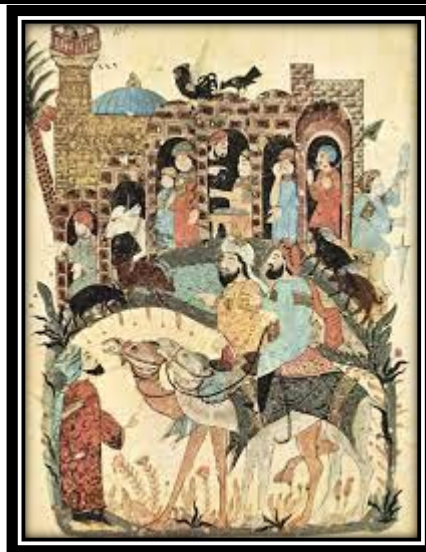


The concept of time and space in Islamic art

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Islamic culture has created a special spiritual atmosphere in the work of photography, moving away as much as possible from all realistic and direct representation, and therefore the artist in Islamic art “has always reflected in his works the idea of the infinite transcending the place - meaning that the limits of the place for him are absolute, and this is represented in his keenness that He fills the space in which he works and covers every part of it with lines and shapes that Islamic art is “a temporal art as it is an expression of the Islamic spirit and the sublime spiritual contents that came with it. Infinity” that “the Muslim’s conception of existence, of time and place, is linked to the realization of God Almighty in the Islamic faith. Existence is two existences, the existence of eternity... and the existence of time... and the existence of eternity does not involve movement, but the existence of time cannot be imagined without movement.” This mystical conception of time and place is an absolute concept without borders, in which the artist's conscience blended with his perception of the place in which he lives and surrounds him. From here, the place has become absolutely open to him without borders, or the artist lives in an agricultural environment where he imagines the place as a flat that can be divided into units” and exploited according to lines that made him feel parallel as in plowing in the field, and here the importance of the vertical and horizontal axes that dominate the place appears, and from here The feature of dividing art boards into several levels appeared. The Muslim artist does not think about imitating nature, but he “seeks to find a new, innovative formulation based on mysticism and transcendence of the human soul.” This mystical tendency led him to “asceive everything that is material or accidental, and it appeared in the method he followed in formulating its elements, forming its vocabulary and choosing its units.” And the way it was organized is a style that does not contradict the content of the Islamic faith.” For this reason, Islamic images represented flatness, and as a result, the image became of an ornamental character, whether in its units or structures, in which the imagination played a

role as he represented Solomon sitting on his throne, and he is in the best clothes and angels. His entourage is on his right and left, surrounded by his subjects of men and jinn. We note that the painting was divided into several horizontal levels, each of which occupies a group of decoratively drawn elements, and the painting as a whole takes on a decorative character in terms of structural units. Islamic art is “the art of the absolute, and within the scope of this astronomy, the artist was free to the fullest extent in choosing the formula and composition that he composes and creates.” The subject, makes the time moment of the artwork multiple with the multiplicity of these elements. He explained through this miniature several events and situations that he collected together in the same work in the style of epic thinking by grouping several different times and places together. And in the form of a miniature representing one of the sons of Suleiman the Magnificent while he was witnessing a display of acrobatic games, we find that the painting was divided into two parts: the upper part of which Ibn Suleiman sits to witness the games, and in the lower section we see a display of the games, and the arrival of Sultan Selim to the field, and several moments of time met in the painting different. The artist typed in the directions of the lines in the painting, so he divided the background of the painting into several horizontal levels, on which some characters were distributed, and he linked these levels with several diagonal lines. It is clear from this work the multiplicity of elements and independent positions of different times and places, which came together in this artistic system. From the above it becomes clear to us that the concept of time and space in Islamic art, which reflects values such as the absolute and the unlimited, and emphasizes the aesthetic value in compounds and not in vocabulary, and from it these values were the first building block of the epic style of thinking in Islamic art, because the work becomes a group of parts that integrate into a unit one. Multiple angles of shapes in Islamic photography: One of the clearest of these methods is the “invisible distribution of shapes” in terms of volumes and the degree of detail, including: the overlaying of groups of shapes vertically, or the multiplicity of vertical vision points in one field, by not resorting to reducing the sizes with the dimension. In the depth of the image, sometimes near and far at the top, bottom and middle of the image are equal in size and degrees of detail, as if each of them is seen from a front viewing point facing it, including multiple groups of shapes with different temporal events in the same field, and sometimes repeating the same elements or characters in several places. From the field with different sizes, situations and positions, in order to emphasize the sequence of a group of stages for certain events or their plurality, which is known as the “event tape.” vertically to the bottom of the board with the progress of events, so that in the end it is the closest positions and the elements are the last in the chronological order, or the use of an invisible distribution without a temporal or visual organization to express several situations or events for a topic and Limit