

Corresponding the Visual Structure of the Artwork of Herat School Painters (Mir Khalil Mosavar and Molana Ali)

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Abstract

Herat has documented one of the most thriving Iranian art courses during the Shahrokh period. Understanding the motives for the flourishing of paintings of this period necessitates this research. The success of painting in any given period is a consequence of two significant factors. First, external causes such as government support and economic prosperity, and second, internal influences that include the relationships between the constituent elements of the painting. This paper, with an analytical and descriptive approach, will study the internal factors, namely the structural performance of the works of two painters from Herat School. Herat's paintings seem to have their splendor and brightness due to the painters whose visual structure is one of the most important and enduring points of their work. Herat's paintings seem to have their splendor and brilliance due to the painters whose visual structure is one of the most imperative and enduring points of their work. Rhythm, balance, geometry and motion are four important elements of the visual structure whose quality of performance forms the specific space of each painting. Obviously, these four elements do not have the same function in the paintings, and some of them have the most visual impact on the audience through rhythm and balance. As some other works do, it is through geometry and motion that this is important. The results of this study show that the visual structure is one of the most important factors in the flourishing of the works of Mirkhali Mosavar and Molana Ali and endures a different function in the works of these two painters. The purpose of this article, which is based on Giorgio Copch's theories of visual structures and is carried out via library research, is to analyze and explain the basic structures of three works by two Herat painters; thereby to emphasize the importance of the function of the structure of painting which is less discussed today in the field of this art.

Research objectives:

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1. To examine the visual structure of the works of Mirkhali Mosavar and Molana Ali from the Herat School Painters.
2. To study the causes for the flourishing and success Herat paintings due to the works of the painters that visual structure is one of the most important features of their sustainability and influence.

Research questions:

1. What is the visual structure of the paintings of the Herat school painters?
2. What are the factors behind the booming of painting in Herat?

Keywords: Visual structure, Rhythm, Balance, Mirkhali Mosavar, Molana Ali, Herat.

Introduction

The question always arises that what makes the contemporary visual culture of Mirkhali Mosavar, Molana Ali and Kamaluddin Behzad and other similar artists so prominent? The paintings, especially those related to the Herat period of Shahrokh and Baisnagar Mirza, have what specific characteristic that enhances their liveliness and vitality after six centuries? How is it that a number of contemporary Iranian painters select the paintings of the Herat school as their prototype and attempt to recreate them? Reproduction does not mean repetition, but rather that it is first appropriated, then represented. Since artworks, especially paintings, gain their influence and permanence through their structural work, analysis and understanding of the function of structure becomes important in paintings. Basically, structure is an integral part of any work of art and cannot be seen as a dot, line, shape or color. In fact, the interrelationship between the components of a text constitutes the structure of that text. It seems necessary to better understand the artwork and to understand the meaning of a text, to understand its structure inevitably and at least to explain its visual values. Imitation does not mean repetition, but rather that it is first appropriated, then represented. Since artworks, especially paintings, gain their influence and permanence through their structural work, analysis and understanding of the function of structure becomes significant in such

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The paintings of Herat have already been mentioned, much of what has been said in this field has sought to find the reasons for the success of Herat's painting outside the painting, and less on its visual foundations. One of the comprehensive books on this subject is the painting of the Herat school by Yaghub Ajend, which has focused mainly on historical and social perspectives based on presentations. "The Immortal Values of Bisnegar Shahnameh" is a significant article by Mehdi Hosseini that has briefly elaborated on each of the twenty-two works of this Shahnameh. The article of "Forgotten Masterpieces" written by Robert Hillenbrand mentions the painter Mirkhali Mosavar but does not mention the visual structures of his paintings. There are other articles in the field, none of which have seriously analyzed these works from a structural perspective. In this paper, three houses of two painters from Herat School have been attempted to be reconsidered from a structural and fundamental point of view. Hence, the works of Mirkhali Mosavar because of his clever use of geometry in composition and space and Molana Ali's creative use of rhythm in order to induce movement and solidity through co-institutionalization of shape and context seem appropriate.

Conclusion

If the external factors play a decisive role in the formation and flourishing of the paintings of two prominent artists of the Herat era, the internal factors undoubtedly have an undeniable influence on the durability and resilience of their works. Among the intrinsic factors influencing this issue, structure and function have an exceptional place in painting. What makes a painting chief and impressive and that the audience does not feel drained when observing it is through realizing the mystery and balance found in the work of art through rhythm, balance and seen and hidden geometry.

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- Some of Herat's paintings have been most influenced by their composition and balance. The paintings of Mirkhali Mosavar is significant in this regard. He displaced the balanced painting to an unbalanced boundary and hence heightens tension in his artworks. Mir Khalil Mosavar, by creating tension between vertical, horizontal and diagonal poles, adds to the dynamic of his paintings and shows a continuous and endless movement by bringing negative balance to his works. 2. Artworks that organize space through the process of rhythm, integrating form and context. Molana Ali's paintings and similar examples of Herat's period works have their major visual effects on the audience through the form and context, rhythm, hidden geometry and overlapping elements. In these works, the influence and function of seen geometry, composition, and equilibrium are of secondary importance. What in these works spatialize the painting and show the elements dependent on space is the displacement of form and context that repel each moment in order to form the components of the painting in order to find a necessary presence. These works derive their motor element through rhythm, which is often a constant form of repetition.

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