

SUMMARY

The impact of the miniature art on modern European art is the main pillar of this research. Depending on several aspects, the most important of which are the impact of the aesthetic, expressive and graphical values of the miniature art on modern European photography, I try to study the style of the most important European artists who benefited from the graphical elements of the miniature art and could integrate it with their contemporary artistic expressions.

The miniature art of the Islamic era was the starting point for this research, as it was developed by the artistic influences that preceded it and that was contemporary with it, and as it also had a pivotal role influencing the European art schools and their artists.

To understand the miniature art in all of its aspects, we should define this kind of art then we should shed a light on its origin. Those two topics served as the two main entries to the research and its topics.

So, as the first title of the first chapter dictates: The Definition of The Miniature Art, we start with an explanation of what the Miniature Art means. The art that is considered an important artistic method attempted to depict reality, social life, and human self, directly or indirectly in a symbolic language, and was able to accommodate all methods; types and techniques; artistic and aesthetic shapes and values until it became a stand-alone art. Hence, some of these definitions serve as keys and tools for better understanding of the term “miniature”.

The second title: The Origin of the Miniature Art, included the most important stations that can be conceived of the art of the miniature during its finalizing process. The history of miniature art has winding paths and extends back to many centuries and there were a lot of cultural influences on this art, including Arabic, Greek, Iranian, Chinese, Mongolian, Indian, Turkish and Ottoman, as well as it's influenced contemporary art schools.

Therefore, the third title comes as: The Most Important Influences on The Miniature Art, to explain the most prominent influences that have contributed to the formation of the miniature art's features of. Including: Chinese, Buddhist, Uyghur, and Hellenistic influences.

The fourth title is about: The Miniature Art Schools in Islamic Era. It's specifically about the most important of them, with shedding more light on the characteristics of each school. These schools are:

- 1- The Arab School, or Baghdad School. This school dates back to the thirteenth century. The predominant style is about human figures with concentrating on life and strength and neglecting the details of the body parts, the details of anatomy, the ratios and the emotional expression.
- 2- The Timurid School. What distinguishes this school most is the flatness and interest in drawing nature and drawing buildings with accurately and elegance in the background of the image and fill its areas with lush geometric and floral motifs.
- 3- The Herat School. The quoted styles have been melted into the crucible of the new miniature artistic style to create a unique artistic style of this school. Its most important metropolitan areas were Samarkand, Herat and Shiraz.
- 4- The Safavid School. The Safavid miniature was characterized as a mundane art - with some exceptions that were interested in photographing the lives of rulers and Shahs and drawing epics and championships derived from literary sources.
- 5- The Ottoman School. Despite the influence of multiple elements and schools and methods that impact the Ottoman miniature, it was able to find a special and distinguished place among Persian, Mughal and Uyghur miniature and other schools. Its topics were often historical about the prominent events of the empire.
- 6- The Indian Mughal School. Indian miniature art originated with influence of Indian, Chinese and Arabic arts. It's been developed under the patronage of the Mughal rulers and emperors.
- 7- Modern miniatures (Muhammad Rasim's experience as a model). Many modern artists have preserved this unique and distinguished art, such as Iman Al-Mutairi and the artist Rasem Al-Jazaery, who sought to reconcile the style of miniatures art with the style of the easel.

As for the second chapter, "The Graphical Values of The Miniature Art", I discussed the values of rhythm, repetition, balance and contrast of the miniature art depicting the relation between the graphical elements (line, color,

perspective, emptiness, formation, abstraction, decoration and design) with aesthetic, artistic and expressive values in the miniature art.

The graphical elements constitute the main vocabulary of artwork structure and the way they are organized distinguishes the artistic works from one another. Here we could find the graphical values.

There is no doubt that what applies for graphical arts applies to miniature art, even if it is organized with different style. It is well known that miniatures, like other arts, share their design with graphical elements, through their relations and mutual effect, they achieve values upon which the work unit is based, in accordance with content and idea.

Among the most important of these values: The rhythm that represents the relationship of the part to other parts in the artwork.

Repetition: It is the formation of work from visual units that do not have any intellectual significance, but when they become part of an iterative pattern, they could carry significance.

As for convergence: it means placing elements that are not identical to each other, but they are harmonious despite their contrast.

Also, interdependence or unity in diversity: the various technical elements in the artwork need a unifying element as a value that unites them. Without unity, abundance becomes some kind of chaos and confusion.

As for the graphical elements established the art work, they are:

The line: A geometry is defined as the effect caused by a point that moves. Through it the artist expresses the movement, suggests the mass and he can as well adjust the composition and demonstrates its artistical features. It is the paving element for the rest of elements in addition to its expressive energy.

The color: Its importance is described as gradation, value and strength. It has great expressive and aesthetic capabilities. Among the colors we could find what are cool, some are warm, some are essential and what are neutral.

As for the perspective: it differs in the miniature art from the perspective of the European art as it deals with mass, space, distance and closeness, proportion and symmetry. It is related to each people culture and customs.

As for the void, it is produced through the overlapping and transparency of shapes, or by using the colors where they visualize some parts of the image as they're close and other parts as they're far. And also, by changing the size in relation to different shapes. With the integration of certain shapes at the front and others at the back. The void element has also rooted in beliefs and the vision of existence.

As for the composition: It is the basis of the artistic structure and is supported by the rest of the design elements. It is generally the result of the interaction between the mass and the void.

Decoration and design: The decoration is one of the many elements in the miniature, and it is either part of the composition or a frame surrounds the composition. The decoration includes many elements that are considered a basic pillar in the composition of the miniature, the most important are: 1 - animal and human elements 2 - written elements 3 - plant elements 4 - geometric elements.

Abstraction: It is a new artistic style based on depicting an artist's thought or feeling without simulating a certain subject. Abstraction in European art differs in its concept from the Islamic art, so giving up the subject means vanity and it is rejected by the Islamic approach, even the ornament has its own subject which is decoration. Abstract art is divided into two main parts 1 - Geometric Abstract: Mondrian is one of its most important pioneers, as he's advocated the pure geometric shape, especially rectangle 2 – Expressionistic Abstraction: Kandinsky is among its most important pioneers.

Through these elements, the miniatures artist could achieve the aesthetic and graphical foundations of the miniature art values, as well as the best representation of it in an organic unit and an artistic composition with all its parts.

As for the third chapter, it deals with "The Effect of The Graphical Values of The Miniature Art on Modern European Graphical Art" and its artists: It explains the reasons why the miniature art influenced directly or indirectly the art of modern European painting. The effect that appeared in many aspects, such as Orientalism

school, exhibitions of oriental and Islamic art in Europe, as well as the crisis of modern European art.

This chapter is divided into two main parts, the first, entitled the effect of the miniature on European painting schools, where some of the schools of the European art are addressed, namely:

The Fauvism School: An art school that started in the early twentieth century, whereas the color is the primary means of expression and the form is spontaneous, childish and simple. This school focuses on the essence of the idea or shape. Its artists used glaring colors, neglected drawing and composing and twisted and smashed lines. They were concerned with homogeneous light and flat construction. Their work was more like primitive art. Their pictures are closely related in terms of abstraction or simplification to the Islamic art. Islamic art has been one of its primary sources. This school is influenced by color, the search towards absolute and a gradual reluctance to relativity and realism.

Expressionism school: This school stands in contrast to Impressionism, as it emanates from a subtle emotion that overwhelms emotions and is reflected on the painting, without being bound by nature or realistic perspectives.

Expressionism has endeavored to clarify the expressive value in artwork. The miniature art as being included under the graphical arts with its own philosophy and methods, it also has the expressive ability to create expressive forms that simulate psychological states and reflect the essence, according to the graphical values previously mentioned.

Between Les Nabis and Symbolism: The drawings of Les Nabis group reveal without prior knowledge. It is based on a purely aesthetic and decorative concept and on new technical principles in color and theme. Their goal is to make nature perfect by incorporating it into a mystical mathematical framework. Thus, the Les Nabis artists converge with artists of East and Asia. They draw their miniatures inspired by the Sufi poems. They also converge in giving the greatest importance to the intuition and in their comprehensive view of the universe, the humans and the nature.

Surrealism School: Aims to express itself away from the control that is imposed by the conscious mind. Surrealism aims to move away from the truth, to release

unconscious ideas, imaginative perceptions and dreams dominance. It converges with the art of miniatures in the universal cosmic view of existence, beyond existence, the humans and the universe. The miniature art since its inception has been on the opposite side with Western art in terms of spirit and substance, and therefore in terms of appearance and expression.

The Abstract School: This school is characterized by its interest in showing the essence of things, highlighting the artist's spiritual side and representing his vision and his passion in a way contrary to reality, in addition to canceling the perspective and inclined towards simplicity and distance from details. Also, abstraction is one of the most prominent features of the miniature.

The second section is entitled: The effect of the miniature on modern European artists:

This paragraph is intended for the most important artists who were inspired (directly or indirectly) by the arts that belong to other peoples (especially the miniature):

Henri Matisse: One of the most important artists of the modern era and the most prominent figure of Fauvism School. He oriented toward flat style with exaggerating of getting rid of the tradition. There were two important events that have played a major role invoking Matisse's interest in the oriental art, especially miniatures, they were the Munich Gallery and the Paris Gallery of Islamic Art 1909. He found in Islamic art, miniatures in particular, an assist that enriched his decorative sense that revealed a new style in artistic composition and aesthetic construction.

Paul Klee: He expressed, through his philosophy or through his paintings, about comfort. All that he created was issued by a desire to displace the nightmare of law, duty, and order. He found in Eastern art an outlet for him, not because this art is far from the system but rather because its essence is based on absolute, inclusivity and it's not limited. Thus, Klee was, with his anxious civilizational condition, with his strong nostalgia for the ancient, mysterious and the original, the artist who completed the message of oriental art and delivered it to the modern era surpassing many of the distortions into which the modern art has fallen.

Pete Mondrian: He is the pioneer of the geometrical abstract school. He sought to find relationships between geometric elements and colors. He tried to make the art of painting merely a formal or an ostensible system depending on the abstraction of the types of harmony and its inherent colors in the natural color. Mondrian's works with its sharp intersections between vertical and horizontal lines include graphical values such as convergence, balance, connection and stability which are values that we see in the art of miniatures. What combines the style Mondrian with the art of miniature are basically the intuition and the search for a pure essence free of impurities.

Wassily Kandinsky: The pioneer of expressive abstraction school, who attempted to elevate his art to the level of music, leaving natural forms in search of abstract values that he considered more capable of expressing psychological and emotional facts. He was passionate with researching through the arts of ancient civilizations, quoting shapes and symbols that further obscured his art vocabulary. Among these arts were the arts of the East, which we could touch some of their features in the mystical spiritual shade and the frank harmonious color relationships and the clear lines that define the shapes in harmony and unison in some of his art works, in addition to the high skill in controlling the composition. All of that, in addition to his search for the pure essence, brings him closer to the spirit of the miniature art.

I dedicated Chapter Four to talk about my own experience and the effect of miniature art on it. Here I've tried to depict the relation that combines the miniature art with its imagery and well-known values with the easel painting with its known modern values as well. This attempt was embodied in a set of paintings that were a response to the miniature art effect.