

THE ADJECTIVE COMPARISON OF WEST IMAGINATION WORKS AND PERSIAN PAINTING

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Abstract: Principles before new thoughts and modernism artists view was between quality of seeing and insight (objective and subjective) are rules and principles that are executed in west imagination arts and in Persian painting with differences and commons thus for achieving to these points it is necessary to understand beauty recognition bases of both artistic methods via survey and adjust with each other and these principles are divided into two main sections: a) Philosophy and belief bases b) Technical bases.

Keywords: Persian painting, west imagination works, form and space, deep appearing/dipnoan, appearing, light.

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INTRODUCTION

Persian art before Islam was not religious but was in service of religion but west imagination art, the Greek natural philosophies that knew nature as origin of all, believed that a special element or basic unity should be that is world totally, a Philosophy named Parmenides for answering to this question refers to existence and named it EON i.e. a creature that is and will be and it means in Greek thought as passing from naturalism to metaphysics and art born from it is also hidden world imagination in its material forms like constructing temples for Gods. But Socrates was Greek thought beginner and he (founded thought base i.e. Greek culture and metaphysics world, in this culture another world is opened for human in which is only human leader) (Madadpour.1992) this view is completely against heroes periods art which tries to pass from this world using idea and mysterious ceremonies. Plato is another philosophy who says everything in this world has wisdom from that are their ideas(Archetypes) and is not for running and finally goes back to total origin, thus what we see and understand in world in fact shadow of that reality thus he did not like imitation or similarity from nature. Aristotle decreases metaphysics world to phenomena and material world by stating his essential theory and increases origin of material objects, he believed essence of everything is in itself and causes appearing its quality and attributes, this view provides meaning and material integration in fact gives meaning and determined attributes to shapes as simultaneously. By appearing this culture, Greek artist imagination is only with material place and time i.e. phenomena world and tries to explain it and in this way he regulates the ratios so that all of its items is seen as natural sizes, i.e. object is integrated at mind in art of this culture and meaning in frame of phenomena is appeared that shows hidden Humanism in Greek culture, which appears in next periods as Humanistic thought in renaissance art, and this era goes to end by beliefs of Plotinus who believed artist enters to wisdom world by passing from feel world and uses suitable beauty, the art reflection of such thoughts is shown in Roman art, this art method that at first was joined with symbolic art Etruscan gradually by entering into power phase, the last thoughts of Greek philosophy (i.e. philosophies of Stoic and Epicurean) as the most important attribute of this era is realism in art works as follows from human proportions related to world realities, by begin of Christian periods there were two general thoughts that had much effect on artists thoughts including: a) Although originated from Greek natural philosophy was based on paying attention to around realities and then there were works with ideal base like attention to human aspects and considering golden

ratios. b) Thought born from beliefs of Plato, Socrates, and Platinus beliefs and Christian philosophy which goes to recognizable view to beauty, this thought is seen in all art works of middle ages i.e. in this era art is for appearing divine learning's. The art of primary Christianity is symbolic, deep and mysterious and passes from real and material world, this era artist does not want to simulate an event or a human but his aim is stating its ever nature, the another important issue by appearing Christian art was material place and time and heaven space using perspective science rule, finally at end of era of middle ages Christian art by spreading beliefs of thinkers like Dante, Petrarch, Boccaccio and Erasmus cultural field making is done and its result is reducing life in all aspects and in all social structures and also art that is named Renaissance in art history, in this era, heaven gets ground shape and individual growth is considered as a new principle and culture and civilization named Humanism is appeared independent from religion and its art states real world with beauty recognition principles of Greek wisdom adjusted to mathematics and wisdom rules, the culture represents itself in painting as two ways: a) North European painter's way that is exact explanation of real world. b) Florancian painters way that according to visual rules with Maraya science. Mean while using natural sciences and geometry and mathematics rules explains this world. This art event (Renaissance) in its historical pathway is completed by giving beliefs by thinkers like Francis Bacon, Galileli. Newton, Descartes in science and philosophy and as it was said wisdom aspect in this era is superior on their aspects, of visual aspects of insight in art works was making three- dimension space and perspective in works that size of objects and human was determined in image an in fact it was a day of real world, the 7th century a.c. with beliefs of a named Emanuel Kant is accepted who believed to wisdom only us human feel and understand ratio to phenomena and affairs in feel and experiment not superior to feel manifestations then at begin of social and political revolutions of new era there is new revolution that qualitative and imagination aspects in art and life is considered named Romanticism, this era art like classicism is more to ideal concepts that actual affairs, this movement in fact was an intermediate between renaissance era art and beginning modern art, by beginning the 19th century and political, cultural and social changes in Europe new change is begun at art, familiarity with east art spaces influences on west art including relation of tableau items light brightness, colors and finally experience of leaving from Europe formal arts rules, west imagination arts in its historical changes pathway had many steps and after all changes, art and culture is crystallized with roots in Greece and ancient room and its

final in realism, Humanism and using material things, on the other hand in east especially in Persia there are arts with root in divine culture and Elamite and Sumerian civilizations.(Figure.1.2)(Korkian.1999)

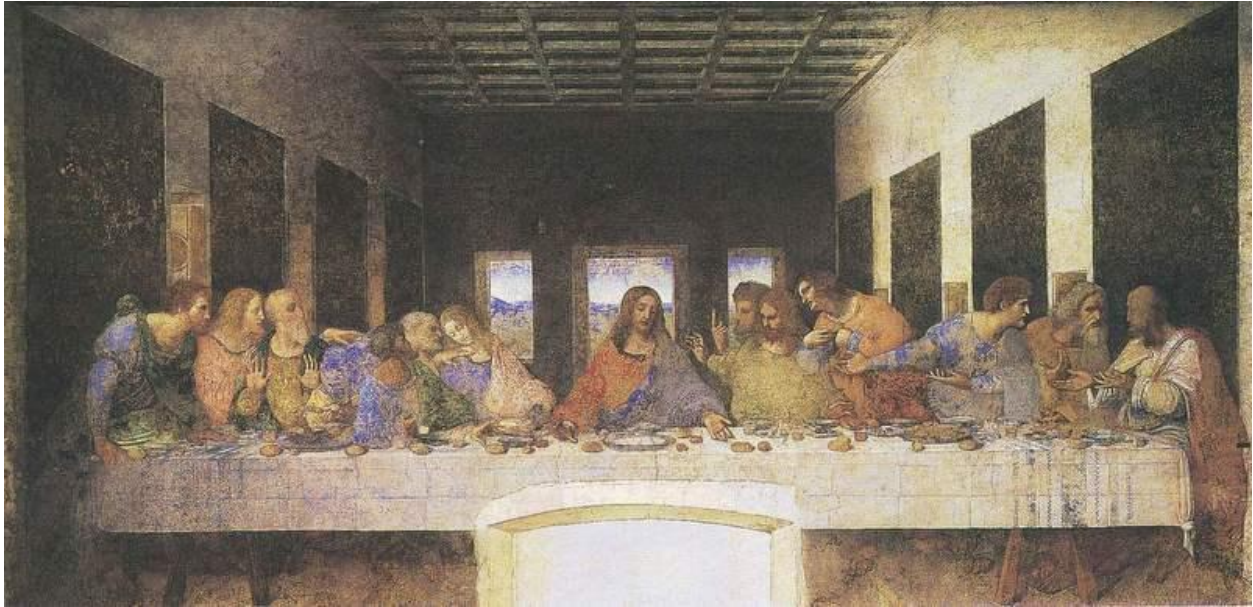


Figure 1. Leonardo Davinchi

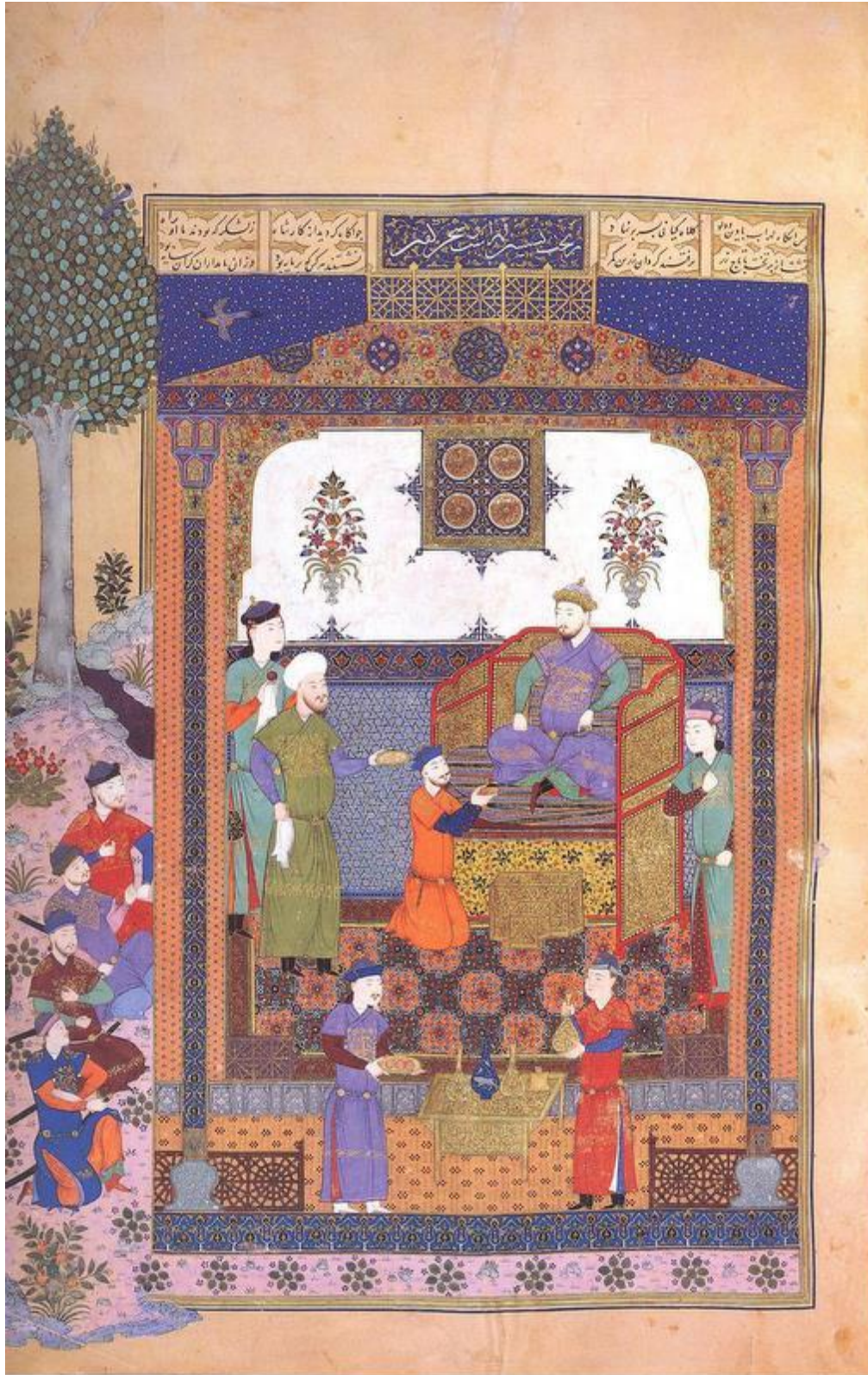


Figure 2. Unknwon

1) Form and space Concept of shape and show in art works including basic differences in surveying works west classic imagination and Persian painting as acquired in west understanding from meaning and material with anthropomorphous origin, and against it is Persian painting without physical materialism and without weight till in attention to view and shape concept by Islamic view based on divine manifestation is in fact light reflection. In west imagination art work space separate from issue is created by consisting elements and factors of a work and by help of color and also drawing different states of faces and even relations between personalities but in Persain painting work space is not tableau issue he flections and actions and behavior of personalities have no effect on work space.

2) Deep appearing/dipnoan- appearing

In Persian painting of not using this method perspective shows placing subjective in place of objectives in their works and on the other hand shows that what gets remote its real size is not changed but shapes are changed in attention to subject and content i.e. shapes at first according to concepts of artist and then based on their place and motif find their place in composition for example human bodies based on social place and personality have been drawn in different sizes i.e. the higher position has more attention and the rest also based on this is in different sizes around main personality at work or is at the same social place are near each other.(Figure.3)(Korkian.1999) It is interesting that Persian painters besides to attention to drawing human and its concepts have shown animals as small and big proportion to intended person, thus Persian artists due to main tainting non realism principle at shape and also showing social deep concepts have omitted perspective at work but in west imagination works usually artist intended person is at focal perspective, on the other hand in west imagination works there is always a point as entering point of viewer in tableau and its results is understanding work space by viewer this issue is not in Persian painting due to not using material world rules in drawing paintings and drawing idea world and symbolic, and viewer of a painting work in fact seeks the work place, and is watching different parts of a issue at tableau.



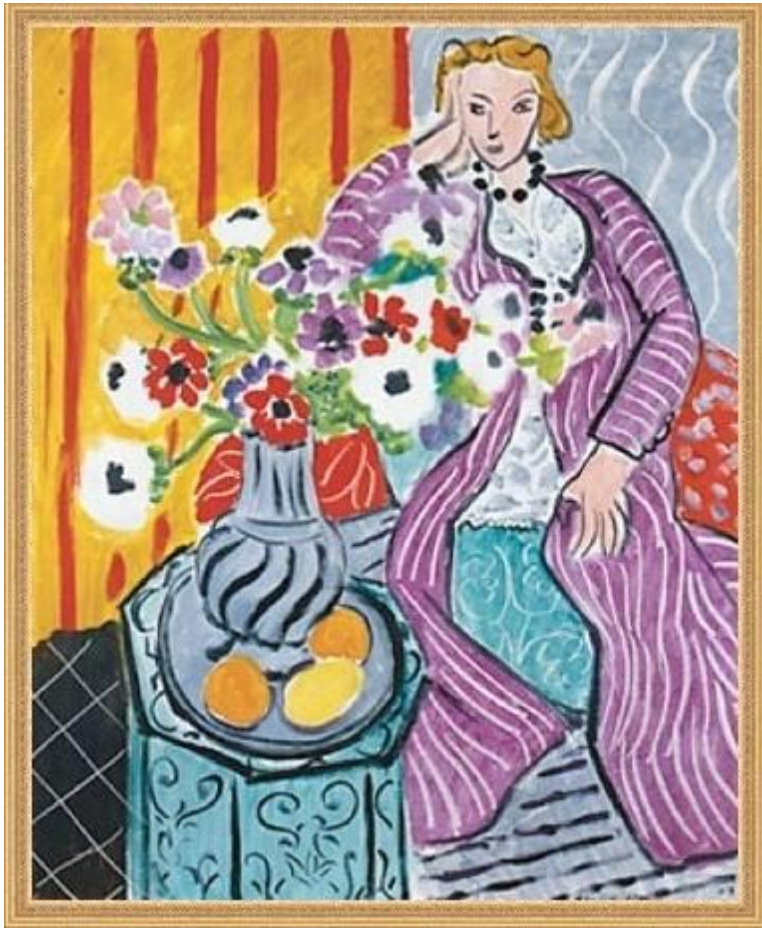
Figure 3. Mirza ali.Tabriz School.1526.a.c

3) Light, color

(In west imagination works, colors are always function of light resources although with symbolic attributes as are manifested in central point of work with special brightness but Persian painting colors are not influenced by material world light but use internal light and in fact are divine manifestation because in Islamic view means God will on all of the world thus painting works space has been drawn by light and even size against light there is darkness that in philosophy mean getting remote from reality thus shadow as equal to darkness has no visual existence in painting space and causes colors not to be function of environment conditions in Persian paintings and maintain its color load at any condition although)(Ayatollahi.2000) the other use land mark of color in painting guided this art method to abstract art due to artist subjective affairs was using colors remote from nature and not real, such coloring can be seen in works of artists like Gauguin, Van Gogh, and Matisse.(Figure.4.5.)



Figure 4. VinsentVangogh

**Figure 5. Henry Matisse**

Henry Matisse tried to use colors freely and without considering natural color of his paintings issues, his painting curtains using opposition colors have been created in even levels, forms and fluid circular lines of works is like Persian paintings, tableau with title of harmony at red was creative attempt in visualizing thoughts, he creates even surfaces with limited numbers of warm and cool colors (blue and red) and direct and curve lines and gives shapes to abstract elements, tableau factors and element are at surface and are important, using equal and bright colors at surface besides to making two dimension space place them as opposed that remembers Persian tableaus coloring although we should not forget award getting Persian decoration designs like arabesque and abstract forms of flower and plant in wing Dow frame and so on. (Figure.6)



Figure 6. Henry Matisse

Wasily Kandinsky and the Russian theorizing who is modern art pioneer (abstract) is a painter whose works are as Persian painters, he leaves simulation of nature and using pen free strikes and using arc colors like fauvism painters which creates unvisual method without any dependency from material world. (Figure.7.8.)



Figure 7. Wasily Kandinsky



Figure 8. Wassily Kandinsky

4) Mysteries It is one of visual elements landmarks maintaining hidden values at issue and show them, in fact using mysterious meanings colors get their high position like using golden color out of frame as heaven symbol, in Persian at west imagination works also colors symbolic and mysterious meanings have been used, the land mark with the highest motif in abstract art changes.

5) Color and form simplicity (simpleness) This attribute has been in Persian painting long ago like even coloring at even surfaces and not using perspective science, in west imagination arts by beginning the 19th and 20th century a.c. by beginning modern art movements was appeared in new and different methods including deformation i.e. to simplicity also by omitting distances among colors, and border between objects and surfaces and thus shadow and light are integrated and a phenomenon without contrast among tonalities which state perspective using curve and flat lines or circular forms in frames of geometrical bodies. Using pen is also one of form simplicity methods and in fact is a kind of linear perspective that artist using these contour lines succeeds to

create abstract art, on the other hand by changing shape and remote from actual draw of natural forms achieves to semi- figurative and semi- abstract.

6) Imagery and personality The Persian painting before European art influence always took distance from above attributes by using Islamic view based on idle praise thus in painting works never special person does not become work issue although due to composition and emphasize, the face gets focal attention but in fact tableau states clear issue, however against camel faces and without action to world around Persian painting there are west imagination works faces and persons which are clear due to size and aspects and via change in perspective to different states to environment factors and even spiritual states and so on from other human bodies. Even in most tableaus with one face artists have tried to show spiritual states and attributes of their personality like famous tableau of Mona Lisa by Leonardo Davinchi as a landmark. (Figuer.9)



Figure 9. Leonardo Davinchi

7) Realism/ non-realism

Persian painting has no attempt for representing its environment, this factor and thus there are two main points in totality of paintings, at first achieving to high position i.e. to be complete at all tableau items and the second point is his visit experiences difference with around nature and it is due to its creation by painter in two dimension space and using line and color due to an internal view to around world but on the other hand in west imagination arts it is often around world which is illustrates and even using perspective science due to showing two dimension

surface of tableau helps to three dimension state showing viewer visit experiences of around world and in fact helps to realism of classic works of west imagination arts.

8) Relation of frame and image

The frame around image like many imagination arts is in Persian painting and emphasizes on viewer concentration and attention on work but in schools of painting besides to main frame there is another frame in work that main subject has been drawn and then parts of it goes out of frame, and although it is symbol of drawing simultaneous two spaces in a tableau, but in fact it is symbol of leaving and independency to limits of this world and shows tendency to other hierarchies of material world and due to getting near to higher light world usually is shapeless and colorless and is shown with golden color, this land mark (proves imagination and being on surface)(Issaghpour.2004) , this attribute is seen usually in west imagination arts as a complete frame which creates its relation with viewer, and provides deep space, the surrounding frame stating space limits has no joint with issue and content necessarily.

CONCLUSION

What is considerable in adjective comparison between Persian painting art and west imagination arts before modernism and new thoughts is realism, omanism and using material cases in west art against non realism, making idea and imagination spaces and achieving to object facts and events in Persian painting but west modern art in many cases has different views to its past and has some similarities with eastern art, painting tableaus of Henry Matisse, van Gogh, Wasily kandinsky are the most famous works with common aspects.

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