

The plastic treatments on which Islamic art was based to achieve the movement

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The rhythmic systems in Islamic engineering art have been achieved by designs that contain geometric vocabulary in a series of simple or complex relationships such as seam, overlap, interlacing and exchange, resulting in systems that suggest an illusory movement of the eye, this movement has a character of continuity in the visual perception of those works, and the student will present Various examples of these relationships can influence the nature of the perceived movement in Islamic art. A- Seam: It is the relationship that arises from the meeting of two shapes in the so-called position of the seam, and it may be a point, an angle, or a full side, which represents a group of seams that achieve different types of movement. b- Superposition: It is the relationship that is based on hiding one of the shapes for a part of another shape, whether these shapes are different or similar. C- Interlacing: It is a term used where the lines take paths similar to braids of hair or braided threads, and the rule in making interwoven lines is one, no matter how small or large the number of their paths, where the first line starts from the bottom of the left side and then passes hidden under the second line that started from the top of the right side Thus, the two lines alternate in appearance and disappearance to the end of the lines. D- The exchange between the figure and the ground: It is the relationship that is based on the equality of the forces of form and the ground so that it is difficult to distinguish between them, and each of them exchanges appearance as a form once and as a ground again in the perceptual field, and this depends on the value of attention to the viewer It can also identify the possible types of movement of the design. Through the depictions of Islamic art, we note two trends: • The trend based on geometric shapes: in which the Muslim artist avoids expressing the themes of life because of his connection to places of worship, where all of them are based on abstract geometric expression and the

relationship appears in several types: • A relationship that unifies the surface between "shape and floor" and looks This relationship is as in the previous artwork, and it appears in this work that the Muslim artist is a repetitive system of a single unit, so that this unit becomes in an infinite steadily and growth that occupies the surface of the artwork, and it became difficult to distinguish what was form of it and what was ground. The interweaving of the "shape and the floor: It appears in the artwork, where the shapes and the floors seem to intertwine in lines, converging in their extension and intersecting when changing the directions of each of them." He has the freedom to express the material existence in which he lives, and the new addition that the Islamic photographer broadcasts appears in this art, which is the relationship based on combining different times and places in one space, where the floor represents the place and the form together, the event that represents time. He creates his own relationship to bring out his forms that combine perspective and flat solutions at the same time, and combine semi-perspective solutions in the relationship of form with the ground, "a kind of awareness of the relationships that make up the subject, characterized by the arts of the East, and it is a mental awareness corresponding to visual perception, and it is called - sometimes - The spiritual perspective and sometimes the innate vision." One of the best models of Islamic photography, in which several methods and high-level aesthetic values come, is a stylized "Accident in the Mosque" by Sheikh Zadeh, the photographer Barziani, the creator of the miniature "A. stylizedMiniature" In which he was also concerned with showing all the distinctive details of his subject without ambiguity or distortion in the forms by deceiving the spatial depth. Thus, the artist combined the appearances of "stereotyped" and "flatness" at the same time. Stereotypedness is seen through "overlay" and "positions," flatness in the distribution of elements and the combination of the upper and front angles of the floors and the background on the surface of the image. It is clear from the following examples: - The combination of tenses And the different places in one space as a clear feature of this art. - Highlighting the depth from the multi-level but flat. - Flat shapes in different levels, take the same importance through the color sequence, where each color strengthens the effect of the rest of the colors. - The presence of perspective. The inverse, in which the Muslim photographer was able to highlight the later levels in the introduction, and in the end we say that the Arab arts as a whole - are not based on simulation because they are linked to the Arab's perception of the place environmentally and spiritually.. The Islamic artist was reflecting in his works the .idea of the infinite (total) transcending the (finite) space, as space and time overlap