AFTERWORD

Here, I would like to introduce briefly the areas which I am researching currently. The work that I have presented in this book is merely a preliminary research, from an art historical standpoint, of a small part of the fascinating and to date still underresearched field of Iranian photography, or more precisely, of the aesthetics of Iranian photographers in the nineteenth century. As a result of what I think is the logical evolution to my research, I have taken the decision to detach myself from the restrictions of conducting a comparative research between painting and photography. This approach was fundamental for me when I started this research in 2004. No study had been done before on this topic in the field of photography and turning my eyes to painting was both very educative and inspiring, and I would say, the most obvious thing to do. The topics that I shall be working on in the future are:

1. **Visual Laterality.** I am currently gathering graphic material from different fields of the visual arts (photography, painting, graphic design, film, etc.) for a projected book that will explore this topic from a wide intermedial perspective. I am building up two corpuses of graphic material (one from Iran and the other from Spain) for a comparative analysis.

2. **The Written Image: Text and Photography.** I am working on the conceptual design of a book about the topic of text and photography in nineteenth-century Asia, but with a stronger focus on Iranian photography and expanding the topic to other countries, aiming for a comparative analysis of the content and spatial implementation of the inscriptions within the photographic space.

3. **Methodological issues.** Through the research for my PhD thesis I have developed a method of comparative analysis that seems to be useful for art historians, to locate, define and prove the cultural conditioning in the production of images (and of photographs in this particular example). Due to the unexpected interest that this approach has caused in some of the readers of my dissertation (supervisors, reading committee members and some colleagues), I have decided to keep exploring these theoretical and methodological issues. In addition to applying this method of research to other photographic and painting corpuses, I will keep refining the method by applying it further to my two aforementioned research topics (visual laterality and the written image). In the
future, I intend to elaborate the theoretical definition of this methodology.

Lives and work of the Iranian photographers considered in this book are a continuous source of interest for further research. Currently, I am actively researching signatures and Iranian court photographers.