

## Review Article

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بررسی مناسبات مفاهیم سبک‌شناسی و تعیین جایگاه آن‌ها در هنرهای تجسمی

## Investigating the Relationship between Stylistic Concepts and Determining their Place in the Visual Arts

### Abstract

**Problem Definition:** Stylistic terms are concepts that are constantly used in art discussions. The similarity and semantic uniformity of these concepts, as well as the lack of a clear demarcation between them, have paved the way for a kind of conceptual clutter and confusion. Therefore, determining the position of each of them and their relationship helps to read artistic texts and understand the position of works and artists.

**Objective:** This study focuses on the concept of style, based on the relationship of other stylistic concepts with it, it has also sought to explain the semantic boundaries of stylistic concepts that are constantly confused with each other and are used interchangeably.

**Research Method:** This research is library source-based, and the presentation method is descriptive and analytical. Using library resources, concepts similar to that of style were examined, and the relationship between them and the concept of style was determined.

**Results:** This study concluded that concepts such as school, movement, artistic method, visual style, form, content, mode, technique, and genre are constantly misused instead of each other. Therefore, by explaining the exact meaning of each of these terms and examining their relationship with the concept of style, we conclude that style, genre, and mode are different artistic methods. Moreover, depending on its approach, each is influenced by components and sub-categories such as techniques, forms, content, etc. In addition, it was found that although school and movement have close conceptual boundaries, the main root of their difference is in their location.

### Keywords

Stylistics, Visual Arts, Style, School, Genre

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### **Introduction**

Stylistics, as one of the essential sciences related to art and works of art, is composed of concepts and terms used in artistic texts and conversations. This study intends to delineate semantic similarities concerning these concepts. Since the concept of style has a special place among the concepts of stylistics and other terms are created around it, this research seeks to determine and explain their semantic boundaries by focusing on style and the relationship of different concepts. To achieve this, concepts close to the concept of style are examined, and the relationship of each with style is determined. First, using different sources and theories, each concept is defined. Then its relationship with the concept of style is measured. Finally, using the obtained theoretical framework, after examining the concepts, the relationship between these concepts with each other will be considered to answer the research problem.

### **Research Method**

The present study is descriptive-analytical, and the required information is collected through library research. The data obtained from this stage, which includes a variety of theories of thinkers and art critics, are qualitatively analyzed.

### **Research Background**

One of the research in the field of stylistics of works of art is the dissertation entitled "Effective and creative patterns of personal style in animation; A Case Study of the Works of Four Experimental Filmmakers from the National Film Board of Canada» by "Shojaei" (2014). This study, which examines the concept of personal style and stylistic components, only analyzes this concept in the performing arts, especially film and animation, and does not talk about these concepts in the visual field. The dissertation entitled "Stylistic features of Mohammadreza Aslani's cinema" by "Shirazi" (2017) is another research that explores style according to the theories of several thinkers in the field of art criticism. However, this research also pays special attention to the works of an artist and seeks to find the meaning of personal style in cinema. In addition to these two cases, other research has been done in different art fields with minor references to stylistic concepts. For example, in the field of photography, there is a dissertation entitled "Photography Styles and Schools" by "Sattari" (1988), most of which is a translation of the textbook of photography students at the Prague School of Film and Television and introduces photography styles in a historical passage. This treatise later became a course book on photography under the two titles: "Photography in the Twentieth Century" and "The Evolution of Photography". In addition, in the field of photography, in the dissertation entitled "Study of stylistic tendencies in Iranian art photography", "Kardouni" (2016) deals with the concept of the genre by expressing different theories about genre divisions, which refers to different genres of artistic photography in Iran. In "Zamani Babgahri's" (2014) "A study of abstract style in children's book illustration," style, style in illustration, abstract art and its historical reality, abstraction in illustration, children's book illustration, and abstract images in children's books are defined, examples are given, and at the end, some books and pictures of the books are introduced abstractly. "Moin al-Dini, Nadalian, and Marathi" (2014) A study of the concept and position of artistic style in folk art, this study, while defining and enumerating the most critical features of folk art, examines the role and position of style in it. Among non-Persian sources, some cases were also examined. For example, "Bradley's" (2015) doctoral dissertation entitled "Pictorial representation and the significance of style", which in the year, examines the concept of style in the views of various theorists. This dissertation also

distinguishes between different types of style; however, it pays no attention to determining the relationship between the concept of style and other concepts of stylistics.

### **Style**

Style is a concept that plays an essential role in correctly understanding works of art; however, determining its exact meaning is not easy. To understand the concept of style, the difference between general style and individual style must first be determined. Obviously, in each case, the meaning of style is different. "Richard Wollheim" is one of the prominent theorists of such a distinction between public and individual style. He explains this difference using the term psychological reality. According to Wollheim, only individual styles have a psychological reality; General styles, on the other hand, serve only one purpose: to classify works of art. For Wollheim, having psychological reality means that individual style is part of the artist's mental resource and positively affects the way he works. In contrast, general styles are used only to organize and classify works, which follows those General styles have no explanatory value (Wollheim, 1987, p. 194). Undoubtedly, it can be argued that public styles play an essential role in interpreting and understanding images. Still, the point that should not be overlooked is the principle that individual style has a more profound relationship with the artist. Therefore, although the role of public styles in interpreting works is crucial and allows the correct understanding of images in the place of art history, they have no way into the artist who created the work. While public styles are influenced by how individual artists work, they are only part of an individual style when conveying something entirely personal. Finally, it can be concluded that public styles are part of an artist's resources in creating his works, and they can be used to design and format a work (Bradley, 2015, p. 47).

### **School**

The art school concept refers to an influential unit formed by a group of artists who agree on principles. Sometimes these common principles and ideals are published as a manifesto (Pakbaz, 2010, p. 535). Basically, the word school is interpreted differently based on the role it plays in the sentence. As its English equivalent suggests, schools are based on principles that have been developed in a specific time and place and among particular individuals. "Pakbaz" in the encyclopedia of art, based on time and space constraints and their conditions, presents the school in three different meanings. In the first sense, the school is formed based on the geographical boundaries of the origin of works of art and the specific thinking governing those lands (Pakbaz, 2010, p. 535). "Shamisa" refers to this definition of the concept of a school that they are transferred from the country of origin and development to other countries (Shamisa, 2014, p. 23). But the second meaning given to the school is more common than other senses, in this definition, the school is created based on the typical artistic style in a particular region or city. It is necessary to state this explanation that here, only the artists of a region or a city can be included in a specific school's category if they cooperate. But the third meaning of the school applies to the assistants or students of a particular artist. In this sense of the school, the personal style of the school's leader and the stylistic components of their works play an essential role in the emergence of the basic characteristics and even the school's statement. Given the three different meanings of the school, the three main components can be considered time, place, and group-based. On the other hand, due to the necessity of attitude and individuality and the value of the style of artists who work in a school, the school emerges from the similarity of stylistic components and the way artists of both periods and society deal with a work of

art (Pakbaz, 2010, p. 535). In other words, schools are the substantial literary and artistic progress that the prevailing artistic taste in an era or artistic tendency in a period causes two or three generations to influence the artistic space of a geographical area. With these descriptions, it seems that the emergence of a school is not a personal category and confined to the taste and singularity of the artist but is the product of rules and conditions that all exist in the form of a written statement or unwritten contract between members of a group (Shamisa, 2014, p. 13). For example, although the principles of realism in literature were published in writing in the Journal of Realism with statements by Champfleury and his followers, such as Duranty, and for years literary realist theorists set the rules for it, realism in painting without written principles by Gustave Courbet It became a school (Seyed Hosseini, 2008, p. 273). Schools have ups and downs, and one day they will rise, and the next day they may fall. They may continue to move in their original orbit or be revived by changing their statement and line of thought. What is essential, however, is that location and time play a key role in their formation. Another interesting point about schools is that most of them had reacted to the schools before them or acted in protest and reaction to them. That is why all schools are considered pioneers in their emergence, but over time their importance diminishes, and they undergo changes. Regarding the difference between school and style, one can take the view that the school, in principle, according to Wollheim's idea of public style, falls into the general style category but is generally broader than style. On the other hand, as Shamisa believes, what plays a more critical role concerning the concept of school is philosophy and insight, and in the concept of style, what and how artistic techniques are more important. Although the artists of a school have similarities in some of the basics of philosophy and thought, it is still possible that they differ in terms of the way of expression and the type of artistic presentation (Shamisa, 2014, p. 24). Regarding the difference between the concept of school and style, Jennifer Robinson believes that the artist produces through the type of attitude and mental tendencies resulting from his personality, which ultimately leads to the formation of the artist's individual style. But suppose these attitudes and mental tendencies arise among certain people at a specific time. In that case, they give rise to schools, and the more critical and widespread these mindsets become, the larger and more comprehensive schools will emerge (Robinson, 1985, p. 227). Finally, it can be considered that style is an integral part of the school and has a partial relationship with it. Schools are characterized by groupness and commonalities between members, while style can exist both within a particular group and as an individual; therefore, the existence of style is necessary for creating a school. Schools are in harmony with the intellectual and philosophical currents of their time and act with a particular attitude specific to that time and place, so they usually appear in different fields of art at the same time. Like the school of surrealism that emerged simultaneously in painting, photography, and cinema. In this case, the school has a lot in common with the art movement, so it is essential to clarify the border between the style, the school, and the concept of the art movement.

### **Movement**

The art movement is a term primarily used in modern and postmodern eras. In fact, this term is a movement by artists who have the same way of thinking and acting and are active for a certain period. Many social, political, economic, and cultural developments influence these thoughts and actions. Like the school, the movement can spread in a specific geographical area and a single artistic orientation, or it can affect a large part of the art world comprehensively. In addition, the degree of the temporal stability of movements depends on the foundation and context of their creator and developer (Marzban & Maroof, 2009, p.

190). The art movement has a lot in common with schools, which has led some critics to equate them and sometimes use them interchangeably. Still, it must be borne in mind that movement is a newer term than school. The root of the main distinction between movement and school can be imagined based on the role of place. Accordingly, the founders of a school must come together in one place and share their manifesto or ideas (although this is not the case in schools that do not have a written manifesto), if Those artists of movements often create works of art without participation and gathering and communication with each other, and although they have similarities, they may be unaware of each other (Boddy-Evans, 2018). The pop-art movement, for example, was the brainchild of several American artists such as Roy Lichtenstein, Andy Warhol, Oldenburg, and Jim Dine, with British artists such as David Hackney and Richard Hamilton in the 1960s (Bocola, 2019, pp. 388-406). In addition to the dependency issue, other factors underlie the distinction between the two terms. In an article entitled The Distinction between Art Style, School, and Movement, Marianne Owens points to other factors that play a role in distinguishing between movement and school. Factors such as their reaction to the ideas and ideologies before them, the continuity of time and their historical roots, the importance of influential ideologies and theories, the relationship of members in explaining the statement and the rules and frameworks, and finally, the specific theme and common goal that affect the distinction of schools and movements. Leave (Boddy-Evans, 2018). The difference between movement and style is that in a movement, the main line of thought, style, and theme of the works of all members have in common, and the more this is, the greater the solidarity and unity of the movement. The unity of style within a movement means the expression of each artist individually. From what has been said, the art movement seems more pervasive than the style, and the number of works and its members is more remarkable. It is clear that movements and schools occur within a group of individuals. Still, as seen in Wollheim's view, styles can be general and individual. Each exhibits a particular worldview and mode of expression (Wollheim, 1987, p. 194). But what can be concluded is that when this mode of expression is used in a broader sense, it is no longer out of the nature of the style, and that new concept is close to what is called the "artistic method" in the definition. Therefore, in the following, it is necessary to describe the distinction between style and artistic method.

### **Artistic method**

The artistic method is more comprehensive than style in a unique sense. It includes a more general worldview and method of expression (Pakbaz, 2010, p. 275). The artistic method provides one of the most comprehensive classifications for the artist's style of expression in works of art, which is influenced by the prevailing worldview in the works and their inner meaning and content. The artistic method can be considered a set of styles created and reformed for a specific purpose. The artist, whether willingly or unwillingly, is dependent on one of the artistic methods or has a close interest in it, and in that direction, he produces a work of art. Apart from the fact that a work belongs to a specific geographical and temporal location and by which artist it was created, different works of art may have used the same artistic methods. In fact, despite various artists' differences with different styles, they may have used the same artistic way. For example, a group of artists from the second half of the nineteenth century, such as Courbet, Daumier, Millet, etc., are known as realists. In fact, their style has certain common features that, by using it as a criterion, distinguish their works from other styles, such as romantic or classical. But throughout history, it has been observed that there are other artists whose more or less realistic features can also be seen in their works, although not from the 19th century. Now, if the style is considered a



category related to time and changes over time, how can the presence of an artist with the characteristics of realism in the fifteenth century be justified? In response to this contradiction, it can be said that there is a special kind of aesthetic view in some historical periods that can be formed in later periods and its manifestations and reflections are visible. By examining the paintings of people such as Gustave Corbett, Peter Bruegel, and Fernand Lejeune, although there are apparent differences in their personal styles, their works fall into the same category of the artistic method, and that is realism (Pakbaz, 2018, p. 22).

### Visual style

Visual expressions within a work influenced by the culture of a particular geographical area or period shape an artist's visual taste. In his book *Fundamentals of Visual Literacy*, Donis divides the existing visual styles that have emerged so far into five general categories and believes that this classification encompasses all styles of different periods. He claims that all works of art history that human beings have created so far belong to primitive, expressionist, classical, luxury, and practical styles, and no work falls outside this category (Dondis, 1989, p. 182). However, classifying visual styles into specific categories is a purely conventional practice. It represents only a part of the very comprehensive source of visual language that can serve the artist.

### Form

The form is an international term that dates back to ancient Greece. Although it has entered other languages with minor changes and has lasted a long time, the Latin word *Forma* has always been a source of ambiguity. Since the word was used as the equivalent of the two Greek words *eidos* and *morfe*, the former referring to mental forms and the latter to objective and tangible forms, this dual heritage has somewhat obscured the meaning of form. Today, the word form is widely used in the role of style and generally refers to how to use a mode of expression in specific media. There are various concepts in opposition to the word form, concepts such as content, substance, element, theme, and subject, the multiplicity of which indicates the breadth of the semantic domain of the word form (Tatarkiewicz, 2002, p. 46). Despite the differences in the concept of form and content in the analysis of the work, they are intertwined elements that are inextricably linked. "Tatarkiewicz" examines form in the history of aesthetics and deals with the different meanings of form. He also first argues about the relationship between form and content, when content is considered the opposite of form, form means external appearance or style; But in his opinion, if the matter is regarded as the opposite of form, then form means structure and shape, and if the element is placed in the opposite meaning of form, form means the order and arrangement of components. Tatarkiewicz also considers the role of form to be crucial in the correct understanding of art, and in the history of aesthetics, he identifies five different meanings for the word form.

**Form A:** In the first sense, the form is equivalent to the order, arrangement, or order of the components. In this case, the opposites of the form are the elements, components, or parts that Form A connects to form a whole. For example, the order of the columns in a porch or the sounds in a melody is their form. Tatarkiewicz states that this attitude towards form dates back to ancient Greece (Tatarkiewicz, 2002, pp. 47-55).

**Form B:** Form B is something that comes directly to the senses, and its opposite is content, concept, and meaning. In poetry, for example, this form is the sound of words, and the meaning of words is the content of the work. Of course, sometimes the two meanings of Forms A and B are mistakenly equated, but it must be borne in mind that Form A is a kind

of abstraction, meaning that the effect is never mere order but a set of components organized according to a particular arrangement. Has been; But on the other hand, form B, which by definition comes directly to the senses, is a concrete concept. Of course, Forms A and B can be combined, and the word Form can be applied to creating order (Form A) in what comes to mind directly (Form B). Tatarkiewicz defines this form as a "form to the power of two" (Tatarkiewicz, 2002, pp. 53-56).

**Form C:** Form C means the margins and sidelines of the object and is commonly used in everyday speech. It is the opposite form and symmetry of the substance or essence of the work. Tatarkiewicz considers it similar to form B but emphasizes that it should never be equated with it, meaning that if color and margin are understood together in work, it is related to form b. Still, margin alone is related to form c. Is. Form, in this sense, is synonymous with border lines, figures, and shapes. This concept is close to the concept of the visible environment (Tatarkiewicz, 2002, p. 57).

**Form D:** Form D means the conceptual essence of the object, which was first introduced in philosophy by Aristotle. Another term Aristotle used for this form was entelechy. The opposite and symmetrical form of D is the accidental aspect of the object. He saw form as action, energy, purpose, and the dynamic element of existence. Form D in the history of aesthetics is as old as Form A and even older than Forms B and C, but its use in aesthetics dates back to the thirteenth century. When philosophers such as Albertus Magnus introduced the concept of the Aristotelian form into the realm of aesthetics and combined the concept of polish with the Aristotelian form, they finally came to the idea that the beauty of an object was based on its metaphysical nature reflected in its appearance. From their point of view, beauty was the polishing of the basic form (form D) in the matter, which must also have the correct proportion (form A) (Tatarkiewicz, 2002, pp. 58-60).

**Form E:** This form, rooted in philosophical thought like the form D, was first popularized by Kant. For Kant and his followers, the concept of form is the participation of the mind at the same time as observation, and its antithesis is that which the mind does not produce and present but is presented to the mind from outside and through observation. In fact, this a priori concept of form is found in objects because it is imposed on them by the mind (Tatarkiewicz, 2002, pp. 60-61). Finally, the different meanings of form in the Tatarkiewicz division can be summarized in Table 1 below.

**Table 1.** Classification of form from the point of view of Tatarkiewicz. Source: Authors.

Form	Meaning	Opposite	Example	Historical root
A	Arranging the components	The whole system	Arranging the columns of a porch	ancient Greece
B	Appearance	Content or concept	The sound of words in poetry	Twentieth Century
C	Plan	Matter or Sense	Margin, in the works of painters	Renaissance
D	Essential essence	accidental of the aspect of the object	Art in Mondrian's view	Thirteenth Century
E	the participation of the mind	What is presented to the mind through observation	What is imposed on objects through the mind	18th Century

### Content

One of the most critical parts of a work of art is its content or subject matter, and given that the subject plays a significant role in creating stylistic classifications, the word content is

sometimes misused instead of the concept of style. The term content is included in the encyclopedia of art, bordering on subject and theme, and is defined with a single meaning, and content is defined as the artist's karma. It includes objects, living things, events, and situations that the artist chooses for his work. The subject can be objective and real or subjective and imaginary (Pakbaz, 2010, p. 550). Given the context in which the subject is chosen and how it is chosen, it is likely that the artist will adjust the production path of his work based on it. For example, for selecting objective content, a style may be chosen accordingly, or for a mental subject, the various components of the work and the image should be matched, taking into account the thematic abilities. Given the distinction between form and content in the previous section, it seems that content should be considered in terms of its role in the work. Because some works depend on the content of the work, it will not be possible to study them without considering the concepts and meanings. However, some works are so important concerning the form that the content is of little importance, so it is necessary to check the content's importance in creating the work (Carroll, 1999, p. 134).

## Mode

Mode or method is a concept that is not explicitly defined in the theoretical sources of art, and to explain a meaningful concept, its output in literature is being considered. Mode, as applied in literature, means method and approach, often used instead of terms such as style, genre, and form. Also, terms such as "mood, method" or literary style are similar concepts to the mode that are not explicitly associated with a particular style or form and operate independently from them. Considering this definition, we can refer to different categories of mode. Bourdain considers various forms of mode. Such as tragic or heroic mode, melodramatic, humorous, ironic or ironic, moral, interpretive, and in the study of style historically and aesthetically, different modes such as fiction, narrative, documentary, etc., have been considered as well (Bordwell, 1998, p. 109). For example, the humorous viewpoint of " Elliott Erwit " in some of his photographs can be considered his photography style. John Szarkowski, director of photography at the Museum of Modern Art, describes what Erwit is doing in "Looking at photographs", and explains the mechanism of the media of photography and states that no media has ever recorded visual reality as accurately and clearly as this media and considers this a weakness for photography. But like Elliott Erwit, one can use this superficial naturalism to express philosophical and general truths (Szarkowski, 2003, p. 315). For example, we can mention Erwit's collection of dogs (See Figure 1), in which he uses this media capability to illustrate the contradictions that, while challenging the photographic realism behind the visual humor created in his photographs, attempts to express deep concepts.



**Figure 1.** Elliott Erwit. United States. New York. 2000. Source: Magnum Photo Agency. Technique. Source: <http://magnumphotos.com>.



### **Technique**

Technique, which is sometimes referred to as skill and craft, is one of the critical components of the emergence and creation of form in a work of art and a way of expression (Pakbaz, 2018, p. 21). And is somehow related to the style of the artist's work, yet it should not be equated with the concept of style, as form and content have a meaning separate from style. For example, an image may have been produced as a daguerreotype or Gum bichromate or created using digital technology and modified by computer software. Such techniques evoke a particular form that underlies the emergence of style within the work of art. "Pakbaz" refers to this as the method or methods that the creator of the work adopts to use in his work to achieve the desired predetermined result. In addition, he states that skill is the most educational aspect of art, which is achieved through practice in the mechanism of specific tools, materials, and materials. The technique used by the artist in his work depends on his style. However, the method is not necessarily subordinate to style. Although a distinction can be made theoretically between expertise in technique and promotion of artistic expression, in practice, there is no such separation. That is why Pakbaz considers a good technique as a sufficient ability to use artistic tools to achieve fluent and expressive expression (Pakbaz, 2010, p. 27). Based on what has been said, the technique can be considered a part of form; on the other hand, the form itself was a part of style and is influenced by it. It can be said that before the artist performs the work of art, the style of the work is mentally formed in the artist's reflections, through which he adopts the desired technique to give objectivity to what he has in mind. But the degree of similarity of this objectification depends on the expertise and skill of the creator of the work. Usually, with more practice and effort, the artist's ability to improve his technique will lead to achieving his style.

### **Genre**

The term "genre", sometimes referred to as "species" or "type", is very common today in various discussions of visual works and has provided implicit categories for identifying types of works. Genre is perhaps the most similar term to stylistic categories. In fact, because stylistic categorizations have more complex patterns in structure and definition, audiences often use genre categorizations to identify works. A genre is an art form that categorizes works according to their similarities based on specific principles and frameworks, called classical principles and frameworks or standard rules. Although it is unclear who laid down these principles, it seems that the tastes of the audience and the work's creator influenced the emergence of these classifications. In addition to the fact that genres in each medium may have unique characteristics, each country produces genres related to the same culture and nationality that natives know well; therefore, recognizing the standard rules for each genre's audience is easily possible. When the audience sees a work in a particular genre, the special features of that genre are no longer strange to them (Hayward, 2002, p. 125). In Iran, for example, the type of (pilgrimage photography) that falls into the (family photography) genre has emerged through Islamic culture, and subjects have a special gesture (placing the hand in front of the chest as a sign of greeting to the Imam) (See Figure 2). This gesture, which has become one of the generic principles of this type of photography, becomes natural for an Iranian audience aware of this genre's characteristics. In addition, the importance of factors such as social status in each historical period as a hypertext factor in the emergence of genres can be mentioned. Rules and conventions change over time, depending on the ideological climate of the time. Although these changes may not represent real social changes, they indirectly reflect changes in social

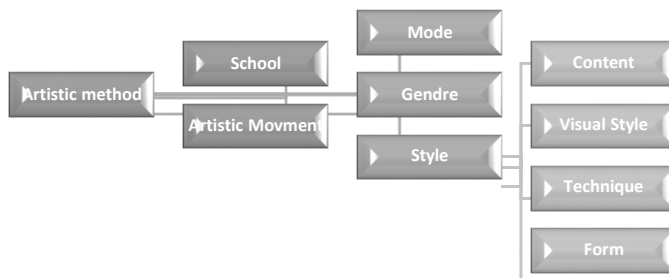
behaviors. Nor should the role of critics as the mediator between the audience, the work, and the theory be ignored as another factor in the emergence of some genres and genre categories. Therefore, the basis of genres is based on an implicit agreement between artists, critics, and audiences. Genre contracts from all of these agreements are formed that give a specific work a general identity, and these contracts are repeated in various works. Emphasizing that most experts agree that no genre can be described in absolute terms, Thomson and Bourdain argue that some genres are defined by their subject matter. In addition to the importance of the theme, the basis of genre classifications can be identified and divided according to the internal characteristics of the work (Bordwell & Thomson, 2004, P. 58). Genre categories are generally not intended for the artist, and this category focuses on a group of works that fall into the same category as the genre criteria. Suppose an artist has a collection of similar works. In that case, all of his works may fall into one genre category. Still, a genre is not formed to separate his works. Genres do not arise except by categorizing a group of different works from different people. But this does not apply to style. Each artist uses a particular viewpoint and function from a style, and one can own a specific style with his works. Even when the number of one's works might not be very large, one can create and maintain a personal style. It seems that the style exists in the artist's mind before creating the work of art. In the production process, the effect is gradually formed. Works of art are made based on this mindset, consist of all that the artist has acquired and experienced during their lifetime, and belong to a particular genre by critics. In fact, the criterion of style precedes the classification of the genre in the artist's mind. Of course, this precedence applies to artists who have a style and are pioneers in the emergence of a type or genre, and this cannot be the case for artists who follow a predetermined genre. Based on their mental belonging to a particular genre, the pioneer artists develop the structure and content of their works from the beginning and use the generic rules in their work in a conscious way to satisfy the audience of the desired genre. Thus, an artist with style can create a work of art without considering the genres and ultimately belong to a particular genre from the critics' point of view. Still, an artist belonging to a certain category and genre cannot create a work with a personal style only with the criteria of genres without considering the stylistic values.



**Figure 2.** pilgrimage photography, Personal archive.  
Source: personal archive.

**Conclusion**

According to the definitions of the terms and concepts adjacent to the style, it is concluded that they are in proportion to each other and the concept of style. According to what has been said, the term school has a more general meaning than style, and technique is also a part of the style. In fact, using a specific technique in a collection of works creates styles, and from the coordination of form, content, and technique in a collection of works of an individual or group, individual or group style is formed. Finally, it can be concluded that a collection of styles with content specifically create the artistic movement. The ratio of these corrections can be shown in the diagram as follows.



**Figure 3.** Diagram of style position and its similar concepts. Source: Authors.

What emerges from this diagram is that style, genre, and mode are different artistic methods, and each of them is influenced by components and sub-branches such as technique, form, content, etc., depending on their point of view and approach. But it must be borne in mind, for example, that the function of content in a genre is different from its function in style and mode or that the way it deals with form in style is different from what is expected of form in the genre. Also, the impact of these components on the genre, style, and mode is different. To give an example, it can be said that the effect of content on mode is far more significant than the role of content in style or genre; therefore, it should be noted that although these sub-branches seem to be common in appearance, they are not the same and their role should not be confused with each other. It is also interesting to note this diagram's relationship between the sub-branches and the main branches. Suppose a style is used as a group and in the sense of a particular style in a specific period. In that case, it can be considered in the sense of an art school or movement. Therefore, the relationship between style and its sub-branches is essential and should also be considered concerning the artistic method, movements, and schools of art. On the other hand, schools of art and movements, although they have close conceptual boundaries, the main root of their distinction is based on the role of place; This means that the founders of a school have to come together in one place and share their statement or ideas and express them. Still, although they have similarities, movement artists often create works of art without participation, gathering and communication with each other, and maybe even unaware of each other's existence.

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