical aids. In 1981, en exhibition of Ross Bleckner paintings was held in Mary Boone Gallery; in some of these works like Growing Grass 1982, Up Art illusive abstractions had been replicated (Archer, Michael, 2009: 167).
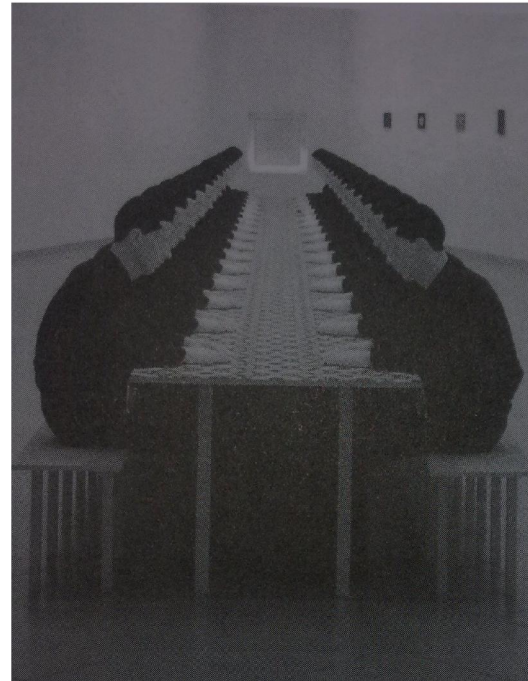
Catherine Frich (Feminist). Banquet (1988)

As regards this social problem, many caricatures have been drawn and many exhibitions have been held all over the world.

Catherine Frich was a feminist artist. Banquet (1988) is a replication of figures that are sitting at two sides of a table and their hands are on the table; it represents the society fear of technology advancement (Archer, Michael, 2009: 180).

Such persons as Levine, Sherman, Laler, Croger, and Holzer have worked in the field feminism. Some strides have been also taken in this regard in caricature (Archer, Michael, 2009: 181).

Simon Patterson, The Great Bear, 1992

Simon Patterson in The Great Bear 1992 substituted the name of footballers, comedians, philosophers, news broadcasters, and other faces for the name of the stations in the London Underground Tube map; a quite different map but to the same extent legible with circular or rectangular surfaces.

Hirst Drug treasuries, apocalyptic wall sculptures that recalled works of Donald Judd were based on the goals stated in their titles; they were filled with artificial things (Archer, Michael, 2009: 204). Damien Hirst created his most famous work titled as "The Physical Impossibility of Death in the Mind of Someone Living Brilliant!" in 1991 commissioned by Charles Saatchi, the famous collector and the owner of a great advertising agency. This work evoked the public imagination so much that it even became the subject of caricatures in the English newspapers. The major content of Hirst artwork was very close to the content of the most salient works of English contemporary literature (Lucie Smith, Edward, 2009: 91).
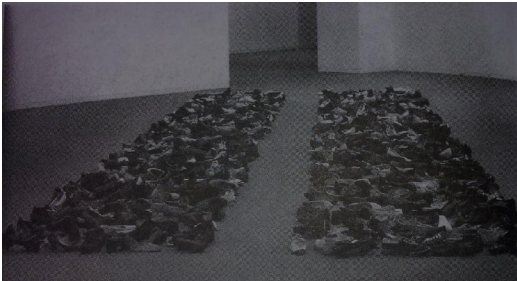
Rows of Old Shoes: Rashid Arain

Rows of Old Shoes of Rashid Arain; in a manner close to the long lines of stone, wood, and other materials; spoke about visiting other nations land and questioned entering them only under the pretext of art (Archer, Michael, 2009: 231). Humans and events influence the art. Kross calls today situation as a post medium that is delirious presence of photo and video in the art (Archer, Michael, 2009: 231).

The observable feature is the refusal from thinking about this or that art (the same: 238).

Su Williams, Your indifferent nature 1992 (Archer Michael, 2009: 217) humans and their relation in this work recall the features of a caricature.

Design is the remarkable point in the arts interaction. Design, as an important factor in caricature, has been introduced as a contemporary medium. Different exhibitions of various designs were held. Collage and assemblage were not totally substituted for more traditional forms of design; yet they extended the perception of what can be regarded as design and transformed the concept of marking, making picture, handwriting, and making idea considerably.

Among the politicians, the right side is opponent of the new art, and the left side do not agree with it. The cultural experts are confused; none of them can explain why these orientations have drawn so much attention (Lucie Smith, Edward, 1985: 120). Soko image. How South African people do suicide (1978). This work has been inspired by death of Biko, a black who believes in the need for severe operation which is comparable with Gilery caricatures.

In the field of caricature in politics, Brad Holland can be mentioned. Brad Holland has a great popularity among the world illustrators and simultaneously in the field of cartoon and graphic art. Though he is regarded as a cartoonist, some part of his popularity is due to his effective and admirable illustrations in which he has talked about U.S. government policies bitterly and has criticized their performances. Moreover, the syndicated personality of "Brad Holland" in contradiction to all trends that are going to hurt syndicate and legal rights of the artists has made a A figure of controversy and protest of him. Brad Holland has frequently recalled other artists that the hands of Mafia in power must be got away from art sensitive fields and positions by proper solutions. Most works of Brad Holland has referred to such matters as politics and social crises. His method is summarized in two main issues in terms of content and work style; glamour and irony. He has a relatively simple, but unique, method for presenting his

works. His illustrations are formed from smoke-like masses, his heroes have misty faces which seem to be moving from darkness towards light; the point that can be studied in some of the artworks of Barok style like Rembrandt, a Dutch artist. During his artistic life, Brad Holland has won many prizes among which Hamilton Hinge 3 Award for a work named as "I'm Coming Apart" can be mentioned. In this work, there is the body of a tall man who is naked. Publication of a collection of Brad Holland works, drawn by pen and ink, in the book "Scandals Human" in 1975 brought about a global reputation for him. The artist defends civil freedoms and personal rights and states the oppression imposed against the humans in a tragic manner.
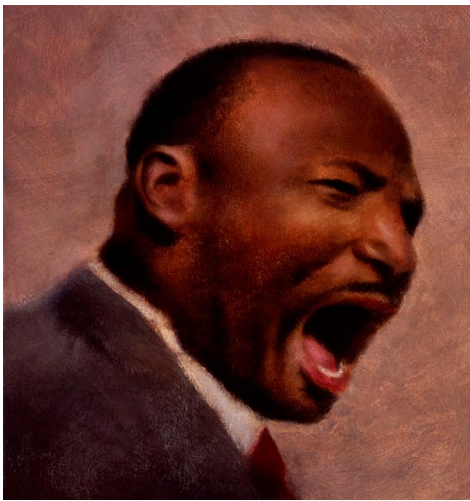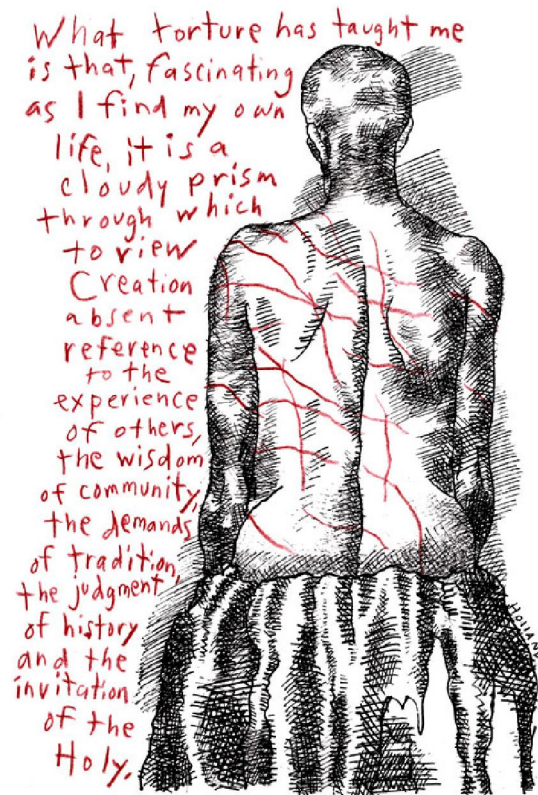

Face: Brad Holland

Brad Holland: caricature with technological content

Brad Holland has repeatedly reacted to the consumption culture and artistic vulgarity that threat the public culture. He has explicitly stated that, "in the U.S., there is indeed only one popular art and that is cinema. Most people regard painting as an entertainment and literature as a homework". However there is a kind of glamour and irony in these words of Brad Holland, but one cannot disregard the dominance of this branch of art over the public thought in the countries where wealth and capital call the shots. Anyway, the U.S. consumerist and trans-industrial society needs a proper bed for imposing its products, and this should be addressed from cinema industry perspective. Addressing mental and emotional matters of his works characters is among other remarkable points in the works of this artist. By looking at the characters of Brad Holland, the viewer reaches a sense of empathy with the character unconsciously. In this regard, he talks about the relation between emotion and reality by criticizing post modernists. Post modernists believe that reality is nothing more than a myth. In fact, this is rooted in our public spirits. This claim may be satanic. Besides artistic richness and privileged quality of his works, he is highly interested in raising theoretical matters regarding artistic issues. He loves speaking and challenges claimants of theories of art by presenting controversial viewpoints. He is a caricaturist in all aspects.

Brad Holland. Caricature. Brad Holland uses writings rarely, but he has used writings in this work, similar to discography works.
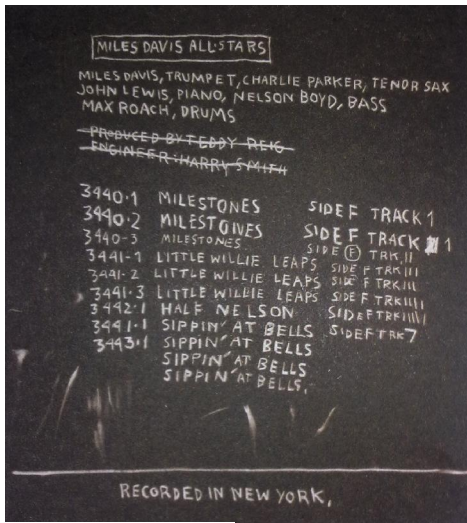
Jean-Michel Basquiat. Discography II. 1983.

Conclusions

The people of a global civilization constitute a mass of sub-cultures lacking any kind of intellectual accord. Their connection is not for the sake of any cultural paradigm; rather they are integrated through three efficient networks: a free market including all countries and regions of the world, close network of electronic communication, and global satellite television.

A caricaturist tries to drive some things ironically towards the absence by some tricks, while they exist in the cognitive system and become expressible. This prohibited signified network has some signifiers for explicit and direct expression in different sign systems. Prohibition only acts at the level of signifier. This example of caricature is a specific witness for this implicit signification. As regards this level of semantic layer in caricature which is the most important layer within a caricature, it must be noted that if a knife is inserted into a part of society body, it is not for conflict and defiance; rather it is the surgical scalpel that tries to improve human society.

Although infinite capacities of electronic data processing for art have rarely been studied, these media provide new and diverse facilities for creativity that will likely influence future art developments like photography and film and may lead to evolution of new and unknown types of art; as today it has been effective on caricature in terms of content and type of presentation.

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