

# MONIR SHAHROUDY FARMANFARMAIAN

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## LINEAGES

JAN. 31 - AUG. 6, 2017



### **SCAD: The University for Creative Careers**

The Savannah College of Art and Design is a private, nonprofit, accredited institution conferring bachelor's and master's degrees at distinctive locations and online to prepare talented students for professional careers. SCAD offers degrees in 43 majors, as well as minors in more than 75 disciplines across its locations in Savannah and Atlanta, Georgia; in Hong Kong; in Lacoste, France; and online through SCAD eLearning.

With more than 32,000 alumni worldwide, SCAD demonstrates an exceptional education and unparalleled career preparation. The diverse student body, consisting of nearly 13,000, comes from across the U.S. and more than 100 countries worldwide. Each student is nurtured and motivated by a faculty of nearly 700 professors with extraordinary academic credentials and valuable professional experience. These professors emphasize learning through individual attention in an inspiring university environment. The innovative SCAD curriculum is enhanced by advanced professional-level technology, equipment and learning resources, and has garnered acclaim from respected organizations and publications, including 3D World, American Institute of Architects, Businessweek, DesignIntelligence, U.S. News & World Report and the Los Angeles Times.

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Cover Image: **Monir Shahroudy Farmanfarmaian**, *Fourth Family: Decagon*, 2013, mirror, oil painting behind glass and PVC

## About the Artist

Monir Shahroudy Farmanfarmaian has spent the last half-century articulating her singular vision through mirrored mosaics, reverse glass painting and works on paper that recall both Qajar-era Persian interior decoration and the reductive abstraction of the 20th century. Her artistic evolution has been shaped at once by cataclysmic geopolitical upheavals, ancient Persian traditions and the New York art scene of the 1950s.

Farmanfarmaian lives and works in Tehran, Iran, and first received significant attention in 1958, when she was awarded a gold medal for her work in the Iranian Pavilion at the Venice Biennale, leading to exhibitions in Tehran, Paris and New York. More recently, her artwork has been exhibited at major institutions and exhibitions worldwide, including in the Gwangju Biennale, South Korea in 2016. In 2015, she was featured in a traveling career retrospective at the Solomon R. Guggenheim Museum, New York, as well as a showing at the Vienna

Biennale. Her artwork has been exhibited at the Fundação Serralves–Museu de Arte Contemporânea, Porto, Portugal; Guggenheim Abu Dhabi, United Arab Emirates; Prospect.3, New Orleans, Louisiana; Sharjah Biennial 11, United Arab Emirates; WIELS Contemporary Art Centre, Brussels, Belgium; Haus der Kunst, Munich, Germany; the 6th Asia Pacific Triennial of Contemporary Art, Queensland, Australia; and the 29th Bienal de São Paulo, Brazil.

Farmanfarmaian's work has been collected by institutions around the world, including: Solomon R. Guggenheim Museum, New York; Tate Modern, London; Museum of Fine Arts, Boston, Massachusetts; and Metropolitan Museum of Art, New York.

*Lineages* is co-curated by Amanda York, assistant curator of SCAD exhibitions, and Storm Janse van Rensburg, head curator of SCAD exhibitions.

## About the Curriculum Guide

SCAD curriculum guides provide learning opportunities that fulfill the requirements of educational standards and are designed for use within the museum's exhibition spaces and in classrooms. The guides enhance understanding of art and design through investigations that reveal relevant personal, historical and cultural connections while promoting cross-disciplinary links necessary for today's innovative careers.

Recognizing the guides' overall design excellence and ingenuity, the American Alliance of Museums' Museum Publications Design Competition twice awarded SCAD curriculum guides first place in the education category, in 2015 and 2016.

This Monir Shahroudy Farmanfarmaian guide explores the artist's sculptures and drawings along with the geometric principles that inform their structure. Through visual arts standards-based activities, students apply diverse skill sets to create formally ordered compositions, discovering for themselves the artistic promise inherent in geometry.

SCAD would like to give special thanks to the Hodge Foundation for its support of the SCAD Museum of Art's award-winning curriculum guides.

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Educational standards are listed on page 6.

**Highlighted** glossary terms may be found on page 6.

Additional learning resources are located in the Curriculum Connections section on page 7.



# 1 Investigate infinite hexagon designs



“I realized that on the basis of a hexagon, one can create a series ...”

Monir Shahroudy Farmanfarmaian

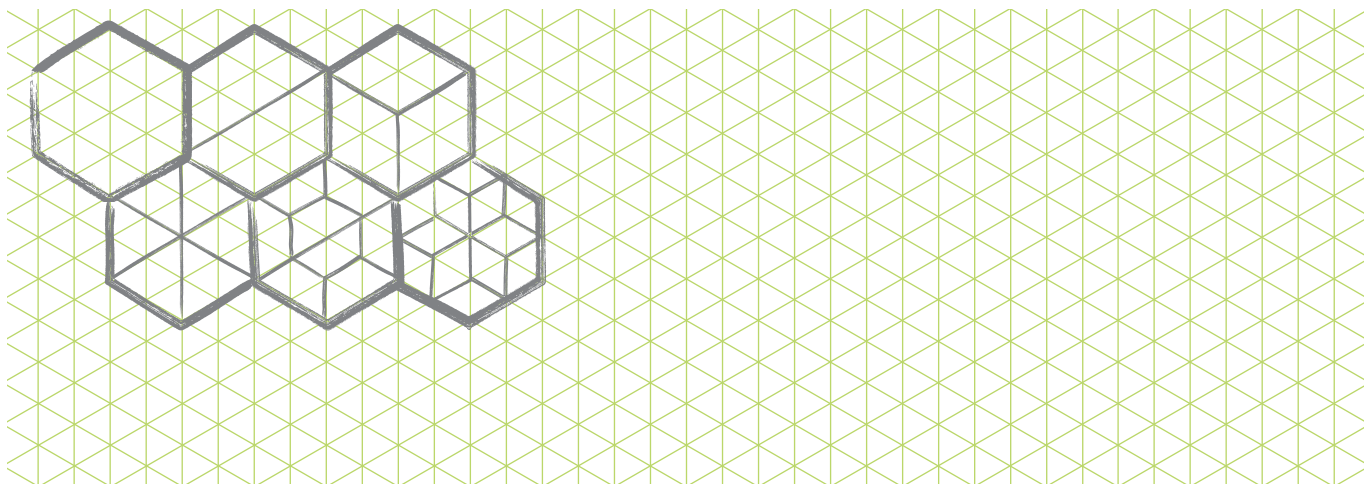


Monir Shahroudy Farmanfarmaian, *Third Family: Hexagon*, 2011, mirror, oil painting behind glass and PVC

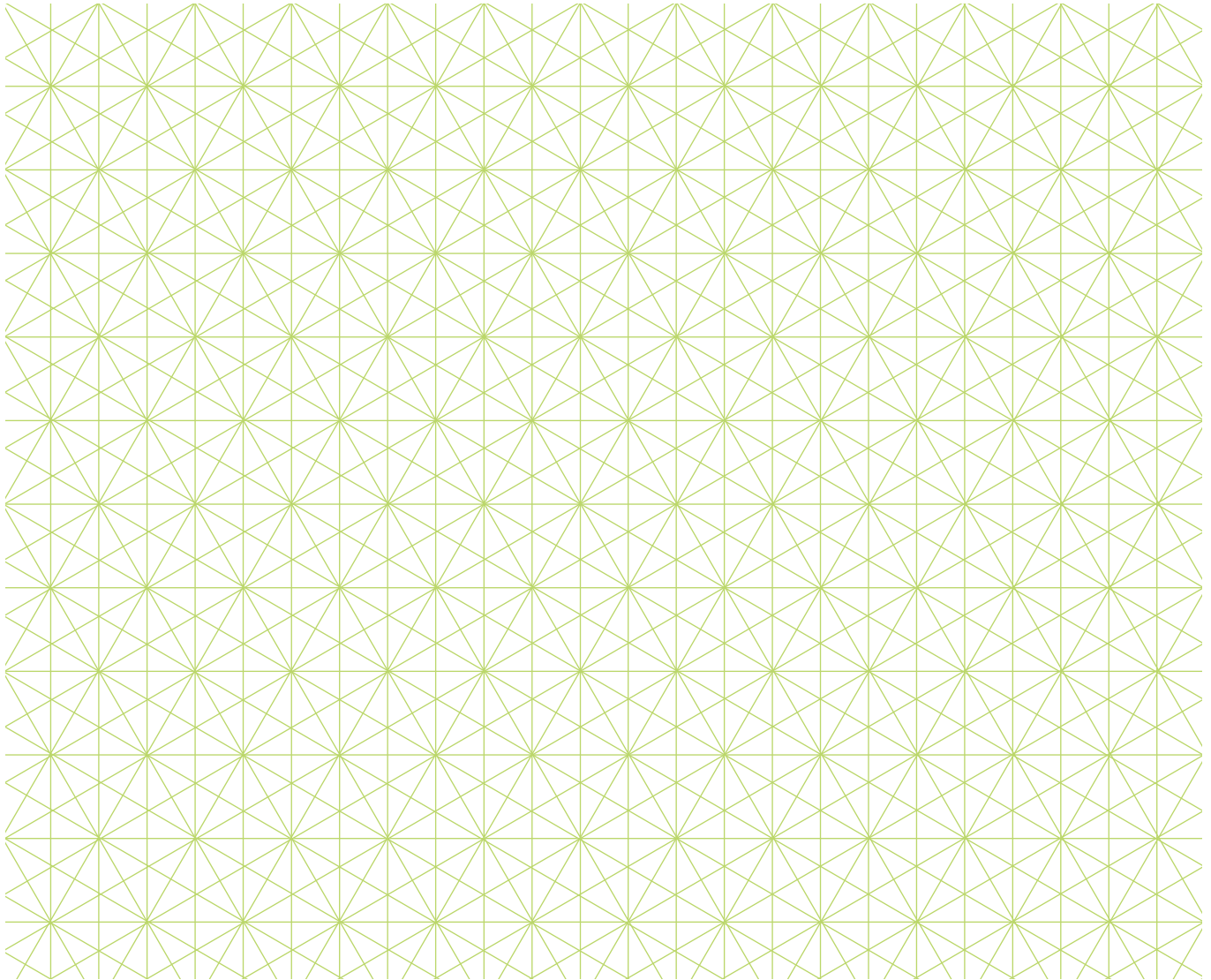
Monir Shahroudy Farmanfarmaian's artistic work combines the influences of her native Iran, where she saw shimmering mirror-tiled interiors of **mosques**, and New York City, where she participated in the 20th century art scene as it reinvented itself. Her mirrored sculptures reference **traditional** Iranian arts and **modern** geometric **abstract art**.

Farmanfarmaian has often spoken about the importance of the **hexagon** to her artistic work. Regular hexagons have equally sized angles and sides. This allows them to easily **tessellate**, or fit together in ways that cover a flat surface with no gaps or overlaps. In addition, regular hexagons divide into a variety of equal-sized geometric shapes, such as **trapezoids**, **rhombuses** and triangles. The illustrations below demonstrate how regular hexagons divide into equal parts and tessellate. Together, these characteristics **facilitate** the creation of complicated designs.

In the illustration below, the bold lines outline hexagons, while the thinner lines show different ways hexagons can divide into equal parts. *Experiment with tessellation by adding more hexagons to the illustration.*



Create art that highlights the hexagon's potential for tessellation. The grid below is based on hexagons that are divided into equal-sized triangles. These triangles can be combined to create larger triangles, as well as trapezoids, rhombuses and hexagons of different sizes. Shade or color in areas of the grid to create a tessellating design. Your composition should include examples of all three shapes arranged to form repeating patterns.



Farmanfarmaian's work brings to mind both traditional and modern arts. Does your work above seem more traditional, modern or a combination of both? Find a friend and, together, identify design elements in your work that support your opinion. In the space below, describe the reasons for your conclusion.

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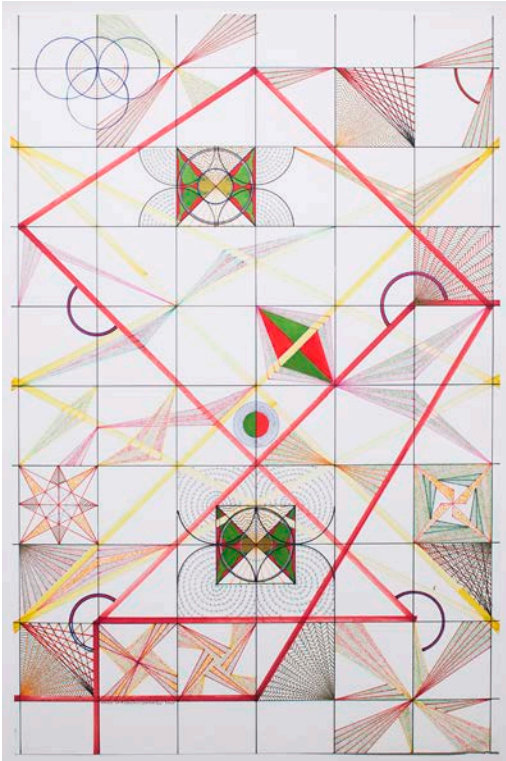
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## 2 Create art through structured play



“I’ve found so much potential in geometry, and I continue to discover more every day”

Monir Shahroudy Farmanfarmaian



Monir Shahroudy Farmanfarmaian, *Untitled (D39)*, 2015, felt-tip marker, pen and glitter on paper

The geometric lines and shapes Farmanfarmaian uses are defined by firm rules. For example, In *Untitled (D39)*, at left, **circles** and **arcs** are made by drawing a curve that is always **equidistant** from a center. A regular right triangle must have one **right angle** and two sides of equal length.

Farmanfarmaian often establishes initial **aesthetic parameters** for her compositions, then follows or makes exceptions for these self-chosen guidelines while composing her art. *Untitled (D39)* is composed within the boundaries of a grid of squares. This work is anchored to the structure of the grid, its shapes and lines **converging at intersections**. She adds a measure of liveliness to its elegant precision by finding inventive ways to play within the rigidity of the grid and overstep its bounds.

*Examine the wide, straight red lines in *Untitled (D39)*. Consider the rules they follow. For instance, both endpoints must connect with another red line and **coincide** with the grid intersections, or one point must continue to the drawing’s edge.*

*Now, examine the broad yellow line segments. What rules do they follow? In the space below, describe their aesthetic parameters.*

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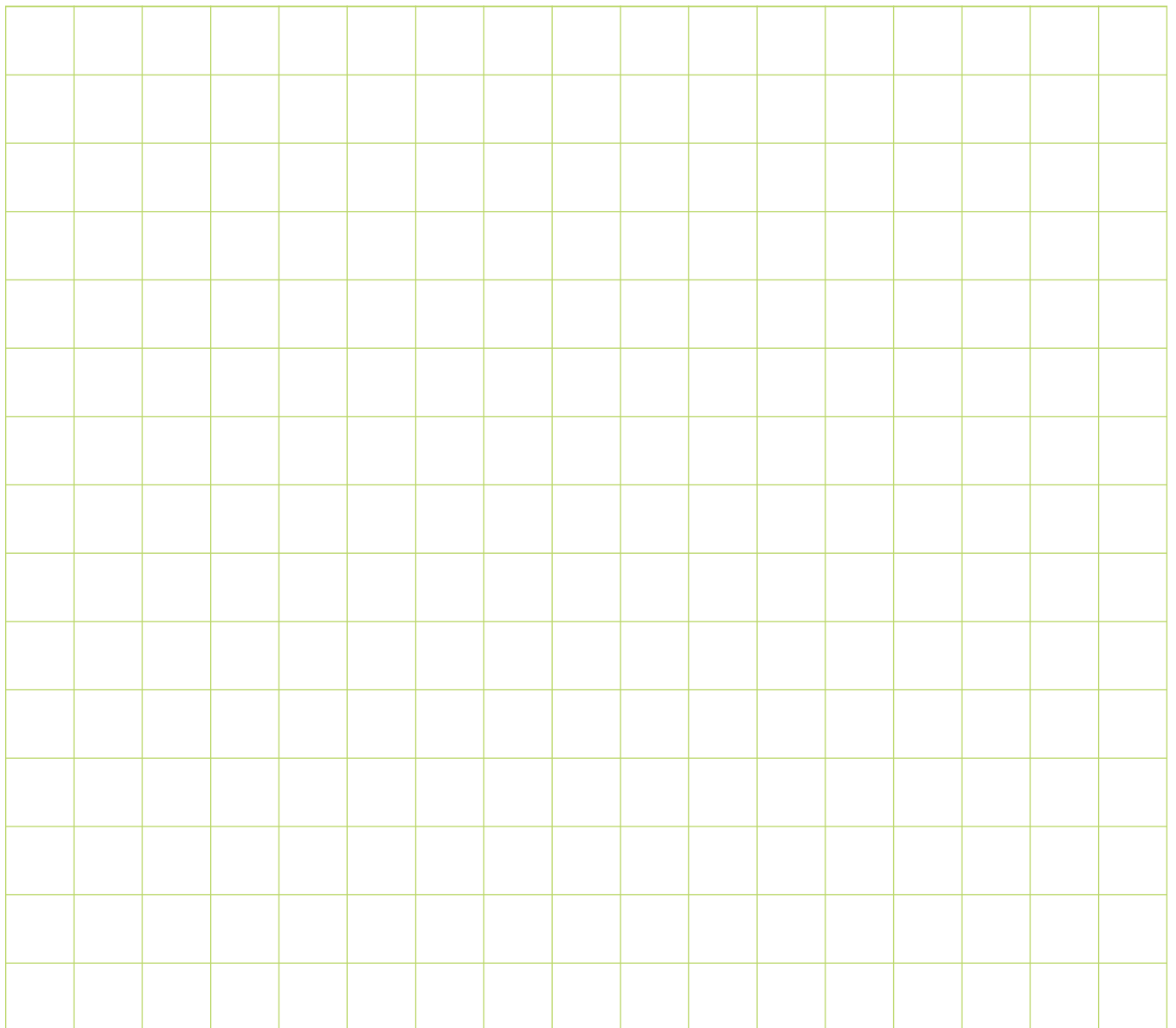
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*In the grid below, create your own geometry-inspired art that both precisely follows the structure of the grid and playfully breaks from it. Before you begin, describe a set of rules in the lined space below to guide your composition. Include one or more of the geometry terms found in the glossary on page 6.*

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# EDUCATIONAL STANDARDS

## National Core Arts Standards

- Creating 1.1** **Anchor:** Generate and conceptualize artistic ideas and work.  
**3:** Elaborate on an imaginative idea.  
**4:** Brainstorm multiple approaches to a creative art or design problem.  
**5:** Combine ideas to generate an innovative idea for art-making.
- Creating 2.1** **Anchor:** Organize and develop artistic ideas and work.  
**3:** Create personally satisfying artwork using a variety of artistic processes and materials.  
**4:** Explore and invent art-making techniques and approaches.  
**5:** Experiment and develop skills in multiple art-making techniques and approaches through practice.



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# GLOSSARY

- abstract art** *n.* Art that does not attempt to portray the visible world
- aesthetic** *n.* A set of principles underlying the work of a particular artist or artistic movement
- arc** *n.* A portion of the circumference of a circle
- circle** *n.* A plane figure made by drawing a curve that is always the same distance from a center
- coincide** *v.* To be present at the same time and place
- converge** *v.* To come together from different directions to meet in a single point
- equidistant** *adj.* At equal distances
- facilitate** *v.* To make less difficult
- hexagon** *n.* A plane figure with six straight sides and six angles
- intersection** *n.* The point where two or more lines cross each other
- modern** *adj.* Relating to the present or recent past
- mosque** *n.* A building that is used for Muslim worship services
- parameter** *n.* A limit or boundary that defines the scope of a particular process or activity
- rhombus** *n.* A plane figure with four straight sides all of the same length
- right angle** *n.* An angle in which a square fits perfectly
- tessellate** *v.* To cover a potentially unlimited plane using one or more geometric shapes with no overlaps or gaps
- traditional** *adj.* Relating to or based on very old customs
- trapezoid** *n.* A quadrilateral with one pair of parallel sides





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# CURRICULUM CONNECTIONS

*Untitled (D39)* is courtesy of the artist and The Third Line, Dubai. All other works are from the collection of the artist.

## pp. 2-3 1. Investigate infinite hexagon designs

**Additional Resources** **Video** The decorative mirror work of Farmanfarmaian's Iranian architectural inspirations is featured in this video. [www.youtube.com/watch?v=b9lFK8i0iSM](http://www.youtube.com/watch?v=b9lFK8i0iSM)

**Video** Observe as simple circles and lines rapidly evolve into a complex geometric design. [www.youtube.com/watch?v=GCWfZITDwB8](http://www.youtube.com/watch?v=GCWfZITDwB8)

**Quote** p. 2 *Monir Shahroudy Farmanfarmaian: Works on Paper*. Edited by Karen Marta, Koenig Books, 2015.

## pp. 4-5 2. Create art through structured play

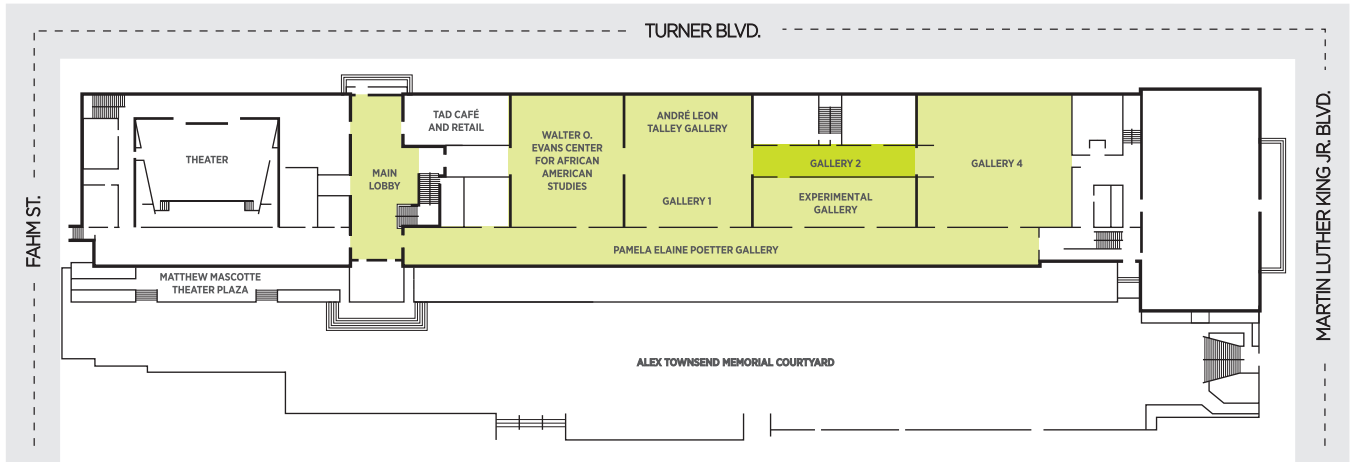
**Additional Resources** **Website** Customize your own printable grid paper, selecting from options such as dot or solid line grids, and triangle, square or hexagon-based patterns. [www.gridzly.com](http://www.gridzly.com)

**Video** Observe as simple circles and lines rapidly evolve into a complex geometric design. [www.youtube.com/watch?v=GCWfZITDwB8](http://www.youtube.com/watch?v=GCWfZITDwB8)

**Quote** p. 4 Balaghi, Shiva, et al. *Monir Shahroudy Farmanfarmaian: Infinite Possibility Mirror Works And Drawings 1974-2014*. Serralves, 2014.

# Museum Maps

## SCAD Museum of Art



Main Level

- Galleries and main lobby
- Featured exhibition



# SCAD de:FINEART 2017 EXHIBITIONS

## SAVANNAH EXHIBITIONS

SCAD Museum of Art // 601 Turner Blvd.

**From the Depths Above** • William Singer

Jan. 31 – April 30

**Lineages** • Monir Shahroudy Farmanfarmaian

Jan. 31 – Aug. 6

**Roots** • José Parlá

Feb. 7 – July 16

**Florida Living** • Hernan Bas

Feb. 14 – Aug. 20

**With You... Us** • Glen Fogel

Feb. 21 – May 28

**Infinity Lines** • Chiharu Shiota

Feb. 21 – Aug. 6

**Chroma** • Carlos Cruz-Diez

Feb. 21 – Aug. 20

**Blind Memory** • Hank Willis Thomas

Feb. 21 – Aug. 20

**Freedom Isn't Always Beautiful** • Hank Willis Thomas

Feb. 21 – Aug. 20

## SAVANNAH GALLERY EXHIBITIONS

**Oversaturated**

Jan. 24 – Feb. 26

➤ Alexander Hall Gallery // 668 Indian St.

**Take Note**

Feb. 7 – April 17

➤ Gutstein Gallery // 201 E. Broughton St.

## ATLANTA EXHIBITIONS

SCAD Atlanta // 1600 Peachtree St. NW

**Catalyst: Master Prints by Pace Prints** • Group Exhibition

Jan. 23 – April 21

➤ Gallery 1600

**Noble Metal** • Summer Wheat

Feb. 2 – April 7

➤ Trois Gallery

**Project Diaspora** • Omar Victor Diop

Feb. 17 – Aug. 20

➤ SCAD FASH Museum of Fashion + Film



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