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Reproduction of Iranian-Islamic Mirror Work in Modern Art (Emphasizing the Works of Monir Shahroudy Farmanfarmaian)

Razieh Mokhtari Dehkordi*

Assistant Professor, Department of Visual Communication, Faculty of Arts and Humanities, Shahrekord University, Shahrekord, Iran.

***Corresponding Author:**

razieh.mokhtari@sku.ac.ir

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ABSTRACT

The art of mirror work contains Islamic geometric patterns that are used to decorate the interior surfaces of buildings by creating regular shapes in various designs and patterns with small and large pieces of mirrors, and is well received in contemporary Iranian art. The result of this completely Islamic art is the creation of a bright and radiant atmosphere that arises from the successive reflection of light in countless pieces of mirrors. How to play Iranian-Islamic mirror work in modern and contemporary Iranian art is the subject of the present study and the intention is to identify and explain how the effect of mirror work in presenting the works of this artist by emphasizing the works of Monir Shahroudy Farmanfarmanian. Therefore, the main question is how the mirror has been reflected in the new Iranian art and how Monir Farmanfarmaeian has used the geometric patterns of the mirror in presenting new works of art. To achieve the desired goals, a qualitative research method with a descriptive-analytical nature was adopted and the studied works collected through library resources were analyzed by qualitative content analysis. Also, the sampling method has been done purposefully in line with the research objectives with emphasis on the works of Monir Farmanfarmaeian. Finally, the results showed that Monir Farmanfarmaeian's artworks can be identified along postmodern currents such as conceptual, pop and minimal art with the praise of Iranian-Islamic mirror art and contain metaphysical and metaphorical references with the capacity to present the concept of art.

Keywords: New art, Contemporary Iranian art, Mirror work, Monir Farmanfarmaeian

Introduction

Mirror art is a work of Iranian Islamic art that is usually used in the interior decoration of historical buildings, especially religious places, and recently in the decoration of public places such as hotels and some buildings. This art creates a spiritual quality in space due to the reflection of light and its pluralistic nature. On the other hand, in Iranian culture and literature, its metaphysical aspect has been considered and has been associated with concepts such as purity, purity, truth and enlightenment. Light in Islam has been introduced as a symbol of the believer's guidance from darkness and error and is one of the essential attributes of the transcendence of light. Mirror art is an art work that is always looking for light and its reflection. For this reason, in religious spaces and places, they have tried to use shining materials such as gold, silver, steel and mirrors to reconstruct these spaces. And small and small mirrors should be used to increase the radiation and at different angles, so that the visitor can see several gleams of light at different points in each step when moving in the mirrored spaces, and have a spiritual quality. On the other hand, in this Iranian-Islamic art, geometry is one of the main pillars that can be in line with abstract art due to its abstract quality. In the same way, it can be imagined that in the experience of Iranian artists, the geometric shapes of mirror

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patterns are a source of inspiration for achieving a kind of geometric abstraction in modern Iranian art. Monir Shahroudy Farmanfarmaeian is one of the most modern Iranian women geometric artists who forms the basis of the geometry of her art. The system of engineering and mathematical wisdom that is revealed in the heart of the works of the commanders in the form of a mirror is completely continuous and non-hierarchical. Trying to continue the potential possibilities in the concept and forms of commanders is to re-read the art of mirror work in the form of a new aesthetic. A new look at the ancient tradition of showing geometric abstraction in Iranian modernism. Attractive mirrors and stained-glass dishes of Farmanfarmayian are the result of the successful combination of traditional Safavid mirror work with the abstract approach of the present age.

Farmanfarmayian's works are presented in the form of a collection of geometric shapes, which he has displayed in a dazzling and numerous varieties. Mirrors and glassware painted by Farmanfarmayian is an outstanding combination of 16th century Safavid mosaic mirror art and contemporary abstract trends. Her fascination with local handicrafts and traditional crafts is not a nostalgic look at the past, but an injection and continuation of a formal and conceptual potential. According to him, the art of mirror work, despite being several hundred years old, also communicates well with contemporary man. For this reason, in the new living environments, this art is not limited to the sacred places of the houses of aristocracy and classical spirits, and is found in a wider range. With his original works, he tries to offer an interpretation of this type of ancient art, and for this purpose, he is determined to update the aesthetics of this art for modern functions and contemporary taste. Her designs are noticeably more creative and diverse than traditional mirror compositions, and also have a more dynamic shape structure.

Research Methodology

This research has been done by qualitative method and descriptive-analytical nature. To collect basic information, library resources and documentary methods were used, some samples of which could be downloaded and viewed in cyberspace and the Internet, and some items were received from books. Considering that the focus was on Iranian works, namely the works of Monir Farmanfarmaeian, but to analyze how to represent Iranian-Islamic mirror work in modern art, purposefully 3 examples of Zanele Muholi, Jon Jonas and Mari Katayama as examples of the use of mirrors in art New Western was chosen to draw a general perspective on this art and to explain the hidden angles of the role of this artistic mediator by analyzing these works. Since the focus of the present study is on modern Iranian art, the works of Monir Farmanfarmaeian were selected as the leading artists in this field. Among the works of this artist, there are many examples that in order to prevent the selection of similar samples based on the research objectives, 8 items were purposefully selected. The selected works were sampled based on visual analysis and qualitative content analysis in accordance with the objectives. Research has been done.

Research Background

No similar research was found in the present study, however, a small number of researches related to the art of mirror work can be enumerated, including: The results of the studies of Reza pour Zarrin and Asghar Javani [1] in the article "Comparative study of visual signs in Iranian mirror work and photocollage art" in 2014 in the journal Fine Arts - Visual Arts show that the visual signs used in Iranian mirror work and David Hackney photo collages are used in the same way, regardless of the sum of time and place. Abolfazl Sadeghpour Firouzabad et al. Research has shown that in Shahcheragh shrine, mirror work on plaster covers the entire surface of the wall and ceiling and the technique of mirror work is on the mirror and Mogharnas, which has been worked on the walls, ceiling and cornice and mostly in the form of knot and Islamic designs. Mohammad Aliabadi and Somayeh Jamalian in the article "Recognition of mirror work patterns in Qajar buildings in Shiraz", in Nagreh magazine in 2012, introduces three different uses of the mirror art of Qajar buildings in Shiraz. However, no research has been done on the relationship between mirrors and new art and what separates the issue of this research from other cases is the position of mirror art in modern Iranian art, and on the other hand, it is the only research in the field of identifying the works of Farmanfarmaeian artist.

Theorical Foundations of Research

The nature of the mirror has been described as a medium for self-knowledge, self-creation, and self-destruction in various philosophical and psychoanalytic texts. Sigmund Freud derives his theory of melancholy from the narcissus mirror, while Jean-Paul Sartre links the growth of consciousness to the eyes of the "other." However, Jacques Lacan's famous article, "The Mirror Stage, as the Shaper of Function I," has the most impact. In his text, Lacan, a French analyst and philosopher, explains how a child's previous identity is formed differently through the pivotal force of the mirror image, in which the child happily recognizes its similarity. The "other" in the mirror makes it possible to understand the "self" of the person, and it is the division between the "self" and the "other" that stimulates the

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process of identification. "Man has always tried to double himself as a means to self-knowledge," writes Michelangelo Pistoletto in his "Last Famous Words." (Pistoletto, 1967) Recognizing your personal image in still water or in a mirror may be one of the first real illusions a person encounter. In addition, the mirror acts as a membrane between the real and virtual worlds.

History of Islamic Iranian Mirror Work

With the discovery of glass objects belonging to the Parthian and Sassanid eras, it can be imagined that the glass industry was common in Iran at about the same time. The skill of Sassanid glassmakers is very remarkable. They were especially skilled in the art of decorating glass with a glass wheel. One of the most beautiful examples is the first Khosrow Cup, which is kept in the National Library of Paris. Sassanid glassware has designs of imaginary landscapes and images and many colors. Gilan and Mazandaran regions are currently two important centers of glassmaking in this period. Water and mirror have always been considered by Iranians as two symbols of purity, enlightenment, luck, truthfulness and purity, and perhaps using the mirror in the role of one of the arrays is not unrelated to this issue (Riyazi, 1996: 12). But the use of mirror parts and the art of mirror work in the current form, in addition to harmony with the mentioned beliefs, also has economic roots [2: 242].

Glass mirrors that were imported to Iran from Europe, especially Venice, from the tenth century AH (sixteenth century AD) broke during transportation. Iranian artists found an innovative way to use these broken pieces and used them as mirrors [3]. In the thirteenth century AH (nineteenth century AD), when mirror work became popular and flourished, elegance and precision, thin cups of mirror work were made in Germany and sent to Iran (Riyazi, 1996: 12). These cups could be easily taken and used by Iranian mirror makers in any geometric shapes. In the beginning, mirror work was common in the form of integrated cups on the body of the building. In Chehelston, Isfahan, a large and transparent mirror was installed on the wall above the pond, which was called "the mirror of forty columns" or "world view", and its size and brightness was such that the image of people entering Chehelston through the "Arab door" Were seen in the mirror (Jaberi Ansari, 1249: 344). Then, the pieces of the mirror gradually became smaller until the end of the thirteenth century AH (nineteenth century AD). The small pieces of the mirror came in the form of triangles, rhombuses, hexagons and other parts, and artists used diamonds. In addition, Iranian mirror makers also used convex glass, which they made into mirrors [4: 401].

The art of mirror work known in Iran belongs to the Safavid period. According to the available documents, it seems that the mirror was used for the first time in decorating the building of the court of Shah Tahmasb Safavid (930-984 AH / 1524-1576 AD) in Qazvin (Riyazi, 1996: 11). Knowing that the construction of the court of Qazvin started in 951 AH / 1524 AD and ended in 965 AH / 1558 AD, it can be concluded that the history of using mirrors in the building reaches at least half of the tenth century AH (sixteenth AD). The use of mirrors in buildings, which began in Qazvin, after the transfer of the capital from Qazvin to Isfahan (1007 AH / 1598 AD) in this city and other Iranian cities such as Ashraf (Behshahr) expanded and in the decoration of many palaces of the Safavid period, which According to Chardin, they reached 137 devices in Isfahan alone, and it was used. From the fall of Isfahan in 1135 AH / 1723 AD to the end of the twelfth century AH (eighteenth AD), we do not know of any other mirrored building except the Vakil Palace in Shiraz (Riyazi, 1996:12).

During the Qajar period, a new style of architecture was created and the architects of this time followed the Safavid architects. The architectural art of this time is considered very weak compared to the Safavid period. Only during the long reign of Nasser al-Din Shah Qajar, due to the influence of Western art, architecture and delicate industries such as plastering, mirror work and tiling flourished (construction industry). At the beginning of the fourteenth century AH (end of the nineteenth century AD), mirror artists created two unique works, one was the mirror work of the dark courtyard of Astan Qhods - e - Razavi and the other was the mirror porch of the new courtyard of the shrine of Hazret e Masoumeh (AS) in Qom. The mirror work of this porch was renewed in 1966 [4: 401].

In the last decades of this century, mirror work significantly went beyond the confines of sacred places and palaces and it was widely used even in some residential houses and public centers such as theaters, restaurants, guest houses, shops and private tombs and other [4: 401].

The Use of Mirror in Moden Western Art

Reflections have a long history of symbolism in art, the most common of which is undoubtedly Narcissus, who stared at a lake and became like her own character, a scene recreated by everyone from Caravaggio to Salvador Dali. In contemporary art, the mirror has been used not as a form of allegory, but as a way to look inward and engage with complex ideas of identity and gaze. Zanele Muholi, for example, is an artist known for her powerful paintings that question the politics of race and representation. Through her self-portrait photographs, Zanele Muholi re- imagines a black character and challenges the oppressive standards of beauty that are often ignored by people of color. It is not just about beautiful photos, but also about making political statements. The collection of Muholi works

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related to the mirror expresses beauty and is related to historical events, and confirms those who are skeptical whenever they talk to themselves, whenever they look in the mirror, to say: "You deserve it. "No one has the right to undermine you - because of your existence, because of your race, because of your gender, because of your gender, because of who you are." (https://www.tate.org.uk/) (Fig 1).



Figure 1. Zanele Moholi, 2019, Boston (Image source: https://www.tate.org.uk/whats- on/tate-modern/exhibition/zanele- muholi/zanele-muholi)

American artist John Jonas performed "Mirror Pieces." Works that used mirrors as the main role or base. In these early performances, the mirror became a symbol of (self) portrait, representation, body, and reality versus fantasy, while sometimes adding an element of danger and connection to the audience that was integral to the work. She used mirrors as structural and structural tools, separating participants and spectators from physical distances, and finally using live video feeds that multiplied and scattered views of viewers' actions. Piece of Mirror 1 (1969) featured performers carrying rectangular mirrors with slow dance movements in front of spectators, alternately reflecting their bodies and surroundings and presented a flat view of themselves as an image within the performance to the audience. The photograph taken by the Guggenheim Museum is a rare document of the work taken by the
artist herself. In it, a participant sits alone on the grass and holds a mirror that breaks her body and makes it almost surreal. Jonas, both literally and visually, denies the audience any position of stability that can comprehend what lies ahead (Fig 2).



Figure 2. June Jonas, Mirror Piece 1, 1969 (Image source: https://artmuseum.mtholyoke.edu/event/mirror- piece-i-ii-reconfigured-19692018-2019-joan-jonas-58)

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Marie Katayama also uses mirrors in her arrangements (Fig 3), as a way of inviting the audience into her world and it makes them feel part of their experience. He uses one of them on top of a cloth mannequin instead of her face. "This somewhat torn body eventually becomes a complete piece when people look in the mirror," explains Katayama. "In this way, it is made up of all these different people. When the mirrors face each other, there is the message of eternity, an infinite loop. "I see that there is coexistence between human beings." (Albo, 2016: 121).

In Western examples, they play in connection with the use of mirrors or with the magic of illusion and deception in the form of reflection, failure, multiplication and distortion of space or invite viewers to experience materials and processes.



Figure 3. John Jonas, Mirror Piece 1, 1969 (Image source: https://artmuseum.mtholyoke.edu/event/mirror- piece-i-ii-reconfigured-19692018-2019-joan-jonas-58)

The Quality of Mirror Application in the Artworks of Monir Farmanfarmaeian

Monir Farmanfarmaeian is the only artist in the last forty years to use a combination of mirror work, geometric shapes, motifs and painting behind glass to create her modern works. Her distinctive style, which developed in the late 1940s and 1950s, stems from strong ties to his home country and an internship in New York. Her special style includes a combination of painting behind glass, mirror work, inlay work, Islamic geometry and architectural design. In 2015, Farmanfarmaeian became the first Iranian artist to display her work in a solo exhibition at the Guggenheim Museum. So far, the artist's works have been widely exhibited in Iran, the United States, Europe and the Middle East, including the Museum of Modern Art, the Metropolitan Museum of Art, and the Guggenheim Museum in New York.

Monir Farmanfarmaeian is undoubtedly the most geometric contemporary artist in Iran, whose works have been among the regular and rhythmic forms of geometric arts on the one hand and modernist abstract approaches on the other for a long period of more than half a century. At first glance, the works of Farmanfarmaeian are based on two basic elements; The decorative motifs and the material of the mirror are quite clear that he has taken every turn from traditional Iranian arts or handicrafts and is very much indebted to the art of mirror work. But a deeper look reveals the fact that the inner essence of her s art is not the ornaments and the final, but the essence of geometry. According to her works, Monir Farmanfarmaeian is deeply fascinated by geometry and its irreplaceable order and wisdom. For him, it is a mirror, not a new gender in art and nor is it a new identity with conceptual values, but only a tangible and experienced context for the realization of a geometric system. Mirror work, as much as the woman connects the progress of Iranian art with her past, also gives a contemporary look to art.

She herself states that her concern has always been to create works that are contemporary with the surrounding environment or speak to the younger generation: "I was trying to find the magic of mirror work, no longer as 'traditional arts', but trying to identify the elements used to create its beauty. In this way, my attitude towards art has also undergone a change" [5: 4].

It is the sublime heritage of Iranian traditional arts and handicrafts that modernly praises Iranian Islamic art and architecture. Micro-geometric photographs in the works of this artist promise to reflect the outside world

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and present the image of the audience in the mirror of the Iranian-Islamic and interactive artistic effect. "Monir Farmanfarmaeian's artworks are a paradox of kitsch art and sublime art. "Although the transcendent geometry and allusions of this artist lead to deep concepts and sublime art, on the other hand, the mirror and the painting behind the glass also lead her art to Kate's objects and thus to the realmof pop art." [6].

Farmanfarmaeian uses several methods in her works in pre- revolutionary paintings. Attention to flowers with a simple and linear design, and painting of this pictorial object can be seen in the works of this period. In these works, and incidentally in the concept of the volumes of her rituals, which became world- famous, she has presented a decorative approach with an emphasis on a kind of women's art. Describing the works of this artist, Javad Mojabi writes: "We owe the discovery of this source, that is, the productivity of mirror work in modern art, to Munir; But, unfortunately, her efforts from the beginning to the end remain at the level of discovery, and her presented works as an ornamental tool, adorn the walls of hotels and buildings "[7: 292].

Farmanfarmaeian has often spoken about the importance of hexagons for her artwork. Ordinary hexagons have the same angle and sides. This allows them to be placed side by side to cover a smooth, non-slip surface (Fig 4). In addition, regular hexagons are divided into geometric shapes of the same size, such as trapezoids, rhombuses, and triangles. The pictures below show how regular hexagons are divided into two equal parts. Together, these features make it easy to create complex designs.

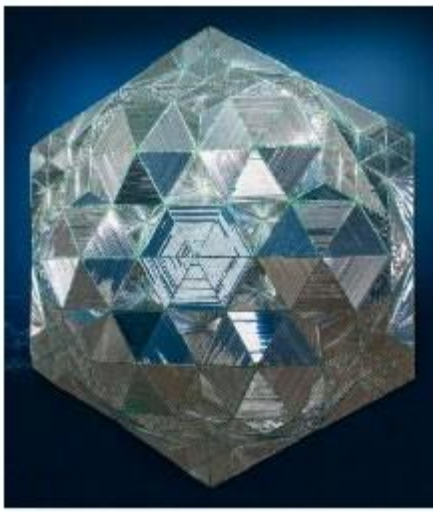


Figure 4. Monir Shahroudi Farmanfarmaeian, Third Family: Hexagon, 1102, Mirror, Oil Painting Behind Glass and PVC

Figure 5 depicts bold hexagonal lines, while thinner lines show different methods of dividing a hexagon into equal parts. By adding more hexagons to the image, you can experience mosaic work.

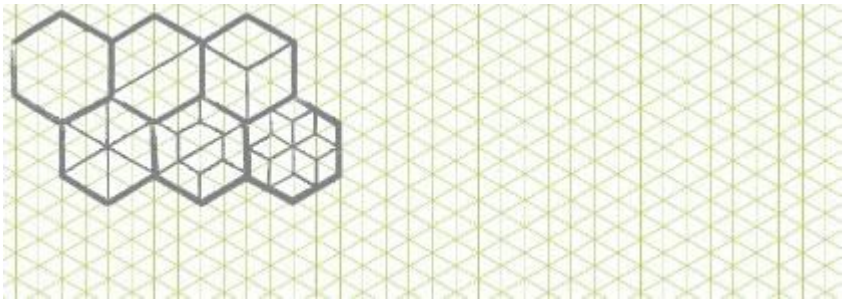


Figure 5. The hexagonal pattern in the works of Munir Farmanfarmaeian brings to mind the works of Farmanfarmaeian in traditional and modern arts.

However, her artwork is not a dough, but a creative response to her country's artistic traditions. The geometric patterns he uses are outside of traditional mirror work, and he combines the mirror with other materials such as inverted colored glass. In the case of the V&A panel, he used blue glass beads, a traditional spell against the evil eye, to create a pattern of peacock feathers (Fig 6).

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The basis of the works of the commanders is to draw geometric patterns on the surface of the paper, so seeing the pages on which the colored and regular lines are placed and creating different forms. Monir Farmanfarmaeian's works are completely rooted in the mathematics and sacred geometry of the Orient, and this geometry, which is known as the basis of beauty, comes with thin colored lines on paper to engage the viewer with the magic of proportions (Fig 7).

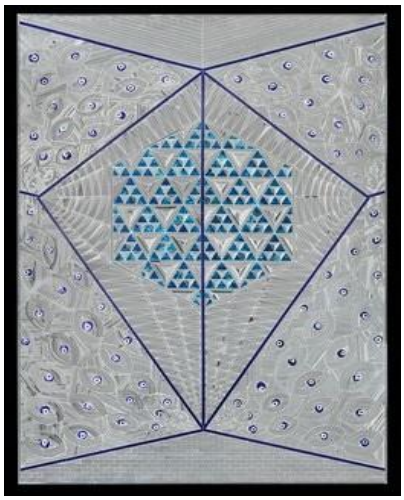


Figure 6. The hexagonal pattern in the works of Munir Farmanfarmaeian brings to mind the works of Farmanfarmaeian in traditional and modern arts.

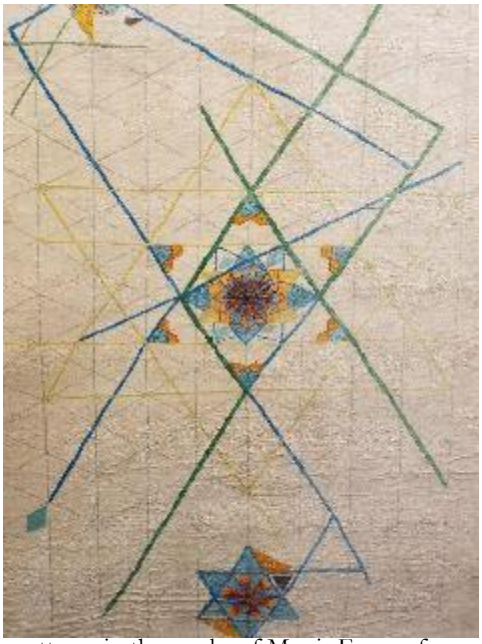


Figure 7. Drawing geometric patterns in the works of Munir Farmanfarmaeian on paper, (Image source: http://www.honaronline.ir/)

Most of the forms used by Monir Farmanfarmaeian are rooted in the designs used under the arches and domes in Islamic architecture. In many of these designs, the square of the room leads to an octagon, hexagon, thirty-two, and finally a circle to build an arch or dome on it. Her compositions are similar to the above designs, closed from the outside and in the shape of a rectangle or polygon of the frame of the painting, but they are open from the inside to lead to different shapes. Some of the artist's recent works have been opened from the outside and therefore are no longer bound to the rectangle of the painting. In these works, the shape of the painting is in fact the same as the shape of the work. Like the role that sits freely on the background of the wall, as a result of the usual relationship between shape and background seen in any work, here it has become the relationship between the work and the wall, the lines that drew most of the internal divisions

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of geometric shapes. In these works, they are presented independently of the frame rectangle. From the point of view of the artist's geometric formalism, it can be said that the internal forms of the previous works have now become external. Although the basic rule of composition, symmetry, is still seen. The surface of these relatively thick lines is still covered by small pieces of mirrors, sometimes drawn in the form of curved shapes such as propagating waves (Fig 8).

Monir Farmanfarmaeian takes the mirror from the background of tradition and traditional places and combines it with mathematical wisdom and metaphorical wisdom in order to create countless works at the intersection of two simultaneous approaches, namely pop art and conceptual art. Many of her feathers are intended to demonstrate solutions to an engineering problem, or in other words, the joy of solving a puzzle. Problem solving is intertwined. For example, a geometric solution for reaching from a quadrilateral to an epileptic or how to divide a triangle into an octagon and break it down into a number of triangles. The pleasure of aesthetics in these works seems to be mixed with the pleasure of problem solving. However, it is clear that the solution is absolutely innovative and different from what is common in the geometry of applications and Chinese knots in Iranian Islamic architecture.

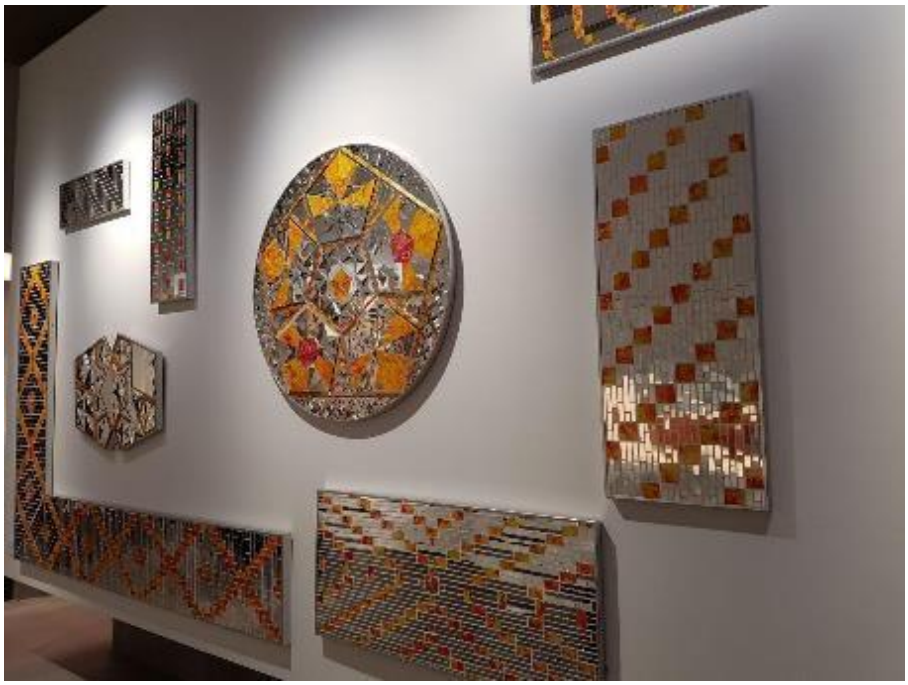


Figure 8. The works of Munir Farmanfarmaeian, Farmanfarmaeian's works have well presented the art of mirror work in the form of new art. (Image source: http://www.honaronline.ir/)

Munir Shahroudy Farmanfarmaeian is an important figure in Iran in the 1940s, just as he is not among the wave of traditionalism of modern artists, he is uniquely different from all of them. Like the leading artists of the Saqhakhaneh school, he was fascinated by the great heritage of traditional arts and handicrafts of Islamic Iran and constantly tried to achieve a special Iranian modernism by combining ancient elements and old motifs with the structure of modern art. The interest of Farmanfarmaeian in popular culture and its use in creating works of art has created another attraction of this collection (Fig 9).

All geometric forms and combinations ultimately observe absolute order and symmetry to implicitly point to the mysteries of wisdom and order throughout the universe. In some of Farmanfarmaeian's artworks, although the geometry and sublime hints of those works lead the artist to deep concepts and sublime art, but on the other hand, the combined works with intermediaries such as mirrors and paintings behind glass lead her art to kitsch objects and thus draws it into the realm of pop art. A prototype of such an approach is the collection of mirror-covered spheres, which have been produced since the early 1970s and were generally referred to as mirror balls. They are created on more or less different sites, often close to a soccer ball, and in a variety of geometric designs. Regardless of their undeniable resemblance to sports balls, their temporal allusion to the mirror spheres that rotate in nightclubs and discos to refract light and create excitement, with this paradox of kitsch art in these works and references. They are manifest to popular culture and pop (Fig 10).

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Figure 9. The works of Munir Farmanfarmaeian, the works of Farmanfarmaeian have well presented the art of mirror work in the form The works



Figure 10. Mirror balls, Monir Farmanfarmaeian, (Image source: http://www.honaronline.ir/)

All geometric forms and combinations ultimately observe absolute order and symmetry to implicitly point to the mysteries of wisdom and order throughout the universe. The peak of this absolute order can be seen in the form of a circle, which can be found in abundance in her artworks. It is an integrated, complete and infinite geometric shape and that is why it is introduced as a symbol of eternity. Circle meanwhile. The artist has also entered into curved lines and plant shapes.These forms at times allude to the cosmic mysteries and geometric wisdom in the galaxy system, thus elevating the concept of the art of geometric anticipation from a regular network of writings similar to decorative patterns to a rationalistic worldview.

The art of mirror work in Shahroudy Farmanfarmaeian's works in the multicultural world and the more dynamic environment of New York compared to the interior of Iran, is considered an interesting idea and postmodernist approach and therefore has always been increasingly welcomed. In this perspective, both the exotic appearance of mirror work and the complex geometry of Eastern Islam, and these works, as a kind of Iranian-Islamic pop art have been very popular.

Interaction in Farmanfarmaeian's works has a postmodern artistic quality. The micro-geometric components in the artist's works cause the refraction and failure of the image in the ritual, and as a result, the shape is distorted and shows the outside world. In the center of this world is naturally the viewer of the work who sees her broken and shattered image in the painting. An important part of the conceptual capacity of the artist's work is to reflect the outside world and present the image of the audience inside the mirror, which gives her works an interactive artistic effect. The mirror, as a special material of postmodernist art, undoubtedly contains metaphysical references that are

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rooted in Iranian culture in metaphorical wisdom and Persian literature, and from this perspective has always been associated with concepts such as enlightenment, purity, luck, transparency and honesty. At the same time, what reflects the mirror in front of the person is also important, especially since it provides an honest and flawless picture of the truth.

Table 1 compares the Iranian-Islamic mirror work and the works of Monir Shahroudi Farmanfarmaeian to determine the degree of overlap between these two types of art.

Table 1

Comparison of Iranian Islamic Islamic mirror art and the works of Monir Shahroudy Farmanfarmaeian.

Indicators	Compared Issue	Iranian-Islamic mirror work	Artworks of Monir Farmanfarmaeian
Analysis of Form	Geometric elements	*	*
	Decomposition of form and space	*	*
Visual synchronization	Multi-dimensional space creation	*	*
	Simultaneity and location	*	*
Motion dynamism	Accumulation and absorption of elements	*	*
	Simultaneous movement of light form	*	*
Interaction with the audience	Active interaction	*	*
	Metaphorical interaction	*	*

Conclusion

Mirrors, and their reflective quality, have innumerable semantic loads. Therefore, mirror art can take many forms. In Western culture, some artists prefer to use Narcissus' legacy - forcing their audiences to confront themselves and their physical existence by reflecting on those who see their art. Meanwhile, others decide to discover the power of the mirror - distorting and distorting spatial perception through minor changes in the level of the environment. Whatever the motivation, the use of mirrors in the art of magic restrains reflection to construct ever-evolving narratives about our understanding of ourselves and our understanding of the world around us.

Monir Shahroudy Farmanfarmaeian's artistic thought is a new look at ancient traditional art, re-reading one of the applied arts of Iran, namely Islamic mirror work. Recreating the art of mirror work in the works of the commanders is a postmodernist idea. This return to self is not only a historical return, but also a reference to art in its surroundings in everyday life and a popular and traditional aesthetic. Her art, as much as it is based on modernist discourse, can be identified in postmodern currents, such as conceptual, pop and minimal art, by celebrating the art of Iranian-Islamic mirror work and contains metaphysical allusions with the capacity to present the concept of art. Farmanfarmaeian combines the exotic effect of Iranian mirror work with the complex geometry of Eastern Islam in a pop way and creates works that are admirable to a global audience.

Farmanfarmaeian uses the mirror as an interactive material with the visitor of the work, as a special material of postmodernist art and containing metaphysical references, and the subconscious mind of the audience to Islamic holy places such as the shrines of Imams and Islamic arts. Like Chinese knots, arches, Mogharnas work and Islamic architecture.

By comparing the art of Islamic Iranian mirror work and the works of Monir Shahroudy Farmanfarmaeian, we can see the overlap of the components of these two arts, how Farmanfarmaeian uses these components well; Indicators such as form analysis, visual synchronicity, dynamism of movement and interaction with the audience have all been used in the works of this Iranian artist in a postmodern way and have spiritual and metaphorical allusions due to the use of the mirror material.

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