



The Study of Genealogy and Individual Styles of Plaster Workers Of the 14th Century

Ahmad Salehi akhki *

Associate Professor, Conservation and Restoration School, Art University of Isfahan

Bahareh Taghavi Nejad **

Ph.D (Corresponding Author). Candidate of Art Research, Art University of Isfahan

Received: 2016/01/11

Accepted: 2016/07/19

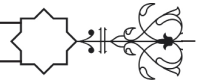
Abstract

Introduction: From the 14th century that is concurrent with Ilkhanid rule in Iran, some exquisite plaster works have been remained some of which have artist code and date; therefore, they can be considered as valuable study references for genealogy of the artists of plaster works and their individual styles. These plaster works can be seen mostly in magnificent Mihrabs, plaster inscriptions and tablets of mosques, tombs, etc. In tilings, wall drawings and the wooden works of art of this period, also, one can see the name and the code of artists and regarding their nicknames or their relations, it is possible to find their family relationship with plaster workers. In this article, the author tries to review and study the the hypotheses and theories proposed by researchers and professionals about the genealogy, individual styles of 14th-century artists. Therefore, the plaster works coded by the artists, like Kermani, Damghani, Baboyeh and the nickname Abu Shoja which are in Isfahani, Natanz, Torbat Jam, Sirjan, Bastam and Qom were selected to be studied in order to answer the question raised in this research: what are the visual features of the coded plaster works in terms of composition, motifs and inscriptions of the individual style of the every artist in 14th century? Regarding the fact that the stylistics of these decorations is a complex issue and needs to be studied in detail, the visual styles of these decorations have been described in this research and a diagram has been proposed for the family relationships between the artists who made them. In addition, some hypotheses are formulated using a historical-analytical method based on field and library researches on the remained works and historical resources.

Methodology: This research has been done using a historical-analytical method through an adaptive approach. First, the attempt has been made to describe the individual style of the artists during this period and study the most prominent plant and geometric motifs and compositions and the way they have been integrated with other motifs and inscriptions. The data was collected based on documentary resources, field researches, observations made by the authors, taking photos of the coded plaster works and drawing some samples using Matrix 7.0.

Conclusion: The results obtained from studying the coded plaster works of 14th century show cooperation among the artist groups that often had family relationship with each other. But distribution





of the works and their technical variation show that all members of an artistic family did not always work in a certain area or on a certain profession and there were not much limitation on using the designs and works of other artists with special skills. However, the individual style of the artist that mainly results from their skills and creativity can not be neglected in forming these significant works with unique visual features. In general, the visual features that were studied in the samples include: 1) using multilayered plant compositions and large arabesque motifs with Ajdehkari and detailed decorations that are mostly seen in Kermanian artists' works of arts in Iran, 2) using plant motifs with unique decorations (human and animal-like) and special plant compositions (compact arches) and integrating geometric motifs (knots) with plant motifs in Bastam by Damghanian artists that makes a special style in the stucco ornaments in this region, 3) plant (arabesque) proboscis-like motifs and some margins involving simple geometric motifs in the plaster and tiling works of an artist with the nickname Baboyeh, 4) the extensive use of strong and vivid colors, decorating the inside parts of the ceiling with geometric (knot) motifs integrated with plant, geometric motifs and inscriptions in the works of an artist with the nickname Abu Shoja and sometimes following some styles n plaster working with technical differences that can be seen in the tomb of Pir Bakran.

Keywords: Ilkhanid, plaster working, individual style, genealogy, decorative features.

