

T.C
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**THE HISTORY OF MODERN LIBYAN ART AND THE IMPACT OF
ISLAMIC AS WELL AS MODERN FINE ARTS**



THESIS MASTER'S PROGRAM

Prepared

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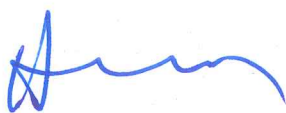
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CERTIFICATION STATEMENT

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Mahmoud A. Hassan SHALOF
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CHAPTER ONE

LITERATURE REVIEW

1.1 Ecology and Diversity is an Important Source of Libyan History and Art

The first thing that comes to mind is the question of the Libyan environment: what do you know about the amazing Libyan environment? Either historically or artistically you will discover at the end of this chapter as an environment of beauty and perfect civilization nomads tournament history, science and culture and religion and wealth of tradition and inspiration fully since it was known that the environment is everything that surrounds all human things like air and sky and Earth And buildings and inanimate objects, insects, plants, animals and birds, as well as climate and terrain and raw materials and all objects, so we try to explain the numerous information and data environment to clarify the extent of Libyan influence on the history of Libya Libyan public and private art history, what we are dealing with here is the environment affecting The history of Libyan art, so we talk about the environment from where many museums, beaches and various archaeological sites and the most important and beautiful tourist areas by Green Mountain and the vast Sahara and Mediterranean atmosphere and many airports, this other than folk art In summary, we can say that the Libyan coastal environment Bedouin desert commercial sports military agricultural scholarship other than religious environment where all direct and indirect impact on the Libyan neglected arts research.

1.2 The Libyan Coastal Beaches and Environment

Libya has a distinct geographical location is located in the center of the length of the North African Mediterranean coast 1.955 km featuring natural manifestations diversity beaches and are generally characterized by integrity and in some parts of the waves and the first presence of the marine and coastal rock tabs And islets and

hills and outstanding rock formations which adds beauty and splendor to the coastal landscape and considers the Sirte Bay is the most famous bays and Ras Ajdir is headers and largest island of scalp Island West Coast and one of the most important western shores The country's Western and Eastern visitors beaches and beaches of Western and scalp Island beaches and shores of Tripoli and Misrata and Zlitan five featuring depth and soft white sand, Palm trees and grasses and sand dunes covered with bushes or forests represent the background to these shores in The north-eastern part in the Benghazi which feature soft sand beaches and beach areas are more spacious located northeast of Benghazi in addition to a number of beaches near Sousse, East towards Derna where the coastal views are so wonderful and overall it environment Libyan beaches enjoying the attraction and beauty of the natural scenery as well as various types of water sports and diving activities (Labrusse, R. 2007: 188-197).

1.3 The Most Important Places and Regions in Libyan Environment

Leptis in the Northwest and Tripoli, Sabratha and five which traces back to Phoenician and Roman and Byzantine epochs and the five towns region Northeast Libya and Cyrenaica whispers and Benghazi in these cities also traces a Phoenician and Roman and Byzantine.

Acacus Mountains and Rocky Mountains are located in south western Libya within the Sahara desert, and the nearest town is the city of Ghat where there are archaeological landscape of colored sand dunes to Rocky arches and huge stones into the valleys. One of the most important sites in the area "Avazagar" bracket. Although the region one of the most arid regions of the Sahara there are some plants such as leaf and their caves region is famous for its ancient, as its rich set of sculptures and paintings on rock and declared by UNESCO as a world heritage site in the year 1985 m due to The importance of these paintings and sculptures that reflect the culture and nature of changes in the region and are for animals like giraffes, elephants, ostriches and camels and also a group of people playing music and dancing (Heilbrunn Timeline of Art History [archive], 2012: 30-35).

Kapow Palace : Situated in Kapow recruitment transitions effects and historical monuments that have a long history where this palace dating to about 900 years and is shaped like a circular building consists of six floors and inside it features room 360 this mansion of rock walls and ceilings doors from the trunks of Palm trees and olives.

The Turkish Castle in Italian: Built by the Turks in the Green Mountain region town of invading in the early twentieth century during the Ottoman occupation since the Italians invaded Libya have expanded the Castle and adding new towers and after independence the Castle entered the Department of Antiquities and became famous tourist places.

Benghazi Lighthouse: It is of Italian Testament in Benghazi on the Mediterranean coast. She was allegedly built over the city of ancient Greek Hippo ". Tall Lighthouse 41 meters and its light can be seen at a distance of 17 nautical miles Lake: most lakes are scarce in the world to feature its beauty it is deep in the desert surrounded by sand and brackish waters at its edge hand digs out Sweet water drinkable and this what startled tourists and making it the first destination in the Libyan Sahara museums :includes the effects return to ancient wallhadart and peoples to stationed in Libya- like complex of museums Squadrons, Museum of sculptures in the Museum of the city of Shahhat, Tolmeitha Museum, Mane, Taucheira Museum, Museum of Sabratha, Sabratha Museum Alboniki, Byzantine mosaics Museum, Palace of Libya, civilization Museum in the city of Benghazi, Germa Sousse Museum, National Museum of Tobruk military museum, Ghadames Museum, Museum of the baths (Shahhat), Museum, Janzour Museum tuber, Maple Museum, Museum of Zlitan, White Museum, Museum of Sirte, the Archaeological Museum of Bani Walid (Taylor, 1996: 445).

1.4 Tourism Environment in Libya

Tourism is an environment services and mutual benefits between the guest and the host in the country of destination to visit and are a source of wealth and information definition her whose success depends on moral considerations as good treatment and respect in service delivery and material things and places and tourist infrastructure for

example illustrates the importance Total tourism income of Britain from tourism in 2007 m value of "75" billion dollars, equal to more than triple oil Libya's income in the same year the success of tourism activity depends on the availability of the following environment:

- The sincere desire and the country folks Avenue to take advantage of the economics of tourism.
- Modern tourist infrastructure such as hotels and land, sea and air transport markets.
- Provide places for rest and recreation and entertainment, translation and translators.
- Training to provide tourism services to visitors and foreign tourists.
- Provide safety and security, solace, tranquility and good treatment and the legal order and discipline and civilized values and respect for human rights. Etc.
- Environmental or geographical attractions: mainly desert and mountain and beach and walshallat springs and rivers, forests and agricultural environment or animal.
- Archaeological sites: one of the most important archaeological cities as a city weshhat mane and Sabratha pharaonic Egypt and the pyramids and the Eiffel Tower in France. Etc.
- Historical evidence: like Alamein battlefield and all alarms and mnkhnadk effects and graves and also a place of execution fascist Sheikh UL Omar Mukhtar.
- Medical or therapeutic tourism: the tourism as a result of advances in medicine and treatment like Tunisia and Libyan flow Jordan and Egypt for treatment and recuperate.
- Sports Tourism: including hosting the World Cup host State intervention by more than \$4 billion and require enormous tourist structure in terms of stadiums, hotels and transportation. Etc (Grabar, La, 2000: 297).

1.5 An Environment That Befell His Grandkids Archaeological in Libya

A study was published in a book Dr Saad alksiri (Edit) tourism in Libya possibilities and constraints, corner: Asaria: 2002, p, p. 235-262 archaeological

museums in Libya and its role in tourism between reality and aspiration.

The archaeological museums dealing with the eye in the first place and then with the intellect and the mind (Ray learner) where they open for viewing for entertainment, leisure and study this comprehensive definition and there definitions by professionals are more scientific organization has defined America's museums those places which are interested in humanitarian and natural heritage, preserved and displayed for the purpose of education and culture either museums organization defines the Museum as a permanent Institute for community service does not aim to pecuniary works on collecting, preserving and displaying human and natural and scientific heritage for the purpose of study and education and fun "[1] this definition includes all the museums in four basic areas: 1. archaeology and folklore 2. Fine arts 3-natural history-four industries.

Archaeological museums are the point here where one of the oldest types of museums, and is the parent, who missed him all kinds of museums, can be defined as the mother. Based on the foregoing, the museums offer community education services, and maintain the cultural heritage, and interpret the past and nurture community instinct of belonging to the motherland, it also provides expertise and aesthetic, creating weather amusement of societ (Heilbrunn Timeline of Art History [archive], 2012: 30-35), and these are the most important Museum posts (Taylor, 1996: 445). Since archaeological museums are places that reflect the past of the community it serves, and mirror the civilization highlights that community, if they are places that tourists are eager to visit museums to weren't of course newly innovation assets due to the vintage eras anchored in the foot, historians agree that the museums The building called Mozion built by Ptolemy I (325-285 B.C.) is the oldest Museum in history from it were some statues, besides being scientifically center however, the modern concept of museums did not materialize except in the seventeenth and eighteenth centuries when some museums opened in Europe such as Oxford University Museum (1671) and the Vatican Museum (1750 m), and the British Museum (1753 m), the Louvre (1793 m) and other museums that own galleries are sophisticated in their various forms experienced by Europe during the middle ages and Renaissance (Grabar, La, 2000: 297). The well-known museums in the Arab world by European colonialists and that was between late 19th century. It is

now reviewing the existing museums in Libya (Grabar, 2001: 13) and comment on their displays and means, and how to be a source for attracting tourists, there is an urgent need to re-examine them select the status and effectiveness of awareness and highlighting weaknesses and shortcomings.

To be addressed:

1. Public Museum of Tripoli
2. The Islamic Museum in Tripoli.
3. Museum of Sabratha classic
4. Alboniki Museum of Sabratha
5. The archaeological museum, Janzour
6. Archaeological Museum of mane
7. The Sirte Museum
8. Museum of Benghazi
9. Alakorih Museum (invading)
10. Museum of Tolmeitha (school)
11. Libya Palace Museum
12. White Museum
13. Sculpture Museum Shahat
14. The Museum bathrooms Shahat
15. Sousse Museum
16. Maple Museum
17. Archaeological Museum of guilt

This is the archaeological museums collections Libyan territory, plus some archaeological collections exploratory in associations exhibitions such as the Association tuber.

The aforementioned archaeological museums can be divided into several types:

1. Public museums which exhibit on the history of Libya and civilization since ancient times, sampling different cities and archaeological sites dating back to medieval times experienced by Libya, according to the chronology, such as former Jamahiriya Museum.

2. Regional museums and museums which display the effects of a particular city or region, and these are usually associated with ancient cities and venues such as museums and wetalmithh weshhat mane Sabratha and others.
3. Specialized museums: which specializes in bringing out a civilized one like the Islamic Museum in Tripoli and Alboniki Museum of Sabratha.
4. Other museums: it can fall under those museums erected due to important discoveries, good example of Libya's Palace Museum, Alakoret Museum, Janzour Museum.

Don't forget the calendar and valorization of the role that museums, highlighted, and its reflection on the plastic art movement, the calendar will be several general aspects in particular:

- First** : Geographical distribution
- Second** : Architecture and Design Museum
- Third** : Museum view

1.6 Environmental Reviews

Dr Alhmali's beauty arises from Tripoli contemporary architectural vision depend on the spirit of integration between architect and craftsman to produce architecture interacts with the needs of contemporary society (contemporary environment) material and spiritual needs and adapt new technologies and use them to formulate a common vision of ecological architecture account Privacy Home Trabelsi traditional patio (yard). The architecture is a vacuum formed by human relationships three dimensions they do not aspire to something beyond the environment for human living and is the part that contains all. We make first then restore is still constituting II finally. He says that the creativity that does not bring the integrity of the relationship between environment and culture and technical skill needs and as a child in beautiful shapes fitting deserves to applaud him but doesn't deserve to stand reverently bow him. History says a word that means time and space and what on this earth and the importance of studying history in being transferred

previous knowledge to achieve three essential points: inspiration lesson reference clearly achieve the quietest

1.7 Environment and Plastic Arts

Fine folk art comes on top of popular folklore, exercise and originality and technical character have reflected people's lives and are characterized by simplicity, it repeating the Customs and traditions of inherited clearly reflects faithfully a certain culture and shapes the character of each community.

Attention began with folk arts as many in the late nineteenth century as a term used in English for the first time a World English antiquarian (will ask William TOMS) (1803 – 1885) and on 22 August of 1846 AD scientific efforts that preceded each of the England and Germany and Finland herself, and it appeared that term (Falk – lore) and is in a sense (people's wisdom) and called on every subject from various people's creations. This art became an expression of honesty and direct article cultural experience combines inherited and living experience of living by means of different expression.

It turns into a cultural heritage district also continues to be continued in the framework of the contemporary scientific and artistic vision is to add life and ongoing humanitarian way directly from the human knowledge through the ages through intellectual and aesthetic vision.

1.8 Authenticity and Modernity in the Popular Plastic Action

Originality is ethnic affinity for something or someone to rooting roots deep in the past and linked to innovation and creativity in permanent innovation and innovation without imitation and followers.

1.9 When the New Aim Has to be to Get Old

Never stand wheel plastic elements in popular artwork at a specific time era significance of high technical scientific study future specialized schools and colleges set fine and applied arts to illustrate this traditional art development methods to cope

with the exigencies of the age and continuity in Active scientific visions modernity strives to bring vitality to this immortal heritage of excellence skills and develop plans that will build the Foundation for all creators.

1.10 Properties and characteristics of the folk fine arts work:

There are almost essential items and are flying of taste and education advocates feel it:

A. Expressive side:

It represents the ability of the folk artist to employ his idea and written forms elements color and consistency are automatic and say about him or poetic theme descriptive or even sometimes very tragic vialaadh comes in an airtight plastic popular language style easy and meaningful.

B. Formalism:

Which is consistent with components forms an employee employment expressive, expressive side of former unit cohesion that will provide technical and aesthetic values invite us along with various other elements forks summarized next points:

1. Item and color and linear motor.
2. Texture element.
3. An element block.
4. The configuration element.

1.11 Art in Me Bubba Date and its Types

The art work abounds Libyan caves fine apparel and tools first and even architecture. To establish ten Phoenician trading centers along the Libyan coast like Dem container and mane and Sabratha and others during the sixth and seventh centuries BC the conclusive evidence of the importance of this area of production for commercial craft then passed on country folks of invaders again from a Greek and Rome during these historic periods certainly continued manufacturing craftsmanship and fine porcelain works, weaving and pottery and various architectural through the

Arab conquest and the subsequent different historical periods and to this day the Arab Muslims had comprehensive Renaissance, then the following Colonial conquests and the attendant precarious living and tough and handicrafts reliance has become essential for the continuation of the industries but it was cheap and generating modest spirit move these industries from generation to generation and make many families maintain this activity by providing natural potential Abound, for example carpet making Mahmoodi or "Bosivi" relative to the profession still know inventories or Swahili and also through a technique of manufacture and decoration color and written by find the Tabernacle for other people walked or Center-zone and so on.

To create an art school of crafts in the late 19th century and the beginning of the 20th century, a significant impact on these industries and extension solidifies codified for the creative arts, trade and industry was the blacksmith and embroidering leather saddles and sewing of the most important disciplines in addition Boots, print and pattern construction and music and painting were all taught in art school, trades and by Libyan Arab and Turkish professors and Moroccan and Andalusia most products with practical utilitarian art.

Traditional industries were subject to trade system were all headed Union Secretary oversees their industry in terms of workmanship and quality and price control and play under the auspices of Sheikh appointed by authorities in that period.

1.12 Characteristics of Folk Art Studio

Find handmade woolen industries exist with this Libyan human long ago it's no wonder that Libyan dress's uniqueness in the world sometimes coarse nature such as tenderness sometimes this inventory or Yearbook for example gaining fame and history, taking the Romans about Greeks and Greeks from Libyans since hundreds of years. Libyan people's fine art his rhythm in his lines and harmony in its colors and its resolution without resorting to perspective and shading.

- **Folk Art Today and Future**

1. Form and content: Form and content are the basis on which defines and drives the artwork of any kind and purpose, shape a creative self-test planning objective act within the framework of the General taste and originality in society within a certain time period while a humanitarian stance summarized secured his environment and combined the artwork should be geared towards Influencing the minds of people through the form and content of an organic link not live but both, the shape is apparent already that all scenes can be seen while secured do soles pointing us in thinking and pondering and plastic components means a certain aesthetic.
2. Technology and innovation: The issue is a very important innovation as tradition is sleep for weakness and immobility and a manifestation of the deficit and relying on the decadence and mayhem and decay and disappear profile and inherent meanings are lost. And high art offers not only promotes innovation and construction and creativity by providing opportunities in complete freedom and organization that makes art with all the right way takes pictures.

- **Epilogue & Conclusion**

Art-folk art with originality and continuous stretch between generations in innovation and creativity and reflects public art alive and vibrant popular culture, honesty and sense and depth of the various aspects of life and we can conclude important points should be examined:

1. This art should go as a deliberate artistic and scientific plan utilized in various forms of public culture for social and psychological terms, community and artistic and historical.
2. Select a standard method to collect and record and categorize common folklore materials plastic people's Libya.
3. Physical demands and the spirit that would help performance and proper technical and scientific research.
4. Open training and education of literal and techniques directed towards understanding their meanings and aesthetic spirit broadcast as the value of innovation and creativity.

5. A scientific approach and an integrated technical field work to examine the kinds of heritage.
6. Encourage innovation and creativity in folk art.
7. Cooperation with the media to generate interest in this beautiful art and understand its origins and its meanings and published for all people and for all levels.
8. Interest in the pottery and ceramics and carpets and various works made of Palm fronds and a newspaper for its significance to this people as the oldest crafts known to man on this earth and linked to cultural evolution history of the Libyan people.
9. Documenting fine folk art materials with image and graphic and are essential to study elements of popular culture to society and evaluate the creative and aesthetic value.
10. To assist creators solves the technical and the aesthetic under various compromising the basics of creativity.
11. To guide the artisans to these traditional industries of tourism and artistic and cultural importance to the life of society, and to address cultural currents inflows.
12. The country's culture and thinking. Establish and open a Museum and national folklore, popular specific NI.
13. A lot of contests and exhibitions that belong to this type of art.
14. The new youth outreach understand and accept symbols of folk art and were raised with a love of country and his martial arts skills through understanding of its objectives and its originality and its symbols.

1.13 Airports and the Environment

Airport is important as a means to communicate fast and comfortable working on linking cities with each other as well as the States are the most important means of modern industrial environment and airports in Libya are:

Tripoli International Airport –International Airport – Al Abraq Airport
International Airport made him international – Tobruk airport – Sebha Airport – Sirt

Airport – Misurata Airport – Domestic Airports in Hun GATT and infidels and his visitors and Bani Walid waobari.

1.14 Environment and the Web

Today no one can deny the impact of the Internet on the environment and art and inspiration.

1.15 Islamic Arts

The art of expression is applied to Islamic art (Labrusse, 2007: 188-197) on the production of art, which occurred since migration (622 AD) until the nineteenth century in an area stretching from Spain to India , inhabited by categories of Islamic culture (Heilbrunn Timeline of Art History [archive], 2012: 30-35) .

Art appeared in the Muslim world in advance and require the transfer unit Stylistic artists and traders with capital and business. The use of a common approach in the writing of all Islamic civilizations and attention to the art of copying the line , which is reinforced in this unit method. Other areas of interest have emerged. Decoration engineering and decorations walls (Taylor, 1996: 445). But, this is the great variety of forms and decorations according to the country and eras led to the words of "Islamic art" to say "Islamic art." For Oleg Grabar, Islamic art which is another definition of " a series of attitudes towards the same process of artistic creativity" (Taylor, 1996: 445).

For architectural art, it is created with a special character such as buildings , mosques And religious schools in a variety of forms but often the same basic pattern. So there was almost the art of sculpture, industry metals Ivory or ceramic are often the highest technologies. Also noteworthy is the presence of plate The miniatures in the sacred and profane books.

The art of Islam is not based on religion: Islamic art is more civilized than religious art (Grabar, 2001: 13). .For Contrary to the common notion that there is a human graphics animal and even the Prophet Muhammad (pbuh) : banned

completely these drawings from places of religious books (mosques, religious schools, the Koran), although there are some exceptions (Silvia, 2003: 63).

The following Bastinaalosome "Iran" and "Syria" and "Palestine" as they represent Iran 's major which include Iran, eastern Iraq , Uzbekistan,part of Turkmenistan , AfghanistanPakistan and current) and Greater Syria.

1.16 History of Islamic Arts

1.16.1 The beginning of the century (seventh - ninth)

Pre-ruling families

We know little about the art of architecture before the rule of the Umayyad . Without a doubt , " the house of the Prophet" is the city of Mdina is the first and most important Islamic building. This house can be somewhat mythical and is the first place where Muslims gather to pray; although the Islamic religion allows prayer to be performed anywhere and does not require a particular place.

The "Apostle House" was given great importance to the art of Islamic architecture as it is the prototype for the construction of the mosque - style Islamic place is a courtyard and hall of the columns to perform an appropriate prayer for prayer and determination did not come out of nowhere; it is either inspired by (Henri, 1993: 9-10) of the Temple of Hosea (Yemen , in the second century BC) or from a synagogue Oorpos role (refurbished 245). This house of materials was built perishable (such as wood, clay), so the "Apostle House" long left , but was limited to keep them on the detailed descriptions contained in the Arab sources (Robert, 1998: 39) .iqa the Prophet 's Mosque in Madinah is currently in his position known.

At first, it was difficult to distinguish the impact of Islamic arts for arts Sasanian and Byzantine and Umayyad . Islam has appeared in places where art was rarely (Grabar, Oleg., 2000: 105:107) but it was surrounded by great Bambratoriaat in the artistic production. Artists use the Islamists initially the same techniques and the reasons surrounding the affected civilizations (Grabar, Oleg, 2006: 296) them. Have been observed to have an abundance of production, especially in the production of ceramics is coated, and the best witness to that famous small bowl preserved now in the Louvre confirm the inscriptions on it on his return to the Islamic period

(Makariou, 2005: 100-101) . This is a pot of effects that helped in the dissemination of art features between before and after Islam in places like Shushan Iran (Ayalon, Myriam, 2002: 20-22)

1.16.2 Umayyad Art

Historical period: Caliphate Umayyad in Damascus Monuments and the main business: the Dome of the Rock , built a mosque Umayyad great . Under the rule of the Umayyad , the evolution of the art of religious and civil architecture thanks to the introduction of new concepts and plans. Thus, in fact , has become the Arab - style (courtyard hall of the pillars of prayer) is the perfect model for the building and it appears in the holy place they have in the city of Damascus _almabd old Jupiter instead of St. John 's Church Almuammdan_ the Great Umayyad Mosque . This building serves as a key reference for architects (and historians Art) for the emergence of the Arab style. However, it seems that the latest work Miriam Rosen Ayalon explains that the Arab plan before something with the construction of the completion of the Al - Aqsa Mosque in Jerusalem (Grabar, 1997: 45-50) .qubh rock is a separate building from the Al - Aqsa Mosque and is located within the Temple of the south side to him that what he is trying Zionists to destroy the work of The mosque was a place of worship before the imposition of prayer on the Muslims ... From the Holy Quran: The Almighty said (Sobhan, who captured his servant at night from the Sacred Mosque to the Aqsa Mosque, which we have blessed around him) Believe God Almighty We know an Islamic nation that the prayers were not And the mosque was in a blessed land. The Dome of the Rock was built during the reign of the Umayyad caliph Abd al-Malik Ibn Marwan, after the death of the Prophet (pbuh). The Dome of the Rock is not the Al-Aqsa Mosque

The Dome of the Rock Jerusalem , without a doubt is one of the most important buildings in Islamic architecture , which is greatly influenced by Byzantine art (such as mosaics that background of gold, and its surface is reminiscent of Saint Sabolker) but already found purely Islamic elements such as the frieze inscription (Oleg, 2000: 72) Great. However, this model has not spread and for Oleg Graber as a "(Robert, 1992: 20). The first monument broad aesthetic creativity of Islam", and

remained without wake "(Robert, 1992: 384). . Also, the desert Valqlaa in Palestine gives us a lot of information about the art of civil and military architecture, although the function is subject to ensure: such as Khan , spas, residences fortified palace targeted policy and whether all of these things allow contact between the caliph hand and tribes? The specialists are struggling to make the decision, it seems that may be used according to the site is different (Taylor, 1996: 456-457) .aattabr Anjar entire city, tell us about the kind of planning is still very close to the ancient Rome, Cardo and Almthaab like Ramla (Grabar et Etinghausen, 2001: 39).

In addition to the art of architecture, worked as craftsmen in ceramics and often have non - plated (Sophie, 2002: 20-22), and sometimes transparent glaze green or yellow color such as metals , as well as metals. Is still very difficult to distinguish these things about that period before Islam, Artisans re - use Western elements (chips trees plant, acanthus leaves, etc.) and Sassanid (suites that helmets fees recovered) (Marthe, 2001: 9).

In architecture and in the art of furniture, the Umayyad artists and craftsmen did not invent new vocabulary but used the vocabulary of antiquity from the Mediterranean and Iran. These words adapt to their artistic design. As in the Great Umayyad Mosque in Damascus, they replaced the figurative elements with the Byzantine mosaics that serve as models of trees and cities. Also, the desert castles especially witness this borrowing. During the mixing tradition and re - adapt to the causes and elements of architecture, they create little by little Islamic art (Oleg, 2001: 291-299) is perfect. He explained this , especially in the beauty of arabesques dexterity also explains in the verses that are found in the Koran bright (Brill, 2005: 15).

1.16.3 Historical Period: the Abbasid Caliphate

After the transfer of power to the center of Iraq, we found successive cities they considered the capitals, they appeared on the scene: Baghdad And Samarra Iraq . Baghdad was deserted because it was surrounded by many houses. We have been able to access them by several sources, and described these sources Baghdad as a round city and in the middle there is a large mosque and a palace. For the Samarra , it has participated in numerous private by exploration campaigns Ernst Herzfeld and

recently by Alastair Nursadj.oukd almost created Mu'tasim from scratch in 836 , it is stretching about thirty kilometers and include many mansions, and also include two mosques senior and Zqnat.oivi time of the death Motmid year 892 Angdat all the information about this issue, but this city has provided us with time information documented (Ernst, 1923: 9). Samarra has provided a wide range of furniture, especially plaster , which contributed to the architectural decoration,and decorative elements that are used to some extent on the inscriptions of buildings (Voir, 1990: 100-101). ooadha, these decorations are located in the art of furniture since Egypt Tulunid to Iran, especially in the wood (Oleg, 2001: 68-69)

The ceramic art of the largest Apetkaran famous illusion: the invention of pottery The metallic luster and all these things have been found after a considerable period of the disappearance of the ruling families iseme (Jean, 1985: 2-6) . This porcelain in Islamic Art: "Pottery" , a porcelain covered Balsquil with tin oxide, and is decorated with Chinese porcelain surface Alolms.tdhaaf (Kervran, 1980: 40). Since the eighth century Bchocan (Grube, Ernst, 1976: 60-61). It is decorated with blue and white, thanks to the spread of cobalt oxide. This is a reference decoration is relatively small and they are : plant motifs and Abagravea (Carboni, 2001: 772-773).

For me metallic luster, this art appeared in the ninth century , perhaps by converting the product was made from glass to ceramics (Lane, Arthur, 1947: 42). The chronology of this invention was in the first centuries.This invention was accurate and led to many problems. The first of these multi - colored Albriq and there is the small fee and then became symbolic and monochrome since the tenth century _az we took the customary opinion Alih_alve based partly on the niche collector obstacle Bin Nafie (Hasson, Rachel, 1979: 50).

For the glass transparent or opaque, it is also a product decorated by cast in the mold of other elements or additions to him (Carboni, 2001: 20) . There are several examples of cut glass, the most famous piece is without doubt bol aux lièvres They reserved San Marc gun, engineering and

decorations of these materials were excavated in Samarra (Boswrth, Clifford, 1996: 37).

1.16.4 The Middle Ages (9th century - 15th century)

Since the ninth century, the Abbasid power was attacked in the US most distant from the Iraqi Center. That was a prelude to the Khalifa Shiite rival, and is the successor of the Fatimids and then successor Omolln Spain who embody this opposition while the emergence of strains of small independent rulers in Iran.

Spain and Morocco

'Main articles: The Art of the Umayyad Spain, Art stationed The Unitarian, Art Nasrid, Art Hafsids, Alzayanih And Marinids. 'Historical periods: the Caliphate of Córdoba, the era of the kings of the sects, sultanates of stationed The Unitarian, Hafsids, Zayanyen, Nasr sons And Meridinide. Archeology Home and Business: The Great Mosque of Cordoba, the Koutoubia Mosque, the Alhambra.

They first considered the Umayyad dynasty settled in Spain (Al - Andalus). van name is illustrated, this strain belongs to the senior Umayyad Syria, and who wiped out in the ninth century. After its fall, the various independent kingdoms ruled the country. Such as kings of the communities (1031 - 1091), but the artistic production in this period is not fundamentally different from what before this political change. At the end of the atheist century, it captured two tribes of the Berbers successively on the rule of Morocco and Spain, fell Andalus. The Almoravids and Monotheists introduced Moroccan influences to art at this time. However, the Christian kings gradually invaded Spain until the Islamic passed in the eleventh century and the only ones left Granada with the strain of the sons of Nasr 1238, which managed to hold out until 1492 (Hispanica, Studia, 2001: 34).

In Morocco, eating Hafsids (1230), Alzayanion (1235), Marinids (1258) Unified torch. For Almarinaon, since the beginning of their capital Fez, they are involved in many military campaigns in both Spain And Tunisia, who are not Asttien expelled Hafsids, because this strain is rooted strongly. The Alzayanion have

strong exchanges with the Emirate of Granada , and also signed agreements against the Crown of Aragon And Marinids (Boswrth, Clifford, 1996: 49-71). Note Marinids weakness of their power since the fifth century tenth and replaced power finally by the supervision of the year (1549), and underwent Hafsids for the invasion of the Turks The Ottoman Empire in 1574. The Andalus place Culture wide in the Middle Ages . In addition to universities , major , suchas IbnRushd , which will allow the deployment of philosophies The science of others known to the Western world , this region is also available by art . We see it explained, in architecture Great Mosque of Cordoba but should not hide other achievements such as the Mosque of Cristo de la LuzToledo or the city of the caliphate of Madinat al - Zahra . In the other part of this period, we found a private Alhambra Granada .kthiraoffeaturesdistinguish the art of architecture Spanish arches, including forms: some semicircular derived from models Gothic Western addition to models Romania (Henri, 2002: 100), but also the usual lobes seem the most typical period in the Islamic .amaalj mihrab isa small part , a feature very characteristic of Spain |(Taylor, 2001: 59).Some of the techniques used to make things, such as ivory is used in boxes and cans of the jewelry industry, is marauding jewelry box is a masterpiece inscribed with stereoscopic scenes in the art of iconography , these scenes difficult to interpret (Voir, 1569: 42). Many of the statues appeared three - dimensional at this time, usually a rare appearance in the Islamic lands (Grabar, Oleg et, 2001: 97) browser extensions forthe metal , it is used for Alokuanal or holes fountains, while the stone , it is used for example: in the Black Fountain Alhambra . For Textile , they are issued Out to a large extent, especially silk . We find many of the treasures of silk in the Western churches, they are the bones of wrapping saints silk.

As for ceramics , were the techniques of traditional underline it particularly in the metallic luster used on the tiles, as we observe the Flowerpots Palace of Granada [43] . Since taking the ruling families the rule of Morocco , also noted the artistic sense in the work of wood , whether sculpted on it or Creamed , for example in a forum Koutoubia Mosque Marrakech in 1137 , which is considered the best example of the artistic sense creator. The art of architecture is not known North Africa because of the lack of research since the end of colonialism .tstrd families stationed The Unitarian Haddatthm of Spain , they are always characterized in their research

stringency and this was reflected on the mosques , became the mosques without walls .not families Marinids important architecture but is not known, and also excelled in the wonderful to work wood , whether greased or sculpted him or restaurant with something (Casanelli, Roberto, 1998: 3-5).

1.16.5 Egypt and Syria

Main articles: Fatimid art , the art of the Fatimids Almmlukian in Egypt Syria , art Mamluk And engineering Owned . Historical periods: the Fatimid Caliphate. In Kairouan Cairo , Ayyubid , Sultanate owned . The effects of famous works: Pitcher of birds, Aquarius from St. Louis. The strain Fatimid governor of Egypt from 909 to 1171 , which is one of the breeds Shiite rare in the Muslim world . Established this strain in Africa in 909 , reached Egypt in 969 where he founded the caliphate in the city of Cairo , northern Fustat , which is still a center economically important. Thisgave the dynasty of greatimportance the art of architecture , whether religious orsecular , which is still in it , such as mosques : Al - AzharMosque Thewise, thereforecarriedout the walls of Cairo at the hands of the Minister Badr al- Jamali . But this strain is considered a rich source for the production of art objects in various materials such as: wood , ivory , porcelain matte painted beneath the surface, drafting, metal inlaid, glass non - transparent and also crystalrock. Many of the artisans of Christians , the Copts ,bear witness to the many business Iconography Christian (Tate, Georges, 2001: 70). And also it is the ones who represent the religion , especially in the era of the Fatimids tolerant. Art is characterized by rich iconography, which exploited to a largeextent the form of human Theanimal in the representation of animation which tend to liberate elements of decorative purelike the eyes of insects found in the porcelain illustrious. It enriches a lot technically more stylistic commercial Baltoaslatwith the cultures of countries ofthe Mediterranean,especially, Byzantium . Fatimid state is also one of the few countries that operate in sculpting three - dimensional , and often bronze. At the same time, posing Atabeg power in Syria , theyare the rulers of the Arab princes Seljuks .kanwa very independent, they hate princes Turks and support to pretty much the stability of crusaders Alfranj . In 1171 , seized Salah al - Din Ali EgyptFatimid , put on the

throne of Egypt dynasty Ayyubid. This period is not rewarding for architecture , which do not block repair and improve the defenses of the city of Cairo.

Continued porcelain shiny or painted beneath the surface, and metal inlaid with high quality. The back of the glass coated port in the last quarter of the twelfth century, especially bottles and cups. Took over the Mamluk Alosubeyonalsulth in Egypt in 1250 and arrived to Syria in 1261 and won after the defeat of the Mongols . It was not strictly a ruling family because the rulers did not rule from the father to the son. In fact, the Mamluks were Turkish slaves who were liberated but spent their lives with the liberators without the (theoretically) access to power. This will continue the government Opposition nearly three centuries , until 1517 , and led to so abundant in the art of architecture Stone , consisting of fees large complex bowl and Princely especially in Cairo [50].tkdmt decoration thanks to the stone restaurant of different colors, according to the manner Ablaq, as well as the important work on the wood restaurant patterns geometric bright. Also, they maintain the glass coated port, and also metal restaurant. It was one of the most Islamic monuments famous in this period is Aquarius , which is made of copper , however , Mohammed bin Zein (Hillenbrand, Robert, 1994: 103).

1.16.6 Iran and Central Asia

1.16.6.1 Main Article: Art Seljukion Iran

In the State of Iran , northern India , was Atahiraon , Acommaon , Ghaznoaono Algurion competing for power in the tenth century .kan art an essential means to prove oneself in front of others.It was created major cities such as Nishapur Ghazni and the current version of the Great Mosque Isfahan . As evolved funerary architecture, while potters created many pieces of art of various ornate Palm_ka'e background yellow color, decorated with Baleshb, meaning it consists of a lot of glass coated in color, or painted pottery under the glaze (Watson, Oliver. 1985: 5) . They were Bedouin out of the Turkish (and this means that they are from Central Asia , formerly Turkestan) , Seljuks sweeping the Muslim world to the late tenth century . They were being held in Baghdad in 1048 and went into hiding in Iran 1194 , although that was implemented production Mil late in their names the twelfth century to the early thirteenth century , so it has been made for the kings of the independent,

smaller Hama. Kadd appeared at the hands of the Seljuks for the first time the Iranian plan. The technology haft-rang Ceramics used for pasta work stone trays. In this period, craftsmen brought art to the latest trend and they vaccinating metals and precious pieces of art on the bronze (Komaroff, Linda et, 2002: 1353) . In the thirteenth century , it swept the Muslim world A wave of new invaders who arrived from Central Asia , so they returned to the gates of Vienna : They Almgooltan the leadership of their leader Genghis Khan . After the death of Genghis Khan , split Ambratorathpin his son and many other branches present: China dynasty Yuan and in Iran dynasty Eilkhaniah , while there is in northern Iran Bedouin is called the golden tribe .

1.16.7 Alaakhanion

Under these "small boxes" who originally subject to Emperor Yuan , but quickly became independent, and developed a civilization rich. Therefore, the architect were interested in the activity and the Mongols showed this development and became the art of architecture is built to some extent on the traditions of the Bedouin , and proof that the buildings were heading to the north and south. We note, exchanges of cultural important that have already established such as the plan Alaaranih.kan tomb Öljaitü Bsultanah Iran , which is one of the greatest and most influential effects of Iran , but unfortunately a large destruction wiped it. Also under the rule of this dynasty , he grew up the art of the Persian book Through manuscripts big like collector dates and controlled by the Minister Rashid al- Din . Appeared techniques of new ceramics special lajvardina And also we noticed Chinese influences in all the arts and other (Konya et daté, 1268: 132-258) .

1.16.8 Golden Tribe

Main article : Tribe gold , Iranian art independent before Seljuks , Art Seljuk Iran , art Iranian Mughal , art Timurid . Historical periods : the Sultanate of Seljuks , the tribe golden , empire Timorese . The art of Bedouin is unknown at this time, they began the researchers very hard to be interested in this art , have discovered that there is a planning and art architecture in these areas. Also, drafting craft has evolved dramatically in most of the pieces of art and this shows the

influence of China's strong. These were artifacts preserved at the Museum of the Hermitage located in St. Petersburg, and it is only beginning to be studied.

Forces are considered Tamerlane are the founders of the third largest Iranian period of Ali over the Middle Ages, and is the third of these forces is the invasion of the Bedouins: They are East Timorese. Development is due in the fifteenth century to this dynasty, and was more arts known at this time is the art of the Persian book especially for the artists such as Kamal al-Din Behzad and many families and pastoralists. Witness planning and architecture golden age, especially in the ruins of the city of Samarkand. The decorative porcelain and domes stalactites the most effective. We also note, the strong influence of the art book and influence Chinese to all fields. In this period, it proved to Timurids ties to the Persian art, which added a lot to witness the establishment in the empire Safavid.

Anatolia

Main article: Art Seljuk Anatolia, the art of Turkmen, the art of Turkmen and early Ottoman Anatolia. Historical periods: the Sultanate of Seljuks, the Ottoman Empire. With the continuation of this trend, and continued Turkish Seljuks invaded even Anatolia. After the Battle of Manzikert in 1071, formed an independent sultanate of their cousins the Iranians. It seems that their power collapsed at the beginning of the year 1243 after the invasions of the Mongols, but remained printed money in their name until the year 1304. Formed architecture and objects on different styles, Iranian more than the Syrian taking into account the ratios minute. It is wood large art, and we found a manuscript illustrated a single dating back to this period (Blair et Bloom, 2005: 149-162).

Turkmen anonymous wandering in the area of Lake Van, however, we found many mosques such as the Blue Mosque of Tabriz and they all have a decisive influence in Anatolia after the fall of the Seljuk Roman more than Iran during the reign of Timorese family. In fact, since the thirteenth century, the Anatolia dominant over by small families Turkmen who reside gradually take over the territory of the Byzantine. haia little, appeared Slalhoha of the Ottoman dynasty, which was called before 1453 "early Ottoman". qam Shepherds Exercise Architecture Mainly where it appeared purely unit area in the work of domes,

browser extensions for ceramics , it was suggested to be a porcelain art features Ottoman through "porcelain Miletus and early Anatolia white and blue.

India

1.16.9 Main article : The Art of the sultanates of India

1.16.9.1 Historical period : Delhi Sultanate

Invaded India by Ghaznavids and Gurion in the ninth century , and did not become independent only since 1206 , when captured by Almezaan or kings and slaves, stressing on the genesis of the Delhi Sultanate .fima after, other sultanates competing well - known in the son of the emerged and Kashmir and in the state of Gujarat and Jaonbur and Malwa and also Bahmanid located in the north of the Deccan plateau .anhm were deported from the traditions of Persian , and they set up the art of architecture and planning based on the beliefs reconcile with Hindu art somebody has taught almost the production of things at this time, but we realized the importance of the art of the book .antht sultanates period with the arrival of the Mongols who gradually took over the entire region.

The three empires (from the fifteenth century to the nineteenth)

Ottomans

Main article : The Art of the Ottoman Empire .

Historical period : the Ottoman Empire .

Born of the Ottoman Empire in the fourteenth century and lasted until the next day of the First World War .ccant over time and place, this was the empire distinct and fruitful art, was developed in many things , including the art of architecture , the production of large quantities of porcelain (especially ceramics city Azniconchat drafting the important art of the unique multi - kind book Altotar.zar in this era, many exchanges with eastern countries (such as Iran and China) as well as exchanges of Western and especially with Venice .

The artistic painting of the mosques of the Ottoman are considered inspired by the planning cathedral of Hagia Sophia , which was discovered by Muslims after

the invasion of the city by Mohammed Alvathoodha from previous research to the early Ottoman . You should to point out the art of architecture Sinan Agha , who lived for long periods of nearly one hundred years and made many of the buildings other (Berinstain, Valérie, 1997: 42).

In the art of the book, can be to point out , for example, two books of the establishment of festivals, one at the end of the sixteenth century , and the other for Sultan Murad III , and includes this book many of the outlines Altodhristih.kant miniatures influenced very by Iran , Safavid , I knew after taking many things like the spoils of war in the early sixteenth century , and access to many of the paintings of Iran .

The Ottomans were the first to have used the color red bubblegum on the porcelain and the so- called "red Iznik " .abaky appearance of this outstanding color highlighting, this color interference in the 1557 product such as lamp Sulaymaniyah mosque , currently located at the Museum of Victoria and Albert in London .

1.16. 10 Mongols

1.16.10.1 Main article : Engineering of Mughal art Mongols .

Historical period : Empire Mughal .

The rule of Mughal India , the period between 1526 to 1858 when he seized Albraitaniyon the country Ihamoha. osubh The Art of Architecture Musharraf after the implementation plan of the Mughal mosques , and grew up Taj Mahal , the art of drafting and works of stones such as jade .snat many daggers made of solid stone , such as the head of the horse It is made in particular [65] . Also, I have put the Mongols many special professionals in drafting such Kundan technology, which is characterized by luxury vaccinators used emerald , sapphire , Diamond It is a decorationvase (Okada, Amina, 2000:84-115) .

In the reign of Humayun , the art book flourished by a group of artists Persians returning from exile Mah.olkn we saw for the first time, influenced

by Western and strong that caused the use of perspective and the influence of the inscriptions European .otojd also features Hindu existing centers provinces .

It can also mention, the invention of ivory, this technique to create pieces of metal , boxes Betel , rules waterpipes These rules color black and dark it conflicts with shiny silver and gold (Bernus Taylor, 2001: 102) .

Safavid and Qajar

Main article : Art of Safavid , Art Qajar

Historical periods : the Safavid , Qajar Dynasty

Iran in the period of the Mongols and the Ottomans , resisted a lot of difficulties strain Brosthe of Shiites twelve , which lasted from 1501 to 1786 .hhd Safavid art gradually strong development in the ceramic art of metal , since the sixteenth century are not studs things precious materials but Bajain Mlonh.lzlk, some specialists spoke about the decline in the metal in the sixteenth century . kan Chinese porcelain appreciated at this time, so as to follow the tradition of the color blue and white , and the decorations exquisite and this porcelain Also the evolution of the art hand book and carpets azdahr the art of architecture and set up a new city which Isfahan created by Shah Abbas : This city has many parks , palaces leisured such as the Palace on the Kabo, Bazaarlarge mosque Shah the Great (Canby, Sheila., 2002: 105-107).

The art of the book arrived at the summit, especially Hhnamh great first Tahmasb a manuscript huge containing more than 250 paintings . Where, the development of a new Mua of the art of painting , which is called drawing album (investigator) . This manuscript consists of colored leaves, painted or written carefully crafted by various artists were assembled Alhoah.ccant Reza Abbasi , one of Almmthleean for this new format.

The fall of the Safavid falls under the invasions of Afghanistan , and this led to disturbances in the century and stopped the unrest when the rise of the tribe of the Turkmen to power since the era of the Mongols on the shores of the Caspian Sea : Qajar dynasty . This invasion has resulted in a significant impact from the West : large images painted with oil cloth Shah Qajer It can be found in

the Persian board and even if it is not found on some of the icons thumbnail. In the light of their rule, revived the art of architecture archaeological again with the development of the city of Tehran ostkhaddm many technologies in art such as steel works (Rosen, Ayalon, 1994: 69-70).

1.16.11 Islamic art techniques

1.16.11.1 Planning, Architecture and Decoration

Main article : The Art of Islamic architecture . Taking the art of architecture many special forms in the Muslim world , often linked to the Islamic religion: our mosques , while the schools are the reference and the other, also found the typical buildings of Islamic countries adapt to the doctrine.

Patterns of different buildings varies considerably over time and Almkan.qubl the thirteenth century , in the cradle of the Muslim world , in Egypt , Syria , Iraq , Turkey, followed mosques almost the same plan , the Arab consists of a large courtyard and a prayer room by columns but differ great in the decor and even in the forms: the adoption of Moroccan mosques in the form of " T "With the vertical axes of the direction while in Egypt and Syria, the axes parallel to Qublh.achtfatt Iran from other countries, they have their specificities which it first used brick milk and decorations plaster and also porcelain and the use of special shapes taken from the art of architecture Sasanian such as Iwan Persian bow .Also the Iranian world was at the time of the emergence of schools in Spain , there are a lot of tastes colorful architecture with the use of parentheses different (horseshoe lobes, etc.). in Anatolia , and under the influence of architecture Byzantine but also especially in this region , developments on the Arab plan approach, built mosques unique large Ottoman Unique and formidable .odat Mughal India private plans, gradually moving away from the model of the Iranian and shed light on the domes Albesalah.

1.16.12 Book Art

Main article : Persian miniature , Arab art book, art miniaturized in India. The art book includes both: board, binding, handwriting and miniaturized , ie , arabesques and graphics margins and titles.

Divides traditionally the art of the book into three distinct areas: the Syrian Arab manuscripts, Egypt, Mesopotamia, Morocco and even Alosmanyen.vi Persia, was created manuscripts in the Iranian region during the Mughal period and Hindi, and contains these manuscripts Almgoolah.kl works of these areas has its own style is divided into different schools with their own artists, conventions, etc. Zlk.kant equal developments, even if it seems clear that there influences between schools and geographical places with the policies and the movement of artists changes Almtakerrh.antcher artists often when the Persians and the Ottomans especially India (Encyclopaedia Universalis, 1968: 186).

1.16.13 Main article : The Art of Islamic metals, Islamic art porcelain

In Europe, called "arts modifications" and is part of Alzachrvih.ouma arts, in the land of Islam, in the cultures of others European or old, uses a multi-functional purposes means, in order to give perfection and beauty artistic piece is prohibited classified to hand craft. Thus If artists are not interested in the art of sculpture reasons Danah.vizar sometimes, through the ages and regions, they are preoccupied with innovation and control observed on these different areas: such as arts metal, porcelain, glass and carved stone (especially quartz but also solid stones such as agate) wood carved, wood restaurant perchance, ivory

Patterns and themes and iconography of Islamic Art

When discussing the arts in the Islamic country, often believe that abstract art is composed of geometric patterns and Orapesc.ma, there are also many personal board, especially in all areas distant from religion.

1.16.14 Religious art

Religions play an important role in the development of arts of Islam, often production for the purposes of Mekdsh.ncher, of course, to the Islamic religion as we know to confirm that the majority of the Muslim world in the thirteenth century, it contains Muslims and also other faiths played a significant role in this time role, especially Christian the stretching from Egypt and even Turkey, the current, and

also Zoroastrianism in the world of the Iranian Hinduism and Buddhism in India and Alayahyaiah in Morocco .

The art and literature

All the arts of Islam is not a religious, far from it, use other sources of artists, especially Alodb.balnsph Persian literature, such as Hhnamh consisted of this national epic in the tenth century at the hands of Ferdowsi and also five poems who Ptolifam Nizami Ganjavi the twelfth century is also so an important source of decoration that can be found both in the field of arts book (such as pottery, carpets, etc.).The work of poets mysticism and also Saadi and Jami have given a lot to Ven.olv Minister Rashid al- Din Fadlallah Hamadhani Mosque dates (world history) at the beginning of the fourteenth century , This unique century was in many of the business in the Islamic world since its inception (Taylor, Marthe, 2001: 40-41).

Arabic literature is still present and also trace Indian myths Panchatantra Ooualemqamh Mohammed Hariri and other texts also described the work of Porsche in Baghdad and Syria .For the scientific literature, research astronomy and mechanics , they also give a great explanation.

Abstract motifs Arab line

Main articles: Arab line patterns , decorative forms of Islamic art, the concept. The decorative motifs are abundant in this type of art, very diverse, from the geometric motifs to Arabesque .aattabr Arabic calligraphy in the Islamic country, a major activity is almost sacred, since the wall of the Koran is considered Alalheh.opaladhavh words, it was excluded living organisms codes places, books Dinah.kan Arabic calligraphy is particularly important in the religious sphere, but also in secular work (Ali, Wijdan, 2001: 7).

1.16.15 Symbolic Representations

1.16.15.1 Main article: pictorial representation in Islamic art

We can not observe many of the human and animal figures in Alkhov.nagd religious figures of prophets such as Muhammad and also Jesus and those appeared in the Old Testament , as well as can also be imams symbols, according to the times

and Alomcn.msolh symbolic representation is more complex and its development makes it more difficult in understanding (Blair, Bloom, 2003: 152).

Knowledge of Islamic art in the world

History of Islamic Art

Main article : Islamic art history

Known Islamic art in Europe a long time ago by importing many precious materials (silk, rock crystal) in the Middle Ages .aktar of these things, have become places Mekdsh.tm or are kept currently in the treasures of the churches in the Western world. However, Islamic art is the history of modern science compared to an entrepreneur, for example, with Alkadimh.uallaoh on that arts, much research, the arts of Islam victims wishing to reach outdated levels of archaeologists and it broke into the most modern.

Islamic art was born in the nineteenth century , and pushed the movement Orientalist , and knew this discipline marked by many bumps development, due to political and religious events throughout Alm.dam colonization study in some countries-as well as the emergence of European and American groups-but neglected full periods .opalmtel, it caused the cold war in slowed largely to the study of Islamic art by preventing the publication of studies and discoveries.

Large groups of Islamic Art

Main article : Islamic art collections in the world.

As in many of the largest Islamic art collections often are mostly in the western world, the Louvre , the Metropolitan Museum of Art , the British Museum , especially the Victoria and Albert Museum . However, there are also collections, including the Museum of Islamic Art Balqahrho National Museum of Qatar . the Gulbenkian Foundation in Lisbon and a group Khalili also keep many Alqta.an American museums such as the Freer Gallery of Art in Washington care about great interest in more than Almkhtootat.ama Corning Museum of Glass in the things New York has kinds of Islamic glass most important in Alm.balnsph manuscripts, they are m The quality of large libraries such as the British

Library , National Library of France , have developed these manuscripts through the East but also kept museums and comic pages of manuscripts pre - developed.

1.16.16 Archaeological Sites Home

1.16.16.1 Aware of Islamic Monuments

For the old production, it was dependent on the architecture more than the same things, where Islamic archeology is important, especially in Iraq, Samarra or Bchocan , for example , and in Cairo. Although the current context, is still being searched for major sites across the Muslim world , from Bakistan and even Morocco.

1.17 Movements of Fine Arts Introduction

Art working of movements are the collective names which are known to works of art that the proportion is the same inventive views , system, practical method or time-frame. There may be no continuous of rule that defines as what establishes an art moving. The actors connected with one sign may also observe to severe controlling standards, although folks who be in the right place to another one and also have a slight in normal.

Art moving works are essentially a historical security for group together performers of a sure extent or technique in order that they might be unwritten within a nominated context. Art moving are usually named as in retrospect through art working opponents or historians and their headings are regularly funny or sardonic handles pulled from a dreadful valuation.

The group of actors of comparable hobbies or patterns into art working system moving is definitely a piece of Western art working. Art activities are basically 20th century characters whilst there has been a various variety of a technique than at some other span inside the records of the artworks.

1.17.1 Impressionism

1.17.1.1 The explanation of impressionism

Impressionism means the art working motion in France on the finale of the nineteenth century. The Impressionists were a group of actors widespread for their advanced picture systems and approach to use color in art working movement. (94)

1.17.1.2 The Impressionist Artists

Many actors subsidized to the primary exhibition (oil on image) of Entertainer represent in 1874 conversely Claude Monet (1840-1926), Pierre Auguste Renoir (1841-1919), Camille Pissarro (1831-1903), Edgar Degas (1834-1917), Alfred Sisley (1839-ninety nine) and Henri Marie Raymond de Toulouse-Lautrec (1864-1901) were the leading figures who designed the spine of the extent.

1.17.1.3 Impressionist Painting Technique

The Imitators have been happy through current trends in color value which helped their examination for the most particular investigation of the outcomes of color and bright in environment. They isolated the conventional perception that the sleuth of an object improved into made up from its color with a little brown or black presented. Rather, they improved their colors with the knowledge that the shadow of an object is damaged with dashes of its matching shade. For example, in an Impersonator describe the shadow on an orange may additionally have some hits of blue highlighted into it to boom its energy.

The Impersonators required to seize the settings of a selected time of day or the products of different weather conditions at the landscape. So as to grasp those passing outcomes they had to work fast. They carried out their shade in small luminously colored strokes which meant losing a whole and lot of define and aspect of their condition. Their image system placed them at odds with the traditional Academia of the French imaginative and establishment who respected subtle color and particular element which turned into guardedly crafted with top notch talent within the artist's studio. What the Academia failed to respect was the cleanness of Comic color and the forte of their brushwork which exposed a impulsiveness that had handiest formerly been valued in the sketches of the historic masters. but, the public developed to like the energy of the Impersonator practice and in time Impressionism developed as appear the most famous indication inside the records of art working movement .

1.17.1.4 Impressionism and Photography

The Impersonators in calculation disenchanting the Academia with their arrangement procedures. Usually, actors had created pictures in which the

suggestions, figures, characters and colorings were organized in a way that controlled the devotion to the point of concern of the image. This altered into the most serious place of the photograph and become usually placed in a important function. It turned into taken into contemplation harmful composition if the background or ends of the picture reduced from the emphasis. true to form, the Impersonators destitute this instruction. right now, metaphors turned into in its initial ranges of development. As there was frequently a change between what the professional photographer noticed in the viewfinder of his digital and what surely viewed on the poor, photographers could harvest their sudden shots to expand their conformation.

1.17.1.6 Impressionism and Japanese Prints

'The 53 Places of the Hokkaido (no.26)', 1831-34 (woodblock print) striving projects of eastern woodblock prints, general in France at the time, were some other touch on the Impersonators use to advance their thoughts almost shadow.

1.17.1.7 Impressionism and Landscape Painting

Impersonators were the start of collection of actors to sketch picture 'en plein air' (painting out of the residences). This is revolved into partly due to the construction of shade in pipes which had been for the earliest of the time, assisted artists to hold all of their studio tools and their equipment's round in a box

1.17.1.8 Impressionism and Figure Composition

For example Impersonator shots and parent conformations with classifiable characters were decorated through Renoir, Degas and Lautrec.

1.18 Cubism - The First Style of Abstract Art

1. Definition of Cubism

Cubism was a virtually modern system of cutting -edge art working and developed by making a Pablo Picasso and Georges Braque. It turned into the initial kind of summary art working which innovative at the start of the 20th century in reaction to a world that turned to change with remarkable speed.

2. The Influence of Cézanne

Cézanne was no lengthier in the main inquisitive about increasing an magical of power in his render and he isolated the routine of perception drawing (Canby, Sheila, 2009: 24).

3. The Cubist Vision

The borders of outlook had been additionally seen as a deficiency to change by the way of the Cubists.

4. The Cubist Artists

Pablo Picasso and Georges Braque have been observed and progressive Cubism but other actors also adopted with the elegance..

5. The Influence of African Art

The Cubists thought that the customs of Western art working had developed fatigued and some other behavior they practical to restore their work and improved to draw at the appearance of power of art working from different ethos, mainly African art working (Ettinghausen, Richard; Grabar, Oleg, 2003: 650-651).

6. Analytical Cubism (1907-1912)

Cubism had wonderful phases. The early segment which taken till about 1912 and turned into and named as Analytical Cubism.

7. Synthetic Cubism (1912 ONWARDS(PABLO PICASSO (1881-1973))

Round 1912, the systems of Picasso and Braque had been turned-off predictable. Their photos had grown so like that their art working of this age are typically tough to inform separately.

8. Beyond Cubism

Cubism was born in France thought traveled through Europe and combined with the imaginative consciousness of several international places. It seemed as Futurism in Italy (demonstrated above), Vorticism in England, Suprematism and Constructivism in Russia, and Expressionism in Germany.

1.19 Fauvism - New Possibilities for Color in Art

1. Definition of Fauvism

Fauvism has its shapes in the publish-impressionist art working of Paul Gauguin. It rotated into his use of emblematic that moved art near the structure of Fauvism. By the meaning of violation and hooked up expressive position that shadow had in represent, he encouraged the more young artists of his day to make an research with a new prospects for patterns in art.

2. Artists of Fauvism

3. Developments and Art Works of Fauvism

On the beginning of the 20th century, the two primary actors, Henri Matisse and André Derain they are the main basis of the group designed the source of a set of painters who adored portray pictures with despicably ambitious types. The association had been named 'Les Fauves' that planned 'wild beasts' in French. Their name established coined by the way of the painting critic Louis Vauxcelles who changed into amused by the way of the inflated color of their paintings. in the Salon d'Automne of 1905 he arrived a gallery Les Fauves have been presenting their art working (Jones, Dalu & Michell, George, 1976: 81)

In 1906, after the achievement of the Salon d'Automne exhibition of the prior , André Derain convert as commissioned via Ambroise Vollard, the French art working supplier, to generate a chain of art working about London.

4. Fauvism and Beyond

- Henri Matisse and André Derain may be the two of extreme vital figures related vital digits approximately Fauvism.
- Fauvism changed into a technique of painting evolved in France at the beginning of the twentieth century by Henri Matisse and André Derain.
- The actors who painted on this approach have been referred to as 'Les Fauves'.
- The title 'Les Fauves' (the wild beasts) got here from a sardonic observation by the art criticizer Louis Vauxcelles.

- Les Fauves thought that color have to be used to specific the artist's reactions about a topic, in favorite to honorably to describe what it looks like.
- Fauvist paintings have two major characteristics: basic drawing and inflated coloration.
- Les Fauves have been the superior as an impact on German Expressionism (King, Donald and Sylvester, David, 1983: 9).

1.20 Expressionism - The Spirit of Expressionist Art

1. Definition of Impressionism:

Expressionism is a word that squeezes an primary twentieth century elegance of art working, music and poetry this is exciting with an expressive and mystical imaginative and the prescient of the creation

2. The Roots of Expressionism

Expressionism is connected with Northern Europe in widespread and Germany mainly. The Expressionist essence has continually occurred inside the German psyche.

3. The Expressionist Artists

Pictures like Van Gogh's 'Sunflowers' (1888) opened our eyes to the concentration of sensitive coloration. He used shade to open his moods about the topic, in favorite to simply designate it (Thames & Hudson, 1999: 978)

4. Expressive Abstraction

Kandinsky's portray come to be moving far from the picture of practical bureaucracy into the greater religious geographical regions of abstraction.

5. Beyond Expressionism

Next the deterioration of the better formal Expressionist establishments in Germany, Expressionism continual to adapt in a variety of systems through the pictures of character artists like Paul Klee and Max Beckmann (Levey, Michael, 1975: 100).

1.21 Dadaism - Art and Anti Art

1. Definition of Dadaism:

Dada or Dadaism becomes a custom of artistic anarchy born out of disgust for the social, political and cultural ethics of the time. It included elements of art, music, poetry, theatre, dance and policy. Dada revolved into now not a lot of method of art like Cubism or Fauvism; it turned into more a protest movement with an anti-established order manifesto.

'Incision With The Dada Kitchen Knife through Germany's final Weimar Beer stomach Traditional Era' 1920 (combination) all through of international battle 1 many actors, writers and intellectuals who have been conflicted to the brawl sought shelter from mobilization in Switzerland. Zurich developed as a melting pot for those expatriates and it improved into there on February fifth, 1916 that the writer Hugo Ball and his junior Emmy Hemmings opened the 'Cabaret Voltaire', a rendezvous for the more essential detail of the avant-garde. This location was a move in the middle of the night club and an graphic arts center where actors might show off their pictures to a setting of investigational road, poems, analyses and dance.

2. Anti-war, Anti-status quo and Anti-art

Dade's guns of need of their fight with the conventional order have been confrontation and aggravation. They argued conventional creative values with illogical insolences and provoked traditional complacency with outrageous announcements and arrangements. tally they released a complete scale attack at the art working global system which they saw as a measure of the implement. It rotated into and take into deliberation, responsible and subsequently needed to be toppled. Dada mystified the cost of all art working and whether its routines turn out to be certainly an tolerance of the bourgeoisie (Madden, Edward, 1975: 4-5).

Art working changes are usually named by the way of detractors but Dada became the best movement to be named by the artists themselves. but, the authorship of the call has lengthy been contested and there's no hard evidence to aid any individual claim.

3. Dada Poster Poems

'ABCD' through Raoul Haussmann is an original Dada collage that he defined as a 'poster poem'. It's loads to an optical equivalent to the Dada 'sound-poems' that had been received from the 'Cabaret Voltaire'. In 1916 Hugo Ball proclaimed, "I produced a new types of poetry, 'poetry without words', or sound poems..."

4. Dada Manifestos and Magazines

Some of the variety of deeds that the Dadaists used to declare their standards rotated into a classification of 'manifestos' and magazines that pounce on the acquiescent social, political and cultural approaches that failed to face the conflict of the war (Mason, Robert, 1995: 90-91)

5. The Spirit of Dada

'Spirit of Our Time' is a sculptural symbol for the damage of the establishment to encourage the variations necessary to build a better Germany. It's remote a humorous photo of Raoul Haussmann's declaration that the public follower of what he taken into deliberation to be a corrupt society "has no more abilities than the ones which hazard has fastened to the out of doors of his skull; his mind remains empty".

6. Actors of Dadaism

Raoul Haussmann, Hannah Hoch, John Hartfield and George Grosz have been the leading actors who industrialized the vociferous political satire of Berlin Dada. The style that extreme of them depend on to supply their disapproving remark developed as a photomontage: a institution of images and text cut from fashionable journalists and publications. The propinquity of this photographic imagery added an air of authority to their work by means of physically linking their thoughts to the real world. The layout of these works reformed into stimulated by the compacted and fragmented preparations of Cubism and Futurism (Rawson, Jessica, 1984: 14-15).

The paintings of George Grosz regularly advanced from the negativistic objection of Dada to a more fixed appearance of his revulsion at the cruelty and decadence of the bourgeoisie.

Max Ernst, looks like most of the first-class actors linked to Dada, saw imaginative options in the practices that the Dadaists active for their 'anti-art' events.

where Hausmann and Hartfield had used the split images of photomontage as a motor for political invective, Ernst acquired the most of lyrical performance by the meaning of generating a observable poems built from the insentient organizations of compared pics. He summed up his collection process as 'the organized corruption of the chance or preciously activated conflict of or superior at the equivalent time alien truths on an clearly beside the argument level - and the poetic spark which fenced through whilst those realisms system every different'. Between 1919 and 1920, Ernst formed a classification of collections that he mixed illustrations of military with human members and diverse fixtures to create an assortment of unusual hybrid individuals. The guns and equipment that he nominated for these works must have had a afraid resonance of both the common public and Ernst himself as he helped inside the weaponry during the scuffle wherein became hurt by the way of the wince of a discipline gun.

In 'The Chinese Nightingale', the fingers and fan of an oriental danseuse act as the limbs and headdress of a ludicrous creature whose setting is an English bomb. an eye fixed has been presented beyond the bracket at the side of the bomb to produce the impact of an absurd searching bird. Ernst's whimsical humor has the impression of resolving the herbal anxiety linked to bombs. The identification of the pictures became taken from the fairy tale by the meaning of Hans Christian Andersen and the picture is open to parallel symbolic explanation

In Cologne, Max Ernst and Johannes Barged had been the founding one of the Grope D (D for Dada) whose 1920 exposition 'Dada-Vorfrühling' (Dada-Early Spring) produced a public indignation and changed into closed by way of the police. The presentation was held in a local where the community had to go in through the guys's lavatory witch they had been met by the meaning of the commotion of urinals and a girl in a empathy and to get garbed declaiming obscene poetries. they also authorized road traffic to loss up helpful tells and equipped them with a strike to complete that, recruiting their involvement in the 'anti-art working ' life-force of Dada.

1.22 Surrealism

1. Definition of Surrealism

Surrealism twisted into the twentieth century art working of art program that discovered the secreted complexities of the 'cataleptic thoughts'. The Surrealists forbidden the rational world as 'it highest permits for the image of these truths related to our enjoy'. They required a brand new kind of truth, a intensified actuality that they named as 'scurrility', which curved into found inside the world of pictures drawn from their aims and vision.

Surrealism was established in Paris that a number of the Dadaists had mature after the attractive struggle. It developed in the beginning a literary sign but its unusual images become more necessary to the optical arts and to the ones actors who have been struggling to find a greater systematic method to painting as an antidote to the confusion of Dada (Rogers, Ward, Süleyman, 1988: 14-16).

Surrealism bowed into alike in creature to Dadaism for each have been aggressive to the customs of informative graphic arts and the standards witch it mounted for. the source difference between the 2 movements was in their system of antagonism. even as the Dadaists were content to blast the status quo with a scattergun of unhelpfulness, the Surrealists were in exploration of a more inspired and delightful idea..

2. The Roots of Surrealism

The Dadaists had disregarded all artwork of the beyond but the Surrealists had been extra selective. They proclaimed that 'surreality' had continually been part of human focus and claimed that positive artists whose imagery changed into rooted in fable and symbolism had been proof of this.

They requisitioned specific actors, like as Hieronymus Bosch, Giuseppe Archimboldo, Goya, Henry Fuseli, Gustave Moreau, Odilon Redon and genres tat included people, Primitive, Ethnic and what we now named it 'Outside art working '..'

3. Surrealist Artists

Concluded the ages there were many Surrealist artists connected with the measure which preserves to use its have an influence on art working to these days. however, those leading records who have been responsible for rising what we now deliberate with and the reason of the superb age of Surrealism have been Joan Miro, Max Ernst, Salvador Dali and René Magritte.

Joan Miro motivated from Barcelona to Paris in 1919 where he revolved into transported to André Breton and the Surrealists by the way of his rotund the bend neighbor, André Masson. Breton valued the simple and cleared inspired and discerning of Miro's art and familiar him to testing with Surrealist systems with a resolve to stimulate his imagination and open his 'subconscious thoughts'. To this spring up Miro attempted to decorate his imagination by spending and inducing hallucinations complete severe malnourishment. in this subject state he influence sit for times and glower at the colors and crashes at the plaster partitions of his run down studio, sketching the primal forms that have been generated by way of his different state. This style changed into in all possibility encouraged by way of a favorite Surrealist text on the translation of stains from the sketchpads of Leonardo da Vinci, "I say that a man may be looking for out in any such pigment heads of guys, various animals, fights, rocks, seas, clouds, woods and other similar matters. it's far just like the sound of doorbells that could propose some thing you want. Miro's picture, 'The surprise of the ground' faultlessly demonstrates this shape of 'automatism'

Max Ernst explored a wider variety of Surrealist techniques than every other artist. As Surrealism became originally shaped as a literary movement, one of the troubles for artists became to locate Surrealist strategies that have been precise to the visible arts and not really diversifications of literary techniques.

Collage and photomontage had already been used to dramatic impact with the aid of Ernst while he was a member of the Cologne Dadaists. inside the context of Surrealism it proved to be the perfect medium to awaken what Ernst referred to as 'the most effective poetic detonations consequently he produced a sequence of Surrealist collage novels such as 'Répétitions' 1922, 'Les Malheurs des Immortels' 1922, 'los

angeles Femme a hundred Têtes' (100 Headless women) 1929 and 'Une Semaine de Bonté' (every week of masses) 1933, a page from that is illustrated above

4. Surrealist Painting Techniques

Around is long gradient of Surrealist tactics that had been invented to knock into the 'subconscious thoughts' and extreme of the actors and those explorations than little individuals in their portraits. though, the spirit of Surrealist art may be shortened in three simple approaches.

1.23 American Pop Art

1. Explanation of American pop art working:

Pop art in the USA progressed in a marginally in a dissimilar way to its British counterpart. American Pop art was both a development of and a response alongside mental Expressionist render. The mental Expressionism improved into the first American art working sign to manage inclusive approval conversely, by the meaning of the mid-1950's, many felt it had develop as too thoughtful and selective. American Pop art progressive as an effort and converse this technique over reinstating the picture as a physical tool in describe, to graft art working resumed from the oblivion of concept into the existent world once more. This revolved into a typical that were struggled and scanned before. Picasso had reached something analogous 40 years once while he makeshift 'real world' in print pictures onto his though life , as he be afraid of his image to rotated into and attractive too direct. A round 1955, two great-superiority actors developed who could uninitiated the fundamentals of a bridge between summary Expressionism and pop art working . They have been Jasper Johns and Robert Rauschenberg, the forerunners of yank Pop and his art working.

Jasper Johns' primary works of art question how we observe and look at remark and make art working . He does not differentiate between trouble and article in his pictures, or painting and actuality for that amount. In his senses they might be each the similar factor. Johns trusts that we have to no extensive look upon an image as a illustration or illusion conversely as an article with its personality included his own reality

Hence, like the harbingers of British Pop arts, Johns changed into inspired by meaning of Dada designs, especial the 'readymades' (located, possioned substances) of Marcel Duchamp, whose flagon supports and bicycle wheels faced the explanation of the art article.

However, it improved into not 'determined items' that Johns carried as a business for his art graft, but 'determined pics' - flags, goals, cultures and records - and it became this iconography of familiar signs and symptoms that appealed to Pop. He saw them as "pre-produced, customary, depersonalized, physical, out of aspects." Johns' depersonalized photographs delivered an solution to the unclear insulated generalization of late summary Expressionism. His using of any impersonal images provided him a theme that transformed into without any delay recognizable but the regularand the organized that it missing him loosened to grind on dissimilar levels. His matters equipped him with a structure of upon which make him ought to discover the graphic and physical features of his standard. The significances have been a guarded stability between image and concept.

Johns decorated in encaustic, an archaic middle that epochs from the first periodwhen fuses coloring in sizzling wax. He collective encaustic with newsprint collection to generate a seductive span of decorate in which his searching mark-making an articulates the apparent of the pictures. His attraction with the broad crew spirit of the external aircraft in the appearance locations of him in a institution that springs again thru Cubism and Cézanne to Chardin.

Johns' art working system completes with optical concepts that have coats of meaning and communicate with a several varieties. it's heaps both physical and intellectual - an art working in the region of art and the method we relate to it (Savage, George, 1963: 100-101).

2. Pop Collage and Multi-Media

Robert Rauschenberg extensively utilized 'found photographs' and pictures in his drawing but, he is not look like Johns' photos and images , they're shared in making a date with for each other or with concrete substances. The working of both those artists is regularly and more organized , signed to as Neo-Dada since it draws

on 'found factors', first invented by Dadaists as the same of working and look like Marcel Duchamp and Kurt Schwitters too.

3. Warhol - From Celebrities to Soup Cans

Unless there was one illustrator who was put the Pop of art working system in the personality elements it rotated into Andy Warhol. He started to work as a 'commercial artist' and his fear was changed into imitative from the pictures of mass-subdivision: marketing, funnies, journalists, tv and the movie industry. Warhol personified the spirit of yank popular culture and speeded its pictures to the attractiveness of institution art. He used 2d-hand pix of personalities and consumer merchandise that he thought he had an basic predictability witch made them more stimulating. He felt that they become exposed of their meaning and emotional presence concluded their mass-exposure. usually undermining the values of the art recognized order, Warhol rotated into snooping about this ordinairiness and his goals which he famous in a chain of subjects beginning from superstars to soup dismisses. whether it was a represent of 'Campbell's chook Noodle' or a 'automobile Crash', a portrait of 'Elizabeth Taylor' or the 'electric powered Chair', Warhol's indifferent techniques become always the equal for : "I suppose each portray want to be the equal extent and the equal shadow so they're all similar and not one person thinks they have a superior or worse image." Warhol saw and understood this artistic of mass- producing a mirrored picture of modern American way of the life: "what's terrific and this is the USA of America is that the united states created the art, music, and literature where the richest clients buy basically and mainly of the equivalent stuffs as the poorest. you can be look at the TV and see, watch The Coca Cola, and that the President of the drinking that named as A Coca Cola, Liz Taylor drinks Coca Cola, and just think, you may drink and test A Coca Cola, too. A coke is a coke and no quantity of money can get you and give to you a higher coke than the first the bum at the corner it is going to be drinking.

4. Pop Art and the Comic Strip

Roy Lichtenstein who is the person that developed and growing the pop art working f system witch was founded mostly on the optical dialect of mass-verbal and exchanged into : the comical work and strip . It become the most system that

changed into continual in its format: black and outside of lines , and very ambitious in colors and tones reduced by the meaning of Benday blotches (the technical of production tones in the funniest books from the 1950's and 60's). What was the merely changed into via the progress of Lichtenstein's art working system turned into his hard account number which advanced from comical bands to an examination of the modern art system designs: Cubism, Futurism, and his art working Deco, De Stijl, Surrealism and summary of definitions .

5. Pop Art Sculpture

Claes Oldenburg was the Pop Artist who attracts towards sculpture superior than the many of his classmates. On the start of 1960's he convert as anxious in numerous 'Happenings': spontaneous, improvised, advanced, and imaginative works that in the revel in of the colleges and changed into a greater crucial than an resign creation - a sort of customer art working arise upon for a client of the group (Johnston, Lanier, 2009: 1770).

6. Data About Pop Art

Pop art working was a brash, younger, very interested and a laugh art program of the 1960's. Pop art accorded with the globalization of father music and kids culture and the customs of youth according to the pop art working in sixteenth . Pop art included different and several selections of depict and sculpture but all had a common interest in mass-media, mass-production and mass-subculture. even though Pop art taking place out in Britain, it is mostly an American association. Pop drawing revolved into strongly influence by using the ideas of the Dada sign. Pop art working for us become a reaction on the road to summary expressions . The art of Jasper Johns and Robert Rauschenberg is visible as a connection between abstract Expressions and pop art working. The illustrator who characterizes Pop art working is a greater than the another one is Andy Warhol. Warhol's artwork of Marilyn Monroe become the most famous icons of dad art working and he create the most of hard working that included wide places and , public.

Roy Lichtenstein represent an right away and well known style of pop art working stimulated by recognized as the yankee comical sliver.

Claes Oldenburg developed as the greatest one that called sculptor of the Pop art working indication, representing the many of the biggest scale public and international works (Johnston, Lanier, 2003: 50-51).

1.24 How to Read an Artwork

Each art, it turned out, had to perform this demonstration on its own account. What had to be exhibited was not only that which was unique and irreducible in art in general, but also that which was unique and irreducible in each particular art. Each art had to determine, through its own operations and works, the effects exclusive to itself. By doing so it would, to be sure, narrow its area of competence, but at the same time it would make its possession of that area all the more certain

Paintings are one of the oldest known human forms of art, with cave paintings dating back to 32,000 B.C.E. Through the use of fingers, brushes, palette knives, and other tools, people have applied paints to surfaces, to decorate and memorialize, to instruct or entertain, to worship or provoke (Mark Roskill, 1989: 202).

We've all seen paintings over the course of our lives, but writing an academic paper about one (or more) is more active than simply looking. Writing about paintings, as Sylvan Barnet noted, is done "in order to clarify and to account for our responses to works that interest or excite or frustrate us. In putting words on paper we have to take a second and a third look at what is in front of us and at what is within us." Trying to figure out how to approach a painting-related writing assignment can seem overwhelming.

We can ask several different kinds of questions about every art work, some very factual in orientation, some very general. We can say: "I like--or don't like this," "This is good," or "This is interesting or important."

Who--artist, patronage

What--subject, medium, size, condition

Where--location (museum, city)

When—date

Why--purpose, patronage, "meaning," interpretation

There are some important facts in this regards as follows:

The artist's name, the medium, the title, the probable date of the work, its location now, its condition, and provenance (or source--where it came from). Sometimes this information is known through documentation, the art historian's best friend, but sometimes the art historian's purpose is to determine a likely artist or date in the absence of any documentation. In the case of Greek art, for example, where almost no documents exist, a very accurate chronology of artworks can be worked out nevertheless using the principles of stylistic development and relative chronology. In fact, paintings were rarely signed before the eighteenth century.

(A "medium" is something "in between" that communicates between two people. Some art "media" are fresco, tempera on panel, oil on canvas, etching, drawing, bronze sculpture, etc. Modern media are TV, film, radio, and computers.)

1. The process of primary reading of a Painting

The process of reading a painting can be broken down into three areas. These are defined as the literal, design, and expressive elements of a painting.

Literal -- what the painting is of, its subject

Design -- how the painting has been created: its medium, composition, framing, brushwork, use of light and color

Expressive -- why the painting has been created: what the artist is trying to communicate, its message; the message can be very specific or it could be that the painting is expressive of the *weltanschauung* of the period in which it was created (John Berger, 1972: 72).

The elements are not meant to define mutually exclusive entities; each contributes to the others. We will look carefully at what each of these elements involves so that we might give each painting we look at the attention it deserves.

Literal

The literal element of a painting involves the subject of the work, characteristics of the artist's style which is evident, the provenance of the work, and its location. Sometimes what a painting is of, its subject is more obvious than others.

First, take another look at the painting you're going to be writing about. Jot down your responses to it, so that you'll have them when you go to write your paper. Then, consider the following:

- Who is the artist (if known)?
- What is the title of the painting? If a painting is known by several titles, what is the reason for the variety?
- What was the original purpose of the painting?
- Who was the intended audience?
- Where was the painting originally created and located? Where is it now?
- Has it been changed or altered from the original?
- What is the subject of the painting?
- Who or what can we identify in the painting? Where are the subjects located in relation to each other?
- Does the painting (or the artist) belong to any particular school or style?
- Does the painting have any connections with history? (i.e., does it depict a historical event, or have its own history surrounding it?)
- What have previous art historical analyses said about this painting?

Seeing comes before words. The child looks and recognizes before it can speak. But there is also another sense in which seeing comes before words. It is seeing which establishes our place in the surrounding world; we explain that world with words, but words can never undo the fact that we are surrounded by it. The relation between what we see and what we know is never settled.

2. Analyzing Art Works

The second step in an art critique is the analysis. Analyzing is noting how the art principles are used to organize the elements of art.

During this step, the critic looks at an artwork in terms of its composition. He or she answers the question, "How are the parts of this work arranged?"

Imagine yourself to be a critic reviewing the painting in Figure 5–5. Here is how you might begin your analysis:

- The subject of the painting is centered horizontally in the picture plane. The picture plane is the flat surface of a painting or drawing. Her figure casts a stylized blue shadow, disrupting the balance.
- A second, more realistic, shadow is cast by her left arm. The double line of the arm and its shadow lead your gaze upward to the girl's face. They help emphasize this form. So does the black freeform shape of the girl's hair.
- Girl's face is further emphasized by several rhythmic swirls of color, which frame it. These include the pattern of red and blue stripes on her blouse. They also include the curved lines of the flowered wallpaper behind her. Did you notice the italicized words in the bulleted paragraphs above?

They identify specific principles the artist, Richard Diebenkorn (dee-buhn-korn), used in this painting. They also indicate which elements these principles were used to organize.

3. Analyzing Non objective Art

This same type of analysis can be used with nonobjective works. Look at the painting in Figure 5–6. This work was also painted by Richard Diebenkorn. Even though the work has no recognizable subject, the artist carefully controls the viewer's reaction. See this for yourself by answering the following questions. Then compare your answers with those of classmates (Held, 2003: 32)

- Which shape in this painting first caught your eye?
- What is the color of that shape?
- What principle of art led your eye to this portion of the painting?

As with an objective artwork, a nonobjective work is analyzed with respect to composition. You note the elements used and the principles used to organize them.

4. Analysis of a Painting:

The following data should be taken into consideration when looking in a painting to read and analyze it properly:

- 1) Size of the artwork: in giving dimensions, list height first.
- 2) Medium: What are the materials used for support: wood, canvas, cardboard, paper, etc.? More than one material? What kind of colors: oil tempera, watercolor, pastel?
- 3) General Condition: Whole and undamaged? A fragment? Surface abrasion? etc. (usually museums with large collections only exhibit painting that are in reasonably good condition..)
- 4) Reading the subject matter:
 - What is shown in a painting for example: Abstract, or representation (depicting recognizable people, places, and things)? Take inventory of what is represented, beginning with the major motifs.
 - What type of subject is it: religious, historical, allegorical, genre – i.e. a scene with anonymous figures, usually in a situation from everyday life; still life; portrait; landscape; architectural view? If the painting seems to belong to more than one category, try to determine which is dominant.
 - To which culture and/or belief system did the subject belong (the cult or myths of a particular tribe, clan or court; the Hebrew Bible or the New Testament; Classical literature; the lives of the saints; Renaissance literature; history; everyday life, etc.)?

6. The steps of analyzing and evaluating a painting:

ANALYZE: This is a simple inventory that separates the visual components of the work of art into its parts. This inventory is a “formal” analysis of how the artistic elements were handled and organized by the artist. It is important that during the analyzing phase, the students not venture into speculation or meaning.

COLOR: Color is used to help achieve many things. Color can create the illusion of depth, achieve balance, and animate. Colors can have symbolic connotations and can promote emotional feelings. Color can react to other colors and express different qualities of light.

- What colors are important to this work?
- Does color leads your eye anywhere?

- Would the effect of this work be different if the colors were changed?
- What connotations, associations or symbolic meanings might the colors in this work have?

BALANCE: Balance is a principle of composition. It can be generally broken down into symmetrical or asymmetrical balance. Symmetry generally conveys a sense of order, while asymmetrical usually expresses action, tension or movement. Of course the use of balance in context with the subject matter can further emphasize or offset the two generalizations.

- Is this image balanced, off balance, otherwise?
- Does the image lie within the canvas or go past the edges?
- What parts of the painting does the balance effect?

SPACE: Some paintings look flat others have depth. Sometimes space is ambiguous. When there is an illusion of depth and breadth in a painting, it is often achieved by the depiction of overlapping planes, by using a “vanishing point” or by use of color and light.

- How do we travel through this painting?
- How deep does the space appear to be in this work?
- How is our eye drawn across the surface of the work?
- Is it slow, fast?
- Does it straight, diagonally, zigzag?

LINE: Lines can create rhythmic patterns and suggest movement, as well as define edges, create a three-dimensional effect (modeling), or otherwise evoke a response in a viewer.

- Are the lines in this work the same throughout?
- Are they thick, thin, ragged, smooth, controlled, etc.?

COMPOSITION: Composition is the overall arrangement of space. Form and color create a structure that can symbolize meaning in a work.

- What shapes are in this work?

- How are they arranged?
- How do they relate to one another?
- Did the artists paint things as they were seen, or were they distorted?

LIGHT AND CONTRAST: Like color, light helps create balance or a sense of space; it can animate and emphasize parts of a painting.

- Does the light in this work come from a source or is it ambient?
- Are the parts of the painting emphasized by light?
- Does the light seem to be painted as it was seen, or has the artist invented it?

TECHNIQUE: Technique is the way that the artist has chosen to use the materials of art making. The creation is through brushstroke, paint thickness, surface texture, etc.

- Are the brushstrokes visible?
- If so, what do they look like?
- Are the marks and strokes the same everywhere?
- Is the manner of stroking slow and meticulous or have they been put on in a quick “painterly fashion”?
- Is there more paint in one place than another?

INTERPRET: This is the conscious and deliberate attempt to speculate about and articulate the meaning of a work of art based on the observations assembled as a result of description and analysis.

- What does everything in the painting add up to?
- What does it seem to mean?
- Have my feelings about this work changed as a result of the formal analysis?

EVALUATE: Judgment about a work of art must be based on an informed opinion. Once you have really seen everything about the work of art, you are in a position to judge it. Ideally, judgment has nothing to do with personal preferences but it is based on the consideration as to the success of the work of the artist to achieve what he or she intended to express. Judging a painting is a natural thing, and in most cases

cannot be avoided. It is important to separate whether you like something or not versus whether it is successful in terms of the artist intention.

What is meant by evaluation:

Is it a good painting? This is generally a difficult task for teachers and students. Important works of art, especially those in a museum tend to intimidate the viewer. How should a work be judged? Start by using some traditional criteria for judging art. Ask the following questions:

7. How to criticize an artwork:

An art critique is an evaluation of a work of art. While it is true that artistic taste is relative, there are certain characteristics of artwork that can be assessed as a means of measuring the artist's success at conveying the intended message or meaning of the work in question.

Art criticism is considered by some to be an art within itself, but, although each art critique may approach a work of art uniquely, there is a defined protocol for the discipline of critiquing a work of art.

You do not have to be an art history buff or museum curator to learn how to critique artwork—following defined methods for critiquing will help you to get it right.

Critiquing an artwork should take the following steps:

1. Describe what you see.
2. Analyze the artwork
3. Interpret the artwork.
4. Evaluate the artwork.

Going through paintings and examining them is a life-long learning experience. Look, be curious, and ask lots of questions. In spite of my long experience in this field, I am still asking lots of questions.

Even if you are not an artist, read books and magazines about how artists their materials. Take notes on artists and the materials they used at specific times in

their careers. This might help you date a painting or know whether or not it can be safely cleaned.

The process of reading a painting can be broken down into three areas. These are defined as the literal, design, and expressive elements of a painting:

- Literal -- what the painting is of, its subject.
- Design -- how the painting has been created: its medium, composition, framing, brushwork, use of light and color.
- Expressive -- why the painting has been created: what the artist is trying to communicate, its message (Greenberg, 2001: 63).

Art critique is an evaluation of a work of art. While it is true that artistic taste is relative, there are certain characteristics of artwork that can be assessed as a means of measuring the artist's success at conveying the intended message or meaning of the work in question.

CHAPTER TWO

MODERN LIBYAN ART

2.1 Some Libyan Fine Artworks Over The Last Fifty Years

2.1.1 History of Art

The history of fine art to deep roots anchored in the foot, and raised when Libyan began on Earth understands the importance of hunker down inside the hut or cave even leaves home and its Hall of nature and brutality of predators, and inside these caves and jungle story began drawing and painting Sculpture and relief for thousands of years, dating back to more than ten thousand years BC, where drawing and photo and an inscription carved on the walls of his caves first in both (Tassili) and (Acacus) and (uweinat) and other caves of the mountains from Central Sahara desert in the South and centre of the country, the coolest arts and created by The Neanderthal didn't know how to read and write, and didn't know the House and weave clothes which contributed to building the world's first human civilization and caves as open museums still stink of fragrant smell of the past, this charming bygone, and very briefly many civilizations And our diverse cultures in Libyan Greek and Phoenician and Roman to Arab-Islamic conquest, right down to the city and progress that we got them from modernity and contemporary in all different areas despite every once in a while.

Libyan Arts in General which affected many Nations and races that have passed on this good Earth wise, whether by direct or indirect contact, no wonder the Greek historian Herodotus known famous speech: (from the new Libya always comes).

It took the Romans for example a lot of professional customs and traditions prevailing in Libya of folk costume in particular (inventory or Yearbook), and some other old social and artistic behaviors. the world is – (Smith Gage burkitt's – (KAJ BIRKET SMITH)) says in his book civilization corridors (Paths of Culture) , issued

in 1965 on the gown and the Athens Greeks have transfer shield women have, and it's been statues (Athens The dress that shine) moved Libya's Greek.

Libyan philosopher who proved pyramids Arts Libyans relationship plus lots of drawings and designs and symbols that matched ancient Egyptian arts through its appearance in Libya before its appearance in ancient Egypt thousands of years ago, and this is confirmed by the exodus of many Libyans to the land of the Nile for water till I got some groups to power in ancient Egypt such as Libyan leader known as Shoshenq I in some pharaonic Dynasties era.

As for the Turks have stayed in our country for more than four centuries and have been affected are the others, Libyan Arts some home to enjoy them and brag about Libyan Cavalry outfit embroidered Libyans in their mansions, especially major sultans, councils as well as models of the mode Distinctive local religious and civic architecture. Then it was to recruit some artists Libyans adults in Turkish military impact on the transfer of these artists creations to Turkey and their glorying in Europe likes both artist, Mohamed Ali Agha, Sami and their graffiti said from Tripoli, Libya this wonderful and powerful relationship to these artists in their country. And their attachment.

2.1.2 Development of Plastic Art Movement in Libya

Through the various ancient and even today many civilisations passed Libya beginning from the first primitive ages pre Paleolithic times, we know that the human was found upon this earth as seen through the Libyan found of those ancient monuments in between Libya and Algeria Which is located mostly within Libya, which wrote about the Westerners through their research and their carbon analyses on those fees and acknowledged as the oldest in history and a fee) Tassili wakakos, demonstrated by fossils and carbon analyses in a cave) Hua alftaih (which goes back to the time of a human being. "Neanderthals" which increases appreciation. On the formation and shape in the painting and the beginnings of its existence and historical roots are around since human knew the color and font (scribble) on snail with draw a person that time and color charges either on mountain surfaces or in caves and

caverns and valleys reflect to Or unintentionally on the temporal phase (Routledge, 1997: 236).

And after that era algrmantih tribes as saying some of the few sources left: Herodotus, Pliny, westrabon, wetasitos, Ptolemy, webombonios, and their capital was an offence the Valley.

("Algrmntion received a special place among African tribes, and they belonged to a distant historical period folk almost legendary, algrmntion had strong Titans hardened, and had learned the ancient Greeks and Egyptians and Romans about algrament art trolley race vehicles industry assumed by them during the war. That took place between them as trophies.

What defines modern art in Libya, with the late Turkish occupation where he learned some Libyan artists art photography in Turkey during their deployment to study military science in Astana, the capital of the Ottoman Empire at the time, and those artists who carved their names in the register of art and artists recall them Artist) Mohamed to Agha (Trabelsi parent.

In modern history during the late 1940s the past and with the onset of independence in the early 1950s emerged in some areas limited names from Libya, including establishing the first Association to fine art by Libya years 1956 to Benghazi, Libya expanded professional practice in the yard.

1960s an extension of the previous phase of the 1950s in the same spirit, and it opens fine in each education divisions of Tripoli and Benghazi contribute to produce fine art education teachers of basic and intermediate education. Perhaps the highlight of this period is travel some Libyan youth talent to study fine arts in some Western countries and that for (Italy).

Between the end of the 1960s and early 1970s, most names and continued increasing the number by adding new names of Libyan art movement that took the growing spread through good taste among many young people, adding to the growing number of graduates returning from Western countries and America and Graduates in there.

In the year 1980 specifically Arab years exhibition of art sponsored by the Union of Arab artists in alwaddan hotel in Tripoli, with the first years of the 1980s second year exhibition of Libyan artists.

The 1990s saw many Libyan opposition at home and abroad in addition to many posts abroad in international and regional festivals and in many international albinaliat and Libyan artist assume stature and sophistication in theirs succeeded in pulling Arab audience Panel International technical diploma exams.

In the third millennium's first decimal this period has seen increasing Libya Foundation-level numerical level and culture of Fine Arts Department was founded, people with postgraduate Academy graduate from high precision class obtains a master, and finally was inaugurated the same section Division Academy For doctoral degree. Libyan painting became more mature when many artists who seek behind text and technical evolution in the artwork he was superior in many occasions and internal and external reviews and her floral flavor and the work of many other artists, paintings and Libyan won some awards and regulations Weshhaed recognize the ability of Libyan artist artwork (Distel, Anne, Hoog, and Charles S. Moffett, 1974: 10-15).

And if we want to trace art movement March in Libya, you must stop to take a look and if brief historical events that have passed in this country, let us start with the turn of the century, when Libya was under colonial ambitions that have shared world, Italy has set her eye on this country until Fourthly, beach is especially after decaying Ottoman Empire that State that ate everything and didn't leave their mark but poverty, ignorance and disease.

Pure Moroccan artist returned after the mid-1960s and has had a good contribution and painters Club terrace his administration that he and a group of artists them-on alabani on the Tunisian's successor late Ermes pond they founded the fine arts Department of the Ministry of culture that district which was a natural extension Painters Club which ended his mission in that period. The art Department has established several collective exhibitions and art competitions and spotted several awards in the field of fine arts and calligraphy and ornamentation, and put the correct concept art gallery hosted the Arab Tripoli years years 1960.

The book was released "reflections and lights" Mostafa Ramadan Tahar-on alabani.

Released "reflections on Islamic architecture in Libya on Mostafa Ramadan. After the glorious revolution in light of morning, the ninth month year 1969 and divisions took his pass years until American and British forces were expelled and the expulsion of the Italian community which perched like a nightmare on the chest of the people.

Been rolled scholarships enrolled artist Bashir Hamouda, then on Yusuf alabani Consul, the late Masood Baroni Tijani Ahmed Zaki, Fathi Al-kharraz and Omar El Sherif, Mohamed Salem Tamimi/, we can't just do away, Fawzi, Ayad Hashim.

Artists who had them prominently in Benghazi Hassan bin derdv served as Chairman of the Department of fine arts a Benghazi-artist Ahmed Abu arm chair of the art Department at the University artist Mohamed Astete teachers at the University of Benghazi-asmahan elforjani graduate art school Cairo artist Mohamed swissi head Arts in the city of derna and other promising youth who do not accommodate for.

The artist was Abdul Salam Al-nattah, artist of the late Masood bilateral engage agreeably baronial representing drawing Besides teaching this article was a third artist Hussein algwashi, who was taught to paint takes all his time and effort.

Either set the city corner there are artist Imran kerchiefs, the artist Abdel Samad artist Mohamed alaska and other young people. Since its inception, the focus of technical production simulation of reality.

Artists were fascinated by beautiful countryside, and popular life, tenderness depository wonderful family which included families after years and homelessness, and the warmth of cozy dealings between people in cities and towns and suburbs, in markets and streets in the lanes and alleys were desert rich OASIS and their effectiveness. Her close to her Knights in its beauty and good Earth was warmer and the bright sun, which is crowned by the Moon and star studded with the sparkling sea in winter and burly every summer pregnant and pulled her tender her palms and its olive with its pomegranates and its aromatic, cultural heritage and heritage of affiliation and ingenuity.

He is the source of his creativity nectar artist NIP for transmittal to the paintings embody relates to his land and the value of these works received rave reviews both inside and outside the country, collective and individual exhibitions.

And there was another side to plastic movement and is part of a cynical art "cartoonist" is a very important aspect has had a strong influence on the social and cultural life in Libya.

Quip art has undergone the same conditions mentioned there also was a group of artists struggling to express what simmered in the depths of the people and that the political circumstances influence more cynical and especially in the press area.

It has only a handful of practitioners of the art of the first whom Fouad alKabazi/artist Mohamed Charafeddine, Professor Mohamed Amin Shkilih, the artist Abdel Majeed Glacier, Saleh bin Derdv and make sure the concept of this art in the minds of people when they started artist Mohamed Zwawi proclaims itself with early 1960s artist Creator Mohamed highlights political and social negatives was artist Mohamed Zwawi an autodidact made his way with all the power and as the days school grounds alone confirms its universality in this field and the artist Mohamed Zwawi come to drawing realistic often. Having created several wonderful works of art for her Khsosih and is derived from the real life of the Libyan people's work.

And featured another group of young people have mastered drawing quip and a collection of works has been published on the pages of magazines and newspapers including the vulnerability of Mohamed Zawawi artist school and some of them were his own personality, and artists who excelled in this art: Mohamed Mohamed Sharif, people's artist Mahdi Sharif already mentioned in the first article. D a Ayad Hashim Tijani Ahmed Zachary-they are good at drawing realistic and established several individual and joint exhibitions and artist Mohamed Najib Ahmad Abokrifh, Awad and Abdurahman Ka Buheirah. and others.

Visual Arts unit provided by the annual exhibition 1989 year Tripoli-1995 which included a good collection of artworks for artists working with the unit that year-Moroccan Tahar Ahmed Cleats and on Alabani and Abdel Fattah Ismail and el Tijani Omar Fawzi, band, we can't just do away and Salem Tamimi And pasture Tillisi (Denvir, Bernard, 1990: 4-10).

Seventh Street Arts House was created from November in Tripoli, and was also her beautiful Hall and the efforts of artist Mustafa Fawzi Ramadan and we can't just do away with the artist a bunch of fans of this artist has been clear in both realms mentioned several collective and individual exhibitions of high quality.

Established several special rooms in various cities. The evolution of artwork became more sedate and finest technique and the best creative and more aware, no pass national event or nationality but had serious contributions by artists, individual and collective exhibitions, many of them contributed to the design of many medals and medallions, emblems, posters and designs Acquired a lot of authentic acts and many clones.

I entered the artboard to hotels and halls and Chambers, houses, and then done the mural work. The value of the artwork after the tourist was sold cheaply.

All this was not easy work quite the contrary pioneer has struggled and followed them with uninterrupted effort and patience is not being and will not relent.

This brief and transient bar Flash from a March fine art in Libya, I forgot who did memory serves to remind them the excuse of whom I have not mentioned, all I care about in this narrative art movement that was past her overwhelmed wetalsma have much today promise a bright future . This is also the aspiration of all lovers of this art in this beautiful country (Distel, Anne, Hoog, and Moffett, 1974: 10-14)

To highlight the work of some Libyan artists:

Libyan artist Adel Jahan alfortet 1970

The artist is just Jahan work Fine arts literature barely separates the inner worlds of the accumulation of culture and civilization and dogmatic that delve into her artist in his unconscious way, as These texts bear many readings and interpretations of cash that would stand out a lot to keep the lot. Says artist Adel Jahan alfortet "that art is art of mysticism and mysticism, Sufism is a vision of the universe in the sense that the phenomenon leads to sublet, art on paper to sublet as says our vision of things depend on between what is subjective and what is objective".

The artist is just Forte bin Arabi and elnefary are the inspired him in his artwork to the philosophical opinions of the intellectual deep meaningful rules blatantly not paying. Depends on the font chosen by the artist as a means of identifying drawn shapes that looked more like incantations of primitive or theatrical, and is dependent on the contemplation of the infinite and the artist sees color and character to the secret of both language to the world conscience, and spiritual understanding glorifies universe stuff. In this sense, the artist feels about it, and felt that abstraction is the fundamental questions about human existence and the universe and the great questions posed since time immemorial and have not received an answer.

Adel Jahan artistic talent grew in a climate Binary of ancient intellectual environment and creative collected Wats sword: religion and art . Doctrinal father,, Azahari and his social and educational vision manifested in motion Cultural rights in Libya in the past period (Gowing, Lawrence, with Adriani, Götz; Krumrine, Mary Louise; Lewis, Mary Tompkins; Patin, Sylvie; Rewald, John, 1988: 1859-1872).

Every alfortih's experience as a lesson of what a talent, it's a plant Trampled underfoot, not some MTV luxury and is on its way to the light, feet existing considerations , even if I had to circumvent this whole presence abstraction Palmer and used everything in the world. The watercolor and ink, pastel and collage above standard materials in drawing.

"It appears that a bilateral alfortih Adil, while building His paintings on the idea of conflict implies it assumes signs and vocabulary and Visual codes conflicting and controversial even accurately reflect home. so this artist builds his world. Colorful spirit colors default and minimum vocabulary, and other details don't notify , varsha above mantle special vision."

Alfortet beyond the boards Abstract classic sense school, it's actually a narrative texts, but the language is different, the language artist Adel alfortih, the language of the hand painted and chose colors that blend, this The hand moves from her own and her privacy.

Islamic school of Arts and trades was founded – if the critics don't know – 1897 as mentioned above — that is rightly considered to be the first art schools

specialized in the Arab world and is still to this day despite the phenomenon stopped for some years because our authoritarian Italian colonialism, this has Great success and created the beginning of the modern Libyan Arts reflected this nation's heritage and made high art taste belongs to the roots of this country, and produced a lot of creative talent that made its way successfully and became a leader in the movement Arts building anew the spirit of modern Arab artistic progress Islamic world.

In the early 20th century featured a lot of artists such as: pioneer artist Mahdi Sharif, Mohamed alarnao'oti, Abu Al-Qasim and other chickens then came cleric Abu Bakar Sassi, his lines and its interesting, abstract artist Abdul Munim Ibn Naji, who introduced the first oppose in 1953, then al Hashimi Dakis, qalali (cells) pottery and porcelain art specialists and decorations, and during the 1960s mobile artist's work appeared Mohamed El-Baroudi (Rewald, John, 1973: 10-17)).

In the city of Benghazi was to bring together a number of artists during the early 1950s the big impact in the formation of an Association for the arts in 1951 the likes of artist instead of his servants oops Nomad Fakharuddin Ibrahim Hassan ibn derdov Abu Hamida and others who joined them immediately afterwards, the likes of artist Mohamed Astete derna city (Richardson, John, 1976: 1743).

Then successive appearance of artists specialized in different branches of art of a cartoon (cartoons) into the Interior of the theater (decor) to art posters, print, sculpture and other. it was for example artist Fouad alkabazi, Mohamed charafeddine, Fahmi khoshaim appeared. The great artist Mohamed zwawi with the beginning of the 1960s to start journey journey and his art to quip and not on the Arab level only. In the 1970s he appeared too many creators listed here cannot rival especially after founding a club for painters in the late 1960s. Visual Arts unit faithfully media and culture and opened a lot of art galleries that match the plastic world in its halls and dealing, artistic likes arts and Libyan House Arts House and Hall a and Hall b Wasta Woody Villa etc (Rosenblum, Robert, 1989: 89-90).

He was also a founding faculties of Arts, and specialized colleges also pay significant impact to your movement, and entered the plastic studies, not at university level, but also at postgraduate level in the field of preparation of degrees (masters and PhD) in the country after the access number Much of these certificates

campaign specialists from Europe and America and some Arabic countries since the early 1980s.

Today the country is filled with a number of distinguished artists, from whom he won and get top rankings and awards of known international artistic since after the ' 60s and today.

This is just a very simple summary about the evolution of your movement Libyan ask as input to search for the history of art in our country, noting how his leadership and its development throughout history and significant contributions (Moffett, Charles, 1986: 74-86).

2.2. Historical Background Of Libyan Fine Artworks And Artists

2.2.1 Fine Arts in Libya

Culture is a cultural and humanitarian sense is what produces the society of moral and symbolic products through its historical evolution, while the colloquial meaning "all social life is not without social contracts, ideas, art and beliefs". Accordingly, consideration could be given to culture as a set of attributes spiritual, material, intellectual and emotional that characterize a society or a social group, including art, literature and lifestyles. It also includes human rights and values, traditions, customs and beliefs.

Fine art represents one of the most important cultural sources in Libya. arts have been associated in the development of historical development of the country, at the turn of the last century, fell prey to a brutal Italian invasion of Libya inexorable drive unarmed Libyan costs more than half of the population, and the rare tournaments record Saw her enemies before friends, Italian forces roamed the country East and West and South to destroy the remaining Italian war almost put over until the start of world war Second, the ground was the scene of Libyan futility rival forces jostling on the Division of the world, not for the people of the country in this war bystanders sentences (Genovese, Cubismo, 2010: 10-16)

In these dark, tragic events on this Earth life was impossible, so killing, displacement and migration and stalking, in addition to the harshness of nature. As most country sailor of the sand, with no water and no decent.

The plastic life is known to exist only in an atmosphere of stability, and thrives under live a restful, so that people in Libya that time by did little cultural activity, and gone through this period of time with all its ugliness and cruelty and quieted the voices cannons and guns and gunpowder smell faded, vogue Æ the Libyans again they under the control of us and British bases and Italian community, the Italians established during their stay some administrative buildings and residential architectural influence was S.c. evident, including Persians appointed hotel is placed in Ghadames and Tripoli kolbi House (now the Museum of Islamic art).

The Italians built churches and painted by some as in the Church of Saint Francis, and had some Italian painters who draw business and political propaganda and magazine covers, she also appeared in some artwork "Fountain horses" martyrs ' square in Tripoli and fountain Gazelle ".

Also, some images have printed postcards of scenes from rural towns and villages and painted watercolors, dominated the Italians at the school of the arts, trades and ruled on their production, especially ceramic production, and used him to serve their colonial, while all storms and years Cheerless ash could withstand the Libyan and integrated surgery and innovate, keep its originality in rural towns and villages, oases and under tents in the jungles of the desert, the arts Traditional decoration, embroidery and floor industry walmrkom and men's and women's clothing and footwear, saddles and are the main outputs, and in the same frame, art houses and motifs in tribute and home appliances, and kept the architecture The beauty and simplicity in buildings, houses and mosques and Sufi retreats so stretched by the architect artist that no complexes even at water sources to create a streamlined geometric forms pretty simple.

In that period, some artists Fine , those shapes and styles, including that of the late Al Mahdi Sharif late Mohamed alarnao'oti and Abu Al-Qasim, frog, and then

another generation came out, especially after the opening of secondary Arabic schools.

Then rolled in Tripoli was talent artist Mohamed Abdel Moneim artist baronial bin Naji Al Hashmi artist dakis and artist on qalali (cells), and it was the artist Mohamed Baroni during the 1960s freestyle painting studios on the beach of janzour, either Others have received scholarships in the arts and have completed their studies and returned to contribute to the enrichment of the plastic movement all by specialization chosen.

Also, join the artist for happy students may study mission in sculpture and painting and parietal, also joined the artist Mustafa pure artist quinquennial Moroccan Secretary, artist Mohamed Abdul Hamid fishing and artist Ahmed Sharif and artist The late marwan9811, the artist Abdel peace Mohamed attributed artist cleats and artist on artist Yusuf Ermes Cafu and artist to artist and Ramadan Mustafa Mahmoud Sharif artist Mohamed Shaaban Study missions each as the sweet tooth of the art, having completed their studies the Academy started returning in turn takes them all standing among their community both teaching at universities and colleges or join Chambers that are interested in this field.

In this respect, don't miss the reference to the event was significant in the evolution of plastic arts, represents the event in 1960 year painters Club founded by a group of amateurs and lovers of this art, who soon left him for a group of young people-new generation-and shined in school fairs Youth festivals, alabani Ahmed alharati Mohamed Khalifa, Tunisian cleats and Mohamed Yusuf Al-kharraz Consul and Fathi Assadi. Were members of the club management, and frequents the Club a group of amateurs whom Ahmed abosoh Abu Ahmed divorced key Turkish and Moroccan Abdel Kader and Ali Amer, Omar sweidan, plus a group of young fans of this art, they have all, in spite of the modest possibilities, several mass activities. And participated in a special wing with Tripoli international fair annually and set up an exhibition Club in the city of Benghazi, and in turn, the pure artist-before dispatch of study-with artist Mohamed Izzo artist exhibition first Secretary elmirghani Libyan Tripoli, and founded the happy artist Fine Arts Department understandable manner at

the University in Tripoli, and contributed many artists either Graduate Department of arts or architecture (Antliff and Leighten, 1906:14).

After the glorious revolution in light of morning, the ninth month year 1969 and divisions took his pass years until American and British forces were expelled and the expulsion of the Italian community which perched like a nightmare on the chest of the people, and then rolled scholarships, where the artist fielded Bashir Hamouda, then on alabani late Masoud Baroni and many others.

And artists who Theirs was a prominent activity in the city of Benghazi Hassan bin derdv, who served as Chairman of the Department of plastic arts in Benghazi, artist Ahmed Abu arm, who served as Chairman of the art Department at the University and artist Mohamed Astete, who worked as a teacher at the University of Benghazi and other Promising youth who do not accommodate.

The artist is Abdul Salam Al-nattah, artist of the late Masood Baroni bilaterally agreeably Boston drawing Besides teaching this material, and it was way algwashi who was teaching artist Hussein for drawing takes all his time and effort, the group there was a corner city artist Imran kerchiefs, the artist Abdel Samad artist Mohamed alaska and other young people, have dominated the production since its inception a simulation of reality, where the artists were fascinated by beautiful countryside, and popular life, tenderness depository wonderful family which included families after years of displacement and dimension, as well as affected by intimate transactions between People in cities and towns and suburbs. In markets and streets. In the lanes and alleys, as was the desert bwahathaongoaha. Her close and her Knights and good Earth beauty with its light and shadow and bright sun and is crowned by the Moon and star studded. was all is the spring that NIP him artist nectar creativity for transmittal to the paintings embody relates to his land and value, and these Acclaimed work inside and outside the country, collective and individual exhibitions.

And there was another side to plastic movement. an aspect of art quip "caricature," a very important aspect has had a strong influence on the social and cultural life in Libya, and cynical art has undergone the same circumstances mentioned, and there was also a group of artists struggling to express what Simmered

in the depths of the people, and the more influential political circumstances quip, especially in the press area, only a handful of practitioners of the art of firsts, Fouad al-Kabazi and artist Mohamed Charafeddine, Professor Mohamed Amin Shkilih, the artist Abdel Majeed ice unique creations, and make sure the concept of this art in the minds of people when they started artist Mohamed Zwawi proclaims itself with the early 1960s, where he was the creative artist Mohamed highlights the political negatives. And as the days the school grounds alone confirmed its universality in this field and has created several wonderful works of art for her privacy, derived from reality.

In the same vein, another group of young people have mastered drawing quip, a collection of works has been published on the pages of magazines and newspapers, including the vulnerability of Mohamed Zawawi artist school and some of them were his own personality, and artists who excelled in this art's Mohamed and Mohamed Sharif, artist Mahdi Sharif and Ayad Hashim Tijani and established several individual and joint exhibitions.

Circle has grown wider, and artists have led colleges turn in the art sections and many graduated from new generation, narrowed the College departments wishing to enrol to study the arts, hurry before the end of the 1980s to create the Faculty of fine arts and media .. It is a dream cherished by many, over the years most promising generation payments began graduate successively from all branches and departments of colleges and other institutes, male and female future talks about them. Each according to his success. Visual Arts units resulted in cities play.. each abilities available, art unit provided by the annual exhibition of Tripoli throughout the period (from 1989 until 1995) which included a good collection of artworks of artists loneliness likes Tahar And on alabani and Ahmed Abdel Fattah Ismail cleats and Tijani Ahmed Zachary and Omar El Fawzi Salem Tamimi and we can't just do away Maree tillisi (Robbins, 1981: 4) .

Perhaps the most prominent developments in the art field is creating the Libyan art house. and this House a beautiful exhibition hall complex intercad. artist's efforts were Mostafa Ramadan in Create clear and Nice, as the seventh Street Arts House was created from November in Tripoli, was also her lovely Hall, and was the

artist's efforts on Mostafa Ramadan and we can't just do away with Fawzi artist a bunch of fans of this art is clear, and has established several mentioned Darrin Collective and individual exhibitions of a high standard, as well as several private rooms in various cities.

Thus, the evolution of artwork became more sedate and finest technique and the best creative and more aware, and didn't pass national event or nationality but had serious contributions for artists, many of whom also contributed to the design of many medals and medallions and logos, painted posters and designs and get a lot of Authentic acts, many of them reproduced. Also enter the artboard to hotels and halls and Chambers, houses, and mural work done, and the value of the artwork after it was sold to tourists dirt. And all this was not an easy job. Quite the contrary, pioneers struggled and followed them uninterrupted effort and patience not implemented and unrelenting determination (Mohamed, 2000: 20-26).

A historical observation of fine art works of modern artists and Jana:

Since the art is the track and show to the living style prevalent in any society, art is still considered a fundamental article of the malleable and that will carry us into the thoughts and dreams and aspirations, so the Libyans were of all the peoples of the region that has seen a succession of civilizations and different times, and this is reflected in the allocation Southern areas where archaeological discoveries which showed the presence of primitive man, in the mountains of tedrarat and a population of wakakos. There is no doubt that the impact of the Egyptian civilization (Pharaonic) on ancient Libyan peoples visible in several areas, where history reminds us that significant interaction between peoples inhabiting those lands (Gerdt, William, 1997: 100-103).

Thus the reality that Libyan society was his artistic look good and accurate to what was going on around him, so the (art) generally grew and grew up within the environment of Libya since antiquity, but remained limited to equipment and clothing, uniform, and still some of these widgets used in daily life to this day. A plastic plate is defined in terms of good taste during the period of stability and independence that prevailed in the Arabic region mid-20th century.

He founded the first technical forum in Tripoli years 1960 m by a group of amateurs and lovers of art which was founded by this Club inside a theatre, but soon left this place for young artists who are starting to engage in art of that period, and recall of the top artists – Mohamed Baroni/ Abdul Munim Ibn Naji Al Hashmi/Davis/qalali (cells) – and is an autodidact artist and expert baronial art, these artists often get on study missions abroad and some of them also Professor on which students may get scholarship in sculpture and painting.

As for the artists altlaeain in Tripoli a 1960s fanzekrmnhm eg laalhasr – artist on alabani Ahmed alharati Mohamed/cleats/Tunisian/successor to alzoik Saadi Mohamed Tijani Ahmed///Yusuf Consul Fathy Al-kharraz/hunting Alfitouri ^[9].

And he founded the fine arts department students may artist in Tripoli and helped produce many artists both in the arts or architecture, new generations had her standing alvenihalrakah continuous production and diligent in Tripoli recall of these generation. Artist Yusuf fetais artist Razak riani artiste Afaf and artist Deluxe Lottery artist Mohamed Abey, leading artists in Hua (the free complete art) baldat. Omar El artist Omar Ermes – as for the rival artists within the city of Benghazi, we will try to remember the names of the first had them thanks to precession in consolidating the principles of beauty and art in that ancient city, and them. Artist Hassan derdv and Ahmed Mohamed and artist father arm Astete and artist asmahan elforjani and is a graduate of the Faculty of Arts, Cairo, and artist Mohamed swissi artist instead of his servants, who had a leading role in documenting the local environment in the city of Benghazi, and albekshishi, and Ramadhan artist artist photographer Fathi Al oraibi That's a list the innovations artists who endowed them that city, and the new generation artist just a gerbil and beautiful artist Khalid Siddiq his figurative touches in its substance and artist share outside Libya and in particular in Italy, and also artist Jamal Al-Sharif and the artist Ambarkh Zidane and marked in sculpture and artist Mahmud Al-Hassi, and Zawiyah city recall artist Imran kerchiefs and artist Abdul Samad Mohamed and alaska, and their art was actually mmahah which walthaki confirmation, and Misrata city mention artists who had their important role with their fellow cities Of course other enriching despite Libyan simplicity actually inside plastic intellectually and emotionally that time. The technical names of the painter and the painter Al-gunaidi Khairy Ramadan dghadnh – artist Ahmed Haidar and

artist Ibrahim SBAI artist Omar Jahan Cairo resident since 1975, and who had a clear impact on the majority of the aesthetic of intellectual Renaissance artists of the current generation – and should not forget, artist The big lamp father comes after generation Aldi just mentioned and that the artist lamp is the interface between the previous generation and the next generation that had passed through the US label, either recently there have been several attempts to establish forums and galleries within the city but mostly if not entirely was achieved only for limited periods. E, so that they hit the fact others technically literate basis.

Lounges and cultural forums founded (permanent exhibition) in 1995 and was honoured professor Jamal shnishah who had a leading role in giving the plastic movement within the city of Misrata boost allocated where it is for the show, the second such attempts funeral reflected across the Hall or Gallery (seedlings) Established in 2004 CE by a group of artists whom rival big lamp mention artist artist alouib Toufik artist Bashir just Forte and artist, to the Americans, and he was exhibitions inside this room, fine movement continued into the city by public festivals at local level Arts Festival over two years in a row, and there have been attempts to some artists from Misrata over local realities have set up personal exhibitions abroad, specifically in (Atelier, Cairo)-Egypt Arabic Republic, with artist Ben Mohamed and artist Adel Forte Year 2004 and was vulnerable to multicultural signed covered Egyptian newspapers and television record two episodes with artists, and with the participation of artist Adnan maitik Festival (mahrès) Tunisia 2005 year and who left a distinctive character through his paintings in which he participated, and continue the March of these artists with Local and foreign participants to confirm eligibility of this beautiful city with its people, buildings and Cathedral loses its spires, ancient markets, raising the torch high art and constructive civilisation despite all obstacles and obstacles.

Welaivotna to mention technical names and slightly fizzled the rung is still resounding in our ears, these functional names. Artist Mohamed Omar Salim roihah/owner Haider/Mohamed Amer. And many others, the artist Abdel Salam brother Hua alshhomi which, although a little artistic production somewhat, but struggled to develop its own approach, and also has a strong relationship with very good literature emerged through his writings in many local newspapers. Those brief

attempt to stand on plastic concrete Libyan reality some northern coastal areas, there are many places for not investigating the realities of art and artists in my country, that's already the default lannkerh and blame every Libyan artists on various generations, and we are ready to accept any Information that would show us a world full of color and filled with legend (Richardson, John 1976: 50-55).

2.2.2 Discussion and Proposing Technical Questionnaire Form, Its Benefits And Its Objective

This chapter includes an introduction about Visual documentation in Libya at the enterprise level and at the level of individuals.

His themes have revolved around the following questions:

- Are there specialized institutions documentation Studio in Libya?
- Do these institutions play their assigned?
- What is the role of Visual artist to notarial Shekaily?
- What Visual documentation which hindered shenanigans in Libya?

2.2.3 The Difficulties Encountered in Drafting the Questionnaire Researcher

Beginning of the researcher have faced the problem of not having any references or sources can be referenced in his search.

But the consolation is that the nature of research is concerned with the study of this problem already.

Therefore, the researcher has resorted to fieldwork for possible enquiries of the competent authorities, and then made a questionnaire to survey questionnaire was distributed to AICA 74 (seventy-four) fine.

I took the sample based on age groups depending on the graduation dates taking into account the activity of the artist and his contribution.

Definitions:

- What is documentation?

Documentation on the one hand is the science of history, and on the other is the science of information and coordination of keeping wetboiha and arranged and prepared raw material for research and news. He learned the truth in a sense.

- What is the document:

Document every character or image recording or magnetic tape for any event or an act of the State or the work done by private companies or individuals, which in turn constitutes a live recording of the historical stages of life in all its forms of life picture of the political, social and economic Cultural, scientific and artistic.

- The importance of Visual documentation:

Documentation is important for keeping the production Studio now and in the future in order to thread between past and present and available information from previous periods. It is one of the most important tools save civilizations, and documenting culture to reflect the evolution of society and preserving its history.

No doubt the Libyan art special and beautiful is the product of the efforts deserve attention and documentation and presentation, and to safeguard the rights of creators and artists created this work and made great effort to establish the art of Libby by establishing schools of art, both their production Studio or theoretical contributions through newspapers or different Forms of writing or organizing seminars and debates, which are essentially fine criticism in Libya.

Since the fine documentation adds to the overall balance of fine work, and obviously have interest in plastic and plastic literature product and provide documentation of collection and imaging tools for conservation and rehabilitation of cadres capable of managing, collecting and keeping fine work and facilitate access to Him and his research and his studies.

- Authentication methods:

There's a lot of documentation which means photographing and filming the video and the digital slides (SLIDES) and audio recording and copying. in the case of

documenting works of art take take measurements and determine raw materials and production dates .

- Visual documentation institutions:

1. international centers (international organizations and foreign cultural centres).
2. national centres (official State institutions and NGOs).
3. specialized institutions (museums, universities. Etc. Etc).

- Authentication methods:

One of the most important documentary series documentation methods and means:

-Grouping.

-Analysis

-Search

-Broadcasts

Visual documentation institutions in Libya "Visual documentation institutions":

1. information and documentation centre
2. the National Council for culture, arts and literature
3. the Ministry of culture and civil society
4. the Libyan Media Arts College
5. private galleries " Galleries".

2.3 Selected Libyan Fine Artworks and Application to Questionnaire Form

First, Factors that helped the emergence of contemporary currents in art:

In the 1950s, were interested in the arts to Italy headed by Moroccan Tahar, the European experience has been very important in the development of plastic arts in Libya, admission of new technology in art, of Italy, in the 1970s founded the circle of fine arts joined her Other talented artists, including Fawzi and we can't just do away Maree tillisi realism hacks.

Here say that Europe has had an important impact in the beginning of the formation of Libya, and contributed to the fifties generation studied in Italy and came back with an important Italian technologies in the development of local art, but there was no specific guidance in the formation of the Government, if your attention since the 1950s and This day of Libya was one of the most important Arabic States in this art. Generation of the 1960s was Jill is important, and there were various schools of abstraction, alharoviat, realism.

In the 1970s, hum: "alrmis", a lifetime resident of Britain and his paintings now in the Royal Museum of England, there are also "El Amor". And we have a generation of the 1980s, here, Jill 1990s mingled with gall College of art, in fact from the standpoint of my own generation most Arts College in the 1990s, led by Yusuf fetais ghariani and adored the the provider and Afaf and Najla Alfitouri bosoh alborauí wematok, and Nasser. This generation was at the hands of Iraqis, Syrians, Sudanese professors were important were from different schools from Europe (Italy and Russia).

In the scene in the 1990s, plastic out abstract painting and art came out strongly, but unfortunately in the 1990s with political circumstances and not to dismiss the former system of formation, laid to this generation, and some of them still resisted, there is a need to help State agencies based on culture and the arts To support the arts and artists of contemporary and Libyans take care of them and offer their help.

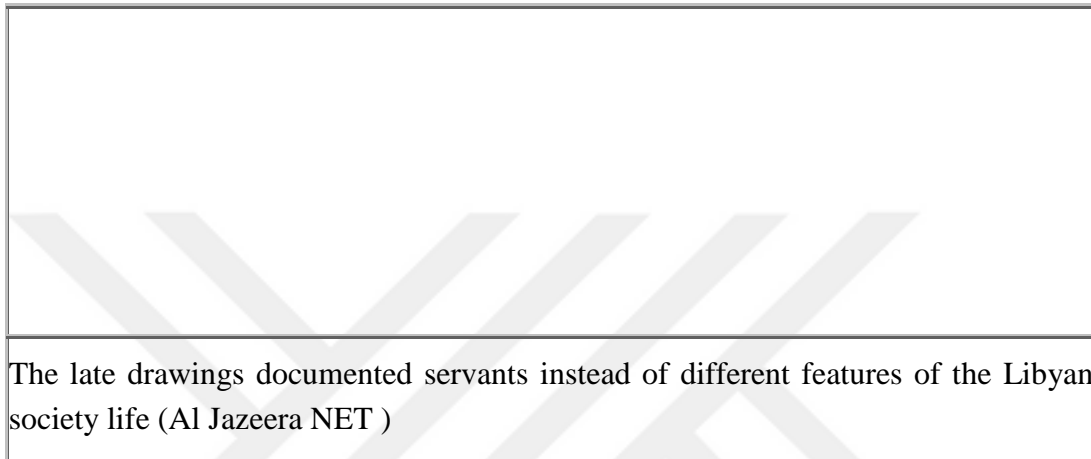
Second: A model of realistic artists Libyans:

Realistic art pioneer Libyan Awad Abida Jamal to witness his paintings remain popular, cultural and social heritage in Libya, through alleys and streets and faces of gullible people embodied the feathered end forward and give the plastic Panel across the specificity of its window to be Libyan history and popular memory.

In many countries, travelling to not overlook into his servants about NABA formative never winded has his history and heritage is diverse, it was committed to artistic realism from the pulse of daily life cannot be-according to him-that embodies

his inherited and artist rich history through oriented abstract and surrealist You turn a lot of artists.

Leave his servants in technical tally nearly 500 traditional monitor Panel Libya habits and old alleys and streets of Benghazi, of "karakus bazamh", to the marriage party old Libyan, card games and popular cafes and children's games and other.



Community memory:

"Hashish" neighborhood in Central Benghazi in 1923, born of the late artist, after receiving a public high school in 1937 he studied art in Italy, and established the first art gallery in little shop of Omar al-Mukhtar Street in Benghazi in British military administration days tenderly in 1946.

The late established an exhibition is always closer to the Museum in Benghazi named "art house and heritage currently displays his paintings chronicling life in the city since the 1930s, but his artwork they walked several States like Switzerland and Britain established by 14 years, the United States, Morocco and others.

And his servants is Libya's strong memory, he has dedicated his drawings to show details of society such as children, the elderly and the details of everyday life.

Sheikh Libby as his body late instead of his servants (The island)

Libyan identity:

His servants is one of the most important tributaries of the Libyan identity established in Libyan art, "in his paintings objects and phenomena are gaining a taste significantly Libya".

It "reflects the yearning for exploration in fossils scattered in memory and history and terrain, and at other times in the concerns of citizens and preoccupations and his ritual and religion and culture outside of canned references".

It was always up to the worries and sorrows and joys of the people, stressing that despite the ugliness of the Italian occupation and suppression, was the late artist paintings were full of optimism, life, joy and gladness.

Third: a form of Impressionist artists Libyans:

Libyan artist Tahir Moroccan Secretary is one of the founders of «» painters Club Tripoli and founder of the art Department at the Ministry of culture.

After that he studied in Italy in the mid-1960s from aklrn last, returned home to participate in the establishment of a number of cultural entities including the Department of fine arts» organized many exhibitions, and had an interest in photography, he produced many works, many systems Individual exhibitions and activities of internal and external reviews and never renounced the artwork since I thought for more than five decades.

And written about Studio maitik magazine «Adnan Bashir in Arab Jerusalem»: «the artist calls his painting vocabulary of folk memory, everyday life, markets, faces, costumes, buildings and seaside, countryside, fields, South of Libya

beautiful farmer hiding among Lviv Palm and its oases The dude between trees and water tables and the fledgling relationship between the Red Earth and greenery and drape them from deep sky bluer skies and was swinging easily between worlds world cities and rural world and strong relationship formed. Fran area artist Beach and resided in Tripoli and studied art in Rome, Italy.

Earth paintings and simple life in the countryside do not reflect this world or as reflecting a world that no longer exists only in our memories and almost scared off the rest him because of contaminated oil and d modern life with all its negative aspects, it becomes his work as a generational memory active flashes in Visual perception cognitive system Right memory for home everyone refers to all by artistic and cultural needs.



CHAPTER THREE

METHOD, CONCLUSION AND RECOMMENDATIONS

3.1 Purpose and Importance of the Research

The main purpose of this research is to shed the light on Libyan artworks and how to read, analyze as well as criticize the works of modern Libyan artists. The importance of this research is stemmed from its novelty as it is the first research of its kind which deals with fine arts in Libya with such analysis and details; it covers the topics of contemporary Libyan artists and their artworks and highlights their achievements from artistic perspective.

3.2 Method of the Research

In this thesis, the researcher uses the analytical descriptive method which collects data, analyzes meticulously and then defines the problem and suggests appropriate solutions.

3.3 Hypothesis Of The Research / Research Problem:

The present research hypothesizes that using statistical tool he can understand artworks of Libyan artist, namely a painting and how therefore, he can easily read, analyze as well as even criticize them.

3.4 Scope and Limitations / Difficulties

This research is confined to discuss Libyan artworks of some contemporary renowned artists in Libya. The main difficulties that encountered the researcher in this regard can be summed up in the scarcity of literature review or previous studies which deal with the same subject.

3.5 Conclusion

First: Research tool:

(A) Tool:

What was the goal of current research is the design tool for analyzing the vulnerability of Libyan art local environment, it takes an objective tool building characterized by honesty and fortitude for that purpose. After that make sure the researcher does not exist in previous studies obtained, so it has achieved the goal of this research tool-building and in accordance with the following steps:

A collection of paragraphs:

After informing the seeker literature art and art education related to the topic came out b (13), most researchers agreed property, it has been observed that some of these characteristics overlap each to form one property in turn contains sub properties, accordingly adopted (6) main characteristics (denatured, iteration, patrol Third, not to use the rules of perspective, purpose, transparency). Then the researcher knew every President and minor procedural definition property as follows:

First: interpolating property: Counting every departure from the substantive embodiment of shapes and colors and times and places distortion as follows:

(1) . Distortion of the shape:

A. Total distortion: counting every rig rates or conditions or in the nature of a composition can be clearly distinguished distinguishable distortion of shape.

B- A partial misrepresentation: counting every rig with parts of the shape distortion in part, for example, have limited animal shape distortion on the head or body, and so on.

(2) Accessory color:

A. Total distortion: counting every departure from the objective of rendering the colors as they appear in nature totally distortion.

B- A partial misrepresentation: counting all the substantive embodiment of partial disinclination colors as they appear in nature, for example, partly distortion limited distortion on the part of the colors shapes and so on.

(3) Altering location:

A. Total distortion: counting every total disinclination for substantive embodiment of places entirely Cartesian logic.

B- A partial misrepresentation: counting all the substantive embodiment of partial departure places partly distortion.

(4) Accessory space:

A. Total distortion: counting every total disinclination for substantive embodiment of distortion, as wholly times it is difficult to determine the specific time in painting.

B- A partial misrepresentation: counting all the substantive embodiment of partial departure times distortion in part because time was drawing contains two times at once is like night and day, or a combination of the Sun and the moon.

Second: the iteration property: Any count on drawing shapes or colors in the same previous body almost over as follows:

(1) . Repeating:

A. Overall: counting floppy echo in drawing shapes in VA, over flexible shape, he resides in one drawing more than one person but a mixed conditions.

B- Rigid repetition: counting all echo in drawing shapes with the same previous body without apparent exit from the original over rigid shape.

(2) . Repeat color:

A. Flexible frequency: counting every reuse a color when color flexible diversified repeatedly, for example, contains a single drawing multiple shapes in assorted colors.

B- Over static: counting every reuse of color without diversity in it over a static color, for example the drawing contains several ones drawn shapes in one color, and so on.

III: symmetry property : Counting any emergence of half board similar to the other half equal as follows:

(1) . Similar shape:

A. Total parity: count any appearance of shapes in half board is similar to its appearance in the other half totally asymmetrical shape.

B- A partial similarity: counting each appearance of the part of the shape ynasev other partly originals segment shape, was painting a face then lays it face justice error to make the first half is similar to the second half.

(2) Color similar to:

A. Total parity: count any appearance of color in painting is similar to color in the other half totally uniform color.

B- A partial analogy: counting any impressions of part of color in painting is similar to part of the colors in the other uniform picture half partly to color.

Fourth: do not use perspective : Counting each appearance of the vocabulary is not subject to the rules of perspective, not to use them as follows:

(1) Angle of view:

A. From one standpoint: counting every appearance of shapes and are visible from one standpoint, I do not use the rules of perspective, the whole vocabulary are visible from the front or the back or side, and so on.

B- From more than one angle of view: the emergence of vocabulary perspective from different directions at once.

(2) Land line:

A. One land line: counting every appearance of a line in the painting was based on earth fault vocabulary wherever he is either at the bottom or in the middle or in a slash.

B- More than one introduced line: counting every appearance of more than one line in the painting was based on vocabulary, counting more than one land line.

(3) Distribution of units:

A. Scattered distribution: counting each appearance of the Tribus shapes without specific point centered scattered distribution.

B- Central distribution: counting every appearance of shapes like centered around a central distribution point or a specific axis.

(4) Perfect situation:

A. Compound shape: counting every appearance of form combines several parts in contravention of his appearance is actually a composite form, was painting the face and chest of the side and so on.

B- Own vehicle: the emergence of single vehicles contain contrary to appear in reality.

VA: purpose property (or utilitarian): Count any appearance of shapes or colors or use writing and are conditioned to perform purpose back cross property as follows:

(1) Use the format: counting each appearance of the form twice over his increasing, and reversed any decrease, and elongation elongation, in which his dereliction, negligence and so on for the rest of the properties in zooming in and out and additions and deletions.

(2) Use color:

A. Use symbolic: counting every appearance of a color is contrary to appearances in his symbolic use of nature.

B- Terminological usage: counting every appearance of a color match to appear in nature are, by Convention, use it.

(3) . Using type:

A. To clarify: count all occurrences of the phrase or Word signifi or was a sign of something relevant decree, widely used presentation to write.

B- For aesthetic: counting all occurrences of the phrase or Word does not suggest something specific and irrelevant Decree, aesthetically use for writing.

Vi: transparency: Counting each appearance of shapes or colors or to parts of them are blocking each other, wholly or partly, transparency, as follows:

(1) Use the format:

- A. Transparency: counting every appearance of a shape so as not to overshadow his successor or fully functional, transparent shape College, he was painting a House and shows all its contents from people and furniture.
- B- Partial transparency: counting each appearance of a shape so that it doesn't obscure part of the legacy or inside a TAM, partial transparency.

(2) Use color:

- A. Transparency: counting every appearance of a color not obscure its things, transparency of the Faculty colour.
- B- Partial transparency: counting every appearance of a color not obscure part of the legacy of things, partial transparency of the color.

(Honestly the tool):

After you select the paragraphs and put them in a special form (attachment 1) and procedurally defined view finder on a number of distinguished experts in direct personal interviews for the purpose of exploring their opinions and utilize their feedback on validity. As experts pointed to the need to separate the symmetry property of recurrence property. And not one of this property merged into what was already becoming a major properties properties (6), and (17) property subset (Appendix 2). And then offered a number of distinguished experts. The wording of the referendum. Having collected the forms one form was unloaded and extract ratio of agreement among experts use (Cooper's equation). The percentage of agreement (93, 33), which is agreement is excellent and dependable in expense tool in such cases.

C (Analysis):

Use the int line, shape and color analysis units, said Reed's analysis of the artwork by isolating elements and then calendar each element independently, and linking these elements, which are: (line, shape, color, space, shadow and light). (11,1959 , P 32) .

D (Enumeration):

Duplicates Finder census units used to calculate each property contained in the tool, as this way much help in determining how many occurrences of the property, the property that takes more iterations have greater impact.

Y (controls):

Developed for the analysis of specific controls for scientific accuracy, as I returned these controls reference due him from the Finder and other analysts, it has been confirmed (Holst) need to establish rules which they owned and trained analysts sufficient and necessary skills for analysis (11, 1959, P 60). These controls are:

1. Read the procedural definition for each property and boss and understood well to observe in painting and defined precisely.
2. Give one to each property subset appeared in painting.
3. If two or more sub key property given the property's only mainstream class.
4. Using a single analysis form for each panel separately.

II: steady tool:

What distinguishes the content analysis method is achieved for objective analysis, and that only if specific knowledge classification areas thoroughly to become analysts can use it properly and then reach accurate results and similar can calculate reliability tool (12 , 1969 , P 65) .

Reliability can be obtained via two methods:

- A. Consistency between analysts, which means delivering analysts working separately to the same results when the same content analysis, using the same classification, according to the same rules of analysis steps.
- B. Consistency over time, which means the researcher found the same results after I analyze it again after a period of time, using the same classification in the same content analysis, using the same procedures. when analysis, the researcher used the methods together. Choose 30 randomly original sample Panel (96) plate, two of his colleagues were asked to analyse these

paintings individually, yet defined analytical procedures and controls and trained on how to use the tool, as the researcher analyzed the sample itself twice in a row and interval (30 days) Between the first and second analysis, in order to create consistency with the researchers themselves through time, after calculating the agreement using an equation (Scott) agreement between analysts rate (98%) And among the first analyst and researcher (90%).

C. The second analysis by researcher (89%) through time (89%) according to the following table:

Table 1: Persistence Percentage

T	Persistence type	Percentage agreeing
1.	-Analysts	89%
2.	Among the first analyst and researcher	90%
3.	Between the second analyst and researcher	89%
4.	Researcher and time.	95%

III: Application of the tool:

After completion of the substantive conditions tool, used by the Finder directly in sample analysis for (29/5/1999) (15/06/1999), and in comes a model according to the Analyzer tool:

(The sample analysis of some of his paintings)

Table 2: Analysis of an artist's work

T	Properties	How to implement the property	The quality of the implementation of the property	Show	Don't show	Not special.		
1.	Interpolating	Twisting shape	Total misrepresentation					
			A partial misrepresentation					
		Color distortion	Total misrepresentation					
			A partial misrepresentation					
		Twist the place.	Total misrepresentation					
			A partial misrepresentation					
		Time distortion	Total misrepresentation					
			A partial misrepresentation					
		2.	Iterations	Duplicate shape	Flexible frequency			
					Rigid repetition			
				Duplicate color	Flexible frequency			

			Rigid repetition			
3.		Similar to figure	Similar to clay.			
			A partial similarity			
		Similar to color	Similar to clay.			
			A partial similarity			
4.	Do not use rules of perspective	Angle of view of the subject	One corner			
			More than one angle			

Table (3): Form and directivity analysis

Table 3: Form and directivity analysis

1	Form	Type	1	Basic forms	13	65	4	20	3	15
			2	Free forms	11	55	5.	25	4.	20.
			3.	Mixed forms	1.	5.	6.	30	13.	65
2.	Directivity	Pivot shapes	4.	Landscape	11.	55	7.	35	2.	10.
			5.	Portrait	11.	55	6.	30	3.	15.
			6.	Slash	16.	80	4.	20.	-	-
		Vector shapes	7.	Central directional	12.	60	6.	30	2.	10.
			8.	Bi-directional	4.	20.	2.	10.	14.	70
			9.	Uni-directional	7.	35	7.	35	6.	30
3.	Size	Volumetric value Visual	10.	Small dimensions	15.	75	5.	25	-	-
			11.	Medium dimensions	15.	75	4.	20.	1.	5.
			12.	Large distances	15.	75	5.	25	-	-

It is observed through the table (2) with regard to the formal unit elements (shape and body) and within a paragraph of formal styles and attainment, basic engineering forms and geometric formal unity and has made free by answers artists, if 65% believed that the Republic had been by geometric shapes Digital control techniques have achieved formal unity, while 55 percent believed that free forms and teaching object segment section had been satisfied and 25 percent see it as a Verifier to some extent, and in any case is achieved by good if we calculated that there are

intermediate pieces in construction prevented that mural. With sustainability as well as the lack of background shapes, mixed forms they represent a very small percentage and not effect the formal unity which would be consistent with artists in false.

With regard to element directivity in vector paragraph shapes the directivity and achieved a 60% vector considering Central who Central is the vector survey Verifier and 30% see it as somewhat speleologists unlike directivity bilateral achieved formal unit only 20% and 35% of unilateral directivity and it follows the nature of implementing forms patterns limber back digital control CNC, if it followed the Central and Central iteration style pie, and is also associated with a size, repeating sizes Large, medium and small proportionally led to volumetric value, which led to the formal unity through this element as the artists agree this was a questionnaire, value and percentage of 75%.

Table 4: Results of answers artists on themes of formal unit elements

T	Aspects of formal unity		T	Influential aspects in designing murals	Verifier		Verifier to some extent		Unfulfilled	
					Number	%	Number	%	Number	%
1	Balance	Balance is not configurable Or an implicit balance	1.	Imperfect symmetry-pivot	15.	75	3.	15	2.	10
			2.	Imperfect symmetry radial.	11.	55	5.	25	4.	20
			3.	Imperfect symmetry-Durrani	12.	60	4.	20	4.	20
			4.	The	3.	15	3.	15	16.	80

				asymmetry		.		.		
2	Harmony	Proportional basis and proportional systems vests	5.	Mathematical proportionality	16.	80	3.	15	1.	5.
			6.	Geometric proportion	17.	85	2.	10	1.	5.
			7.	The harmonious proportions	17.	85	1.	5.	1.	5.
		Regular rhythm values	8.	Full redundancy	15.	75	3.	15	2.	10
			9.	Gradient or regular succession	17.	85	3.	15	-	-
			10.	Regular continuity	17.	85	3.	15	-	-
		Irregular rhythm values	11.	Iteration variable	14.	70	2.	10	2.	10
			12.	Irregular gradations	3.	15	2.	10	15.	75
			13.	Regular-continuity	4.	20	2.	10	14.	70
		3	Dominate	Regular basis, adopted	14.	Axis management	16.	80	2.	10
15.	Surface management				12.	60	2.	10	6.	30
16.	Organizatio				18.	90	2.	10	-	-

				n sizes						
4	Vitality	Include null screwing	17	Relationship elements with each	14.	70	4.	20	2.	10
			18	Relationship of elements within the Visual field	14.	70	4.	20	2.	10
		Soliciting	19	Staff contact	11.	55	3.	15	6.	30
			20	Contiguous borders and aspects	8.	40	3.	15	9.	45
			21	Contact corners and edges and sides	10.	50	6.	30	4.	20
		Overlay	22	Total comp	8.	40	2.	10	10.	50
			23	Partial overlap	11.	55	5.	25	4.	20
		Altkotaa	24	Intercept hacker	11.	55	4.	20	5.	25
			25	Intercept CSS	12.	60	5.	25	3.	15
			26	The complex interchange	11.	55	2.	10	7.	35

It is observed through the table (3) with regard to aspects of formal unity and attainment using digital techniques as an enrichment in implementing broker mural College of fine arts and artists agreed balance within a paragraph that formal unity- the appearance of balance that altnadar values achieved good grades and her Imperfect symmetry-axial, achieved by 75% and imperfect symmetry alshaaei by 55% in this area also found 25% that the Verifier to some extent as well as check the non-rotational symmetry full, the artists that balance Verifier and the value of the asymmetry bonsbeh unrealized 80% and is forced not to check a The formal unit in the mural.

In the appearance of harmony and return to the table (3) find out that most of those who have found the questionnaire that mural has investigated the appearance of harmony through the value marked by proportional and proportional systems patterns baalastas, found 80 to 85 percent, materialized arithmetic and proportionality that proportionality India DC and the harmonious, as well as the values of rhythm and full loop and pheasants and regular continuity they materialized ranged from 75%-85% asharhh to check regular rhythm values unlike irregular rhythm and the iteration variable by 70%, not to check the scaling Regular and non-regular continuity and by 75%, and 70%, respectively, which follows the type of wall design requirements the basic idea, ultimately the appearance of harmony has been achieved and the quality and therefore the reference to use digital technology as an enrichment medium may form factor to achieve successful The formal unity, and by the appearance of dominating factor regular basis adopted, have aligned to this appearance and proportions ranged from 60-90% depending on regular basis and adopted the organization accomplish axis by 80% and 60% ratio regulation surface and regular sizes and by 90% and is But that dominance in the mural was organized sizes change marked by a circle, which was designed by the programme UCANCAM and performed by digital control machine CNC.

Finally, in the field of formal unity aspects vital factors had played a successful role digital intermediary idea enrichment both in terms of design or implementation, as we find in the null and tensile axis that points to check some items with relationship by 70% and the relationship of elements within the visible area by 70 percent Also, as was his seam factor plays a middle ground in the

proportion ranged from formal unity to seek various forms (staff contact, contact borders and aspects, contact corners and edges and sides) of 40-55% and it also reiterates the overlap factor in roughly the same proportions, and the intersection operator considering also complementary in a 55-60-percent sample questionnaire to intercept hacker and CSS and hotlink has been achieved and 10-25% that Verifier is somewhat acceptable proportions if judged that the intersection is not basically working on the appearance of vitality in the mural.

Finally, through the questionnaire results, we find that the elements and aspects of formal unity with regard to aspects of the digital medium has achieved and good proportions, which refers to the formal unit as a whole.

Conclusions:

- Affected by fine arts local environment through Libyan uses simple wemfradtha units which enriches the formal unity in altshklilh and acts that lead to the best results.
- To check the elements and aspects of formal unity through outsourcing models and elements of Islamic Arts Foundation factor in achieving success in the production of fine works of art.
- The success of any work of art based on interdependence between the designer and the port depending on the extent of use of the means available, as needed.
- Affected by the plastic arts largely Libyan schools of modern and contemporary art worldwide.

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- Voir par exemple le panneau à l'oiseau stylisé OA 6023 du musée du Louvre, 1990, pp. 100-101.

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Willem de Kooning (1969) by Thomas B. Hes.



QUESTIONNAIRE OF THE STUDY

Questionnaire for identifying some of the views in the work of art of Libya

Name: sex: male female

The first group (choose one of four options)

Level of education:

No high high

(1) Favorite colors:

(A) strong (medium) (quiet) (dimmer)

(2) Favorite schools:

Classic symbolic Cubist dadeh

(3) Professional technology used at work:

Simple (medium) (high) (Super)

(4) Raw materials:

Paper , industrial textile mixed

(5) My favorite paintings:

(A) normal) (plastic) (SIN) (decorative)

ABSTRACT

The present research shall tackle the history of modern Libyan art and the impact of Islamic as well as modern fine arts. It will firstly talk about the ecology and diversity is an important source of Libyan history and art. Then, it will shed the light on the history of Islamic Art: Pre-ruling families as well as other epochs of Islamic art, techniques of Islamic art and so on. Afterwards, the researcher dealt with Movements of Fine Arts in the world such as Impressionism, Cubism, Fauvism, Expressionism, Dadaism, Surrealism, and finally American pop art.

The researcher further sheds the light on reading artworks; explaining on a scientific basis the primary reading of a painting, analyzing artworks, analyzing nonobjective art, analysis of a painting, reading the subject matter, the steps of analyzing & evaluating a painting and eventually how to criticize an artwork. Following to this review, the researcher turns to talk about Modern Libyan Art including: Libyan fine artworks over the last fifty years, a historical background of Libyan fine artworks and artists, and then a discussion and proposing technical questionnaire form, its benefits and its objectives along with selected Libyan fine artworks and application to questionnaire form. The thesis ends with a conclusion detailing all the results and data analysis covered by this research.

ARCHIVE RECORD INFORMATION

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Well As Modern Fine Arts

Author : Mahmoud A. Hassan SHALOF

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ÖZET

Mevcut araştırma, modern Libya sanat tarihi ve güzel sanatların yanı sıra İslam'ın etkisini ele almaktadır. Öncelikle, ekoloji çeşitliliğın Libya tarihi ve sanatı açısından önemli bir kaynak olduğundan bahsedilecektir. Daha sonra, İslam, Sanat üzerine ışık tutulacaktır: Kabilelerin hüküm sürdüğü eski dönemin yanı sıra, İslami sanatların diğer çağları, İslami sanatların teknikleri vb. Ardından, araştırmacı, Empresyonizm, Kübizm, Fauvism, Ekspresyonizm, Dadaizm, Sürrealizm ve nihai olarak Amerikan popüler sanatı gibi dünyadaki Güzel Sanatlar Hareketini ele almıştır.

Araştırmacı daha sonra ışığı sanat yapıtlarını okuma üzerine tutmaktadır; bilimsel temelde açıklama yapma, tablonun temel olarak okunması, sanat eserlerinin analiz edilmesi, nesnel olmayan sanatı analiz etme, bir tablonun analizini yapma, konusunu okuma, bir tablonun analiz edilmesi ve değerlendirilmesindeki aşamalar ve nihai olarak, bir sanat eserinin kritiğinin nasıl yapılacağı. Bu incelemeyi takiben, araştırmacı son elli yılda Libya'nın güzel sanat eserleri, Libya'nın güzel sanat eserlerinin ve sanatçılarının tarihsel arka planı da dahil olmak üzere Modern Libya Sanatından bahsedecek, sonrasına bir tartışma ve teknik anket formu sunulacak, seçilen Libya güzel sanat eserleri ile birlikte anket uygulamasının faydaları ve hedefleri açıklanacaktır. Bu tez çalışması araştırmacının kapsadığı tüm sonuçların ve verilerin analiz edilmesinin ayrıntılı bir sonucuyla sona ermektedir.

ARSIV KAYIT BILERI

Tezin Adı : Modern Libya Sanatı Tarihi ve İslam'ın yanı sıra Modern Güzel Sanatlar'ın Etkileri

Tezin Yazarı : Mahmoud A. Hassan SHALOF

Tezin Danismani: Prof. Dr. Murat AĞARI

Tezin Konumu : Yüksek lisans

Tezin Tarihi : 29.12.2017

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Anahtar kelimeler: Güzel sanatlar; Sanat Hareketleri, İslami Sanatlar, Libya sanatı; Sanat Eserleri

AUTOBIOGRAPHY

Mahmoud SHALOF, I was born in 1985, Derna- Libya. I completed my primary and secondary school education in Derna, I got my bachelor degree from Omar Al-Mokhtar University, College of Arts and Architecture, Department of Arts in 2009 with Good Grade. In 2010, I got a job as an employee in Ministry of Higher Education. I decided to complete my master study in Karabuk University by my own decision and the Libyan Cultural Office paid the university fees only to complete my master degree at the Department of History.

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APPENDICES A



Figure 1: Bani Umayyad Grand Mosque in Damascus



Figure 2: Piece rosette, centuries VIII And IX In Iran

Main article: Art Abbasi



Figure 3: Great Mosque of Kairouan , the art of architecture and decorative ninth century , in Kairouan Tunisia



Figure 4: The Great Mosque in Cordoba , a prayer room



Figure 5: Tray marauding jewelry .968, ivory, the Louvre Museum



Figure 6: Hassan Tower , Rabat , Morocco



Figure 7: Al Azhar Mosque



Figure 8: Baptism of St. Louis , the art of the Mamluk , at the beginning of the fourteenth century



Figure 9: Cup decorated with painted pottery , under glaze , from the thirteenth to the fourteenth century , the Louvre Museum



Figure 10: Slab polished camel , Iran , the fourteenth century , the Louvre Museum



Figure 11: Construction of the wall, thanks to Kamal al- Din Behzad



Figure 12: Mosque of Islam forces, Delhi



Figure 13: Cursive Rasikapriyâ , India, since 1610-1615



Figure 14: Prisoner Turkmen , Iran , the last sixteenth century , the Louvre Museum



Figure 15: Steel, Iran , in the nineteenth century , the Louvre Museum



Figure 16: Roof tiles glazed and the minaret of a square school Abu Annanah Meknes in Morocco



Figure 17: Details of the Arab plate of the thirteenth century



Figure 18: Blown glass spray



Figure 19: Hamah , the sixteenth century



Figure 20: Thuluth Arabic font, Meknes , Morocco



Figure 21: Empty by birds, Syria, beginning of thirteenth century, Louvre Museum



Figure 22: Impressionism painting



Figure 23: Flood at Port Marley', 1876 (oil on canvas)



Figure 24: 'Wheatstacks - End of Summer', 1890-91 (oil on canvas)

CLAUDE MONET (1840-1926)



Figure 25: 'Four Dancers', 1899 (oil on canvas)

EDGAR DEGAS (1834-1917)



Figure 26: 'The 53 Stations of the Tokaido (no.26)', 1831-34 (woodblock print)

ANDO HIROSHIGE (1797-1858)



Figure 27: 'Gelée Blanche - Hoarfrost', 1873 (oil on canvas)

CAMILLE PISSARRO (1831-1903)



Figure 28: 'At the Moulin Rouge', 1892-95 (oil on canvas)

HENRI DE TOULOUSE-LAUTREC (1864-1901)



Figure 29: 'Factory, Horta de Ebbo', 1909 (oil on canvas)

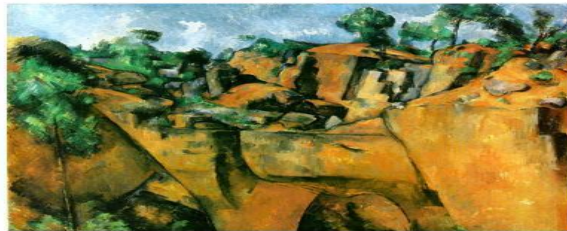


Figure 30: 'Bibemus Quarry', 1895 (oil on canvas)

PAUL CÉZANNE (1839-1906)



Figure 31: 'Viaduct at L'Estaque', 1908 (oil on canvas)

GEORGES BRAQUE (1882-1963)



Figure 32: 'Violin and Glass', 1915 (oil on canvas)

JUAN GRIS (1887-1927)



Figure 33: LEFT: Pablo Picasso, 'Head of a Woman', 1907 (oil on canvas)

RIGHT: Dan Mask from West Africa



Figure 34: 'Violin and Jug', 1910 (oil on canvas)

GEORGES BRAQUE (1882-1963)



Figure 35: 'Still Life with Chair Caning', 1912 (oil on canvas)



Figure 36: 'Dynamism of a Soccer Player', 1913 (oil on canvas)

UMBERTO BOCCIONI (1882-1916)



Figure 37: 'Vision after the Sermon', 1888 (oil on canvas)

HENRI MATISSE (1869-1954)



Figure 38: 'The Roofs of Collioure', 1905 (oil on canvas)



Figure 39: 'Portrait of Henri Matisse', 1906 (oil on canvas)

ANDRÉ DRAIN (1880-1954)



Figure 40: 'Henley Regatta', 1933 (gouache)

RAOUL DUFY (1877-1953)



Figure 41: 'Sunflowers', 1888 (oil on canvas)

VINCENT VAN GOGH (1853-1890)



Figure 42: 'The Scream', 1893 (oil, tempera and pastel on board)

EDVARD MUNCH (1863-1944)



Figure 43: 'Girls under Trees', 1914 (oil on canvas)

AUGUSTE MACKE (1887-1914)



Figure 44: 'Composition IV', 1911 (oil on canvas)

WASSILY KANDINSKY (1866-1944)



Figure 45: MAX BECKMANN (1884-1950)



Figure 46: 'ABCD' 1920 (collage)

RAOUL HAUSMANN (1886-1971)



Figure 47: Edited by Raoul Hausmann, John Heartfield, and George Grosz

'DER DADA NO.2' 1919 (magazine cover)



Figure 48: 'The Spirit of Our Time', 1920 (assemblage)

RAOUL HAUSMANN (1886-1971)



Figure 49: 'The Pillars of Society' 1926 (oil on canvas)

GEORGE GROSZ (1893-1959)

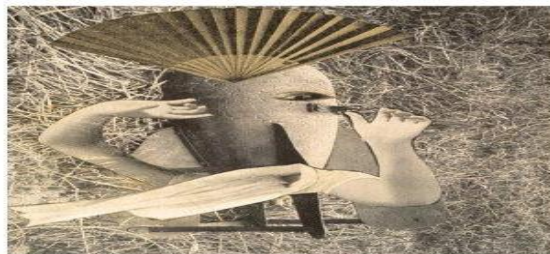


Figure 50: 'The Chinese Nightingale' 1920 (photomontage)

MAX ERNST (1891-1976)



Figure 51: 'Murdering Airplane' 1920 (photomontage)

MAX ERNST (1891-1976)



Figure 52: 'L.H.O.O.Q.', 1919 (ready-made)

MARCEL DUCHAMP (1887-1968)



Figure 53: Soft Construction with Boiled Beans

SALVADOR DALÍ (1904-1989)



Figure 54: The Eye of Silence, 1943-44 (oil on canvas)

MAX ERNST (1891-1976)



Figure 55: HIERONYMUS BOSCH (1450-1516)



Figure 56: Vertumnus, c.1590-91 (Oil on panel)

HIERONYMUS BOSCH (1450-1516)



Figure 57: The Son of Man, 1964 (Oil on Canvas)

RENÉ MAGRITTE (1898-1967)



Figure 58: The Birth of the World, 1925 (Oil on Canvas)

JOAN MIRO(1893-1983)



Figure 59: Semaine de Bonté, 1933 (image founded absolutely on university)

MAX ERNST (1891-1976)

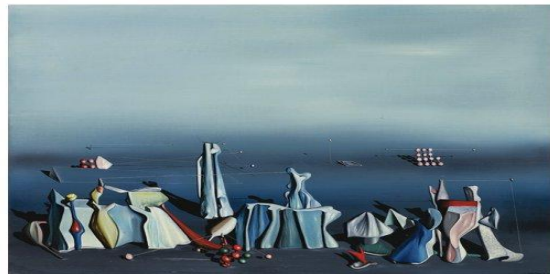


Figure 60: Deux Fois du Noir, 1941 (Oil on Work)

YVES TANGUY (1900-1955)



Figure 61: 'Numbers in color', 1958-fifty nine (encaustic and paper on picture)

JASPER JOHNS (1930-)



Figure 62: 'Retroactive 1', 1964 (oil and silkscreen on canvas)

ROBERT RAUSCHENBERG (1925- 2008)



Figure 63: 'Retroactive 1', 1964 (oil and silkscreen on canvas)

ANDY WARHOL (1928-1987)

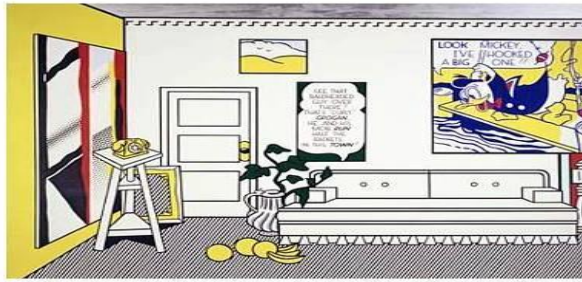


Figure 64: Artist's Studio 1 (Look Mickey)', 1973 (oil, acrylic resin and sand on canvas)

ROY LICHENSTEIN (1923-1997)



Figure 65: Spoonbridge and Cherry' photo: Mike Hicks, 1985-88



Figure 66: 'The Beatles - Sgt Pepper's Album cowl, 1967 (file sleeve)

SIR PETER BLAKE (1932-)