

**The impact of Islamic arts in the modern and contemporary works of the
illustration art**

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Introduction;

The research is handling the effects of Islamic arts on what the Arabian and western artists have created of fine arts that were inspired by the spirit of the art the Muslim artist had created all over the years of the Islamic civilization and what they left of remains of Islamic architecture, and the trims that were taken from the abstracted forms.

The research hypothesis;

The modern artistic works from the concept and philosophy are closer as it can get to the spirit of the Islamic art. The Muslim artist built his creations on not to mimic the nature so he stripped it's elements and disassembled them into primitive elements simpler and more abstracted, then rearranged them in a formulation that expressed his spirituality.

The research importance;

Highlight the Islamic civilization and it's aesthetical value and it's link to the modern arts.

Islamic civilization was and still a source of inspiration to all artists at all eras everywhere, the orientalism phenomena is to inspire from the eastern civilizations including the Islamic civilization, and that coped with the history of western art, we find the western artist cared about studying the Islamic trims since the 16th century like(Leonardo Davinci) and (Francis Becon) for examples, that impact on the artist of the renaissance era extended till affecting all modern artistic schools and all artists in Egypt and the whole world, there is a similarity in brutality and the eastern colors and the geometrical experiments of (the Bahaouse) school especially (Phazarilly) as one of it's most prominent students.

The artistic orientalism was affected by the western fine schools, the artistic treatments differed according to the succession of those schools (classical, romantic, realistic, cosplay, brutality, cubism, then some doctrines like futuristic and stripping) (the prophets group) which is the exhibition that was organized in Paris at 1903 A.D. of the Islamic art for the huge impact of it on the brutalities art.

The modern artist got near the spirit of the Islamic art and it's concept and philosophy and that is represented in the tendency to strip and calligraphy as a main element of design, 2 dimensions flatting and the beauty of the primitive colors, revealing the essence of things to reach the absolute truth which is the same goal and objective of the Muslim artist.

Picasso, Henry Matis, Ogee Delacroix, Gustav Klimt, Victor Vasarely. Picasso said "the furthest point I wanted to reach in the illustration art I found the Islamic calligraphy preceded me to it".

With the beginning of the modern age, the effects made by the Islamic concept of art got matured in the western mind, with the appearance of some philosophers like Henry Perceval and Benedetto Croce, the western look to the art changed to be kind of sense and the western artist got rid of all the tight materialistic limits to wider world.

The research limits;

The time limits include the beginning of the Islamic civilization till now.

Place limits; examples of artist from Egypt and some other countries.

The research methodology;

The historical, comparative and analytical methodology.

The research questions;

Does the idea of reviving the heritage rely on the artist who his ancestor belong to this heritage or the humanitarian civilizations belong to everyone?

Does the modern humanitarian civilization grow on the background of the ancient ones?

Do the Islamic aesthetical values fit with the modern art?

The research contents;

- Introduction
- The rising of the Islamic civilization
- The effect of Islamic art on the renaissance era arts
- Calligraphy as an artistic trend inspired by the Islamic civilization
- The stripping philosophy
- The relation between the artistic doctrines and the Islamic civilization

The impact of the fine and aesthetical values of Islamic art on some Arabic artist.