



2nd Winner in the Adult Section



**Mohammad Reza Moridi**

**Scientific Group:** Arts and Aesthetic Studies

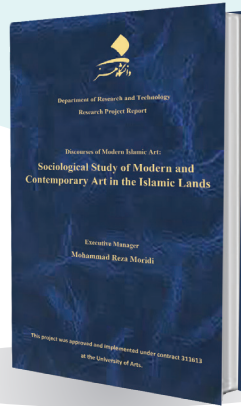
**Degree:** Ph.D.

**Research Title:** Discourses of Modern Islamic Art: Sociological study of modern and contemporary art in the Islamic lands

**Type of Research Work:** Research project

**About the Researcher**

Mohammad Reza Moridi (born in 1978) holds a PhD in Sociology and is a faculty member at University of Art. Although he studied pure mathematics as a bachelor's degree, his questions about the history of cultures and social history led him to study sociology at the master and PhD levels. His interest and experiences in art also made his studies focus on the sociology of art. He has been working as a faculty member at the University of Arts since 2013 and now as an associate professor of the University of Arts, he is engaged in the sociology of Iranian art and studies of art in the Middle East. His published books include: Cultural Discourses and Artistic movement in Iran (University of Art, 2017), Social Art (Aban Publications, 2018), Public Education of Art in Iran (Research Institute of Culture, 2014), Art as Collective Work. (Hozeh Honary Publications, 2013) and Kar Hanar (Beh-Nasher, 2009).



## Abstract

Islamic art is usually studied as a historical style, with artifacts from the glorious days of Islamic Empires kept in museums. Researchers often follow Islamic art until the end of the nineteenth century or the end of the Ottoman or Qajar periods, giving less venue on Islamic art in modern and contemporary times. But what is modern Islamic art? How can modern and contemporary Islamic art be discussed? Are Islamic art and modern art a heterogeneous combination, or has their convergence and integration led to new artistic experiences?

In this research, the history of political and social developments in Iran, Turkey, Egypt, Iraq and other Arab countries during the 20th century was discussed and the impact of these changes on art experiences was studied. This work requires going beyond nationalist narratives; because nationalistic narratives prevent the understanding of common cultural experiences in Islamic lands. In this way, taking the comparative method and regional study of art in Islamic lands during the modern era, the question of how the Islamic heritage was connected with modernity was addressed. How did multiple experiences and diverse links between Islamic art and modern art form? How have political and social changes in Islamic lands intertwined the heritage of Islamic art and modern art?

In this research, six political discourses that intertwined the relationship between the heritage of Islamic art and modern art were studied: 1. The discourse of colonialism and orientalism in Islamic art, 2. The nationalism discourse and Nationalist narrative in the heritage of Islamic art, 3. The discourse of nativism and Islamization of modern art, 4. The discourse of political Islam and Islamic ideological art, 5. The globalization discourse and contemporary art with Islamic identity, 6. The discourse of the Middle East and neo-orientalism art. This comparative approach is a perspective for regional studies of the art in Islamic lands during the modern era.