



Woman in Culture and Arts

Archetypal Critique of Iran Darroudi's Paintings (Case Study: Adorned, Clear as Love, Prayer)

Marina Kheirollahzadeh Varzi¹  | Hossein Ardalani² 

1. PhD Candidate, Department of Art Research, Faculty of Art and Architecture, Central Tehran Branch, Islamic Azad University, Tehran, Iran. E-mail: marina.varzii@gmail.com
2. Corresponding Author, Associate Professor, Department of Philosophy of Art, Faculty of Art and Architecture, Hamedan Branch, Islamic Azad University, Hamedan, Iran. E-mail: h.ardalani@iauh.ac.ir

Article Info	ABSTRACT
<p>Article type: Research Article</p> <p>Article history: Received: 8 December 2023 Received in: 29 April 2024 Accepted: 11 June 2024 Published online: 1 October 2024</p> <p>Keywords: <i>Archetype,</i> <i>Collective Unconsciousness,</i> <i>Iran Darroudi,</i> <i>Painting.</i></p>	<p>Introduction One of the processes that contribute to cultural progress in any society is criticism and its approaches. Criticism, in turn, induces the transformation and modification of ideas, which in turn facilitates the advancement and development of human societies. One of the conceptual indicators of human cognition is the archetypal critic of artworks, which has its roots in the analytical psychology of Carl Gustav Jung. Jung posits that archetypes are the instinctive inclinations of human beings, which are analogous to the active driving force at work in the cooperative life of ants or the construction of nests by birds (Yung, 2012: 96). The psyche is divided into two primary sections by analytical psychology: the conscious and unconscious sects. The latter is beyond the control of humans, much like a fundamental instinct. The unconscious mind is divided into two strata, the individual and the collective, according to Jung's perspective. The collective unconscious encompasses themes from the ancestors' life experiences, while the individual unconscious revives the earliest themes of childhood (Jung, 2022: 43). Paintings contain archetypes. In reality, the works of contemporary artists like "Iran Darroudi," which are derived from the inner (unconscious) and feature a variety of symbols, may serve as an appropriate platform for an archetypal approach. This is because the symbolic profiles, which are encased in archetypal concepts, are a reflection of the collective unconscious mind. The purpose of this research is to employ a psychological (archetypal) framework to provide a unique critique of Iran Darroudi's paintings and to address the question of how the collective unconscious role is being expressed through the reflection of archetypes in Darroudi's paintings and which archetypes are intended to be expressed and manifested through the symbols employed by the painter.</p> <p>Methodology The methodology of this essay would be qualitative and executive process of this query would have been fulfilled in a descriptive-analytic manner. The pertinent information was gathered through library sources, internet searches, and observation and criticism of works. Initially, a concise account of Carl Gustav Jung and his perspectives on the collective unconscious, symbol, and archetype was presented from the point of view of analytical psychology. Then, a concise account of the life and artistic education of Iran Darroudi, a contemporary Iranian female painter, was provided, which was relevant to this research. Furthermore, the theoretical frameworks, analysis, and evaluation of the work segments were the subject of discussion, as the presence of archetype symbols in three works (Adorned, 1969; Clear as Love, 1977; Prayer, 2000) prompted the discussion of how to manifest and reflect the collective unconscious mind. The implicit meaning evaluation of each symbol was studied, analyzed, and presented in relation to the archetypes of the research domain in Western and Eastern cultures. Finally, the works of Darroudi's paintings that were previously mentioned are described and analyzed in terms of the archetypes that manifest, including mother/earth, father/sky, light, ascension, and marriage.</p> <p>Results Darroudi's paintings are characterized by surrealist and enigmatic themes. The archetypal interpretation of three works that share a similar color space has been the subject of this investigation. The use of white (predominant) color, cold grays, limited and repetitious</p>

elements such as glass flowers (diamonds), defunct ruins, and leaves with a gray lifeless green color in the sky and earth has resulted in the creation of otherworldly, cold, beautiful, and eerie atmospheres.

In mythology, the soul shelter is frigid. Soul and death are associated with darkness and cold. The negative aspect of the psyche is associated with the elements of wind and weather. So, archetypes also serve a symbolic function on the negative side. Jung posits that the negative aspect of the ideal mother is likely to symbolize all that is enigmatic, concealed, and ominous, including the pitfall (grave), the world of the deceased, the deep well, and whatever it consumes. A feminine symbol can be decoded as wind and severe coldness, which are also negative manifestations of the feminine aspect in the collective unconscious. The archetype of cold and hard wind may also exhibit a positive aspect.

The surrealist-symbolist ambiance of the work "Adorned" is evident. The painter steers clear of realism and instead pursues abstraction. Even the warm colors are biased toward cold colors by the combination of white and gray, as the dominant color space is cool, white, and gray. In order to convey her personal emotions, the painter refrained from employing natural and realistic colors in all elements. Everything is frigid, desolate, timeless, and static, devoid of the warm flow of life. Despite that the painter's native land has a hot and dry climate, and there would be rather sunny days than cold and gray days, the cloudy, gray and cold atmosphere prevail in Darroudi's paintings.

In the work "Clear as Love," the predominant color is frigid and the style is surrealist-symbolist. The cold blue ground is adorned with repetitive elements, including the sky, flora, and the ruins of the homeland/city. Light is concentrated in the painting as white clouds ascend to the white peak in the center of the sky. In the center of the painting, an iceberg with its peak elevated in the center of the light is adorned with white streaks of ice cracks that have a texture reminiscent of a web of ice.

The painting "Prayer" is characterized by a cold and frozen atmosphere. A pink and purple light emanates from the center of the sky, indicating the sunrise that lies concealed beneath the gray clouds. The city walls are visible in the distance, their whiteness enveloping the area in silence. A rotating cylindrical structure covered with white vertical lines (the archetype of Ascension) captures the center of the painting, resembling thousands of extinguished candles (the archetype of light).

Conclusion

Iran Darroudi's paintings are distinguished by their symbolism. Therefore, these works serve as an appropriate platform for the expression of archetypes. The analytic of the aforementioned paintings with Jung's approach focused on the collective unconscious, which is the deeper layer of the psyche. In this context, the symbols of the archetypes mother/woman/earth, father/sky, ascension, marriage, and light were initially introduced and adapted. The objective of this analysis was to investigate the impact of the collective unconscious role on Darroudi's paintings by examining the reflection of archetypes, while also considering Iranian-Islamic identity. The results indicated that the active archetypes in these works are influenced by and symbolize the mystical and mythological culture of Iran. The primary elements of these works are the sky, light, earth, flowers, pearls, heaven, and earth. It is a reflection of the manifestation of the archetypes of mother/woman, sky/father, ascension, marriage, and illumination. Jung's psychological theory on the feminine scope of the mind and the archetype of the mother (the feminine element of being) can be used to interpret the majority of the manifestations of the emergence of symbols in these works. Jung posits that it is a manifestation of the mother/woman archetype that emerges from the unconscious of the mind and possesses the qualities of fertility, birth, upbringing, and care. Additionally, Jung posits that the archetypes of the female face have a tangible connection to the mystical and religious underpinnings, which was evident in these works through the examination of archaic concepts of this significance.

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