

Original Research Article

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فرم و معنا در داستان «مراء کردن رومیان و چینیان در علم نقاشی» اثر مولانا در مقایسه با اثر «آینه آسمان» آنیش کاپور

Form and Meaning in the Story of «the Romans and Chinese Argument on the Painting Science» by Rumi, Compared to Anish Kapoor's «Mirror of the Sky»*

Abstract

Problem Definition: The issue of form and meaning has always been an integral part of the foundations of art forming an artwork. Also, Rumi has discussed the subtle relationship between form and meaning in the story of «Romans and Chinese» from a mystical point of view. On the other hand, Anish Kapoor's «Mirror of the Sky», which has a special place in contemporary art as a large-scale work, has common points compared to Rumi's point of view. The present research tries to address these points and investigate the significance of how and with what common language, form and meaning are studied in these works, which are in many historical contrasts?

Objective: Rumi attended to the subject of meaning far beyond his time. This feature has made it very close to the language of contemporary art. Therefore, the current research is trying to achieve a new concept by comparing the value of meaning in the story «the Romans and Chinese Argument on the Painting Science» by Rumi and «The Mirror of the Sky» by Anish Kapoor, in a way that is also related to the language of contemporary art.

Research Method: The current research has been conducted in a descriptive-analytical method and, by referring to library sources, it has expressed the concepts of form and meaning in contemporary art and their place and relationship in Islamic thought and mysticism.

Results: The results showed that the story of «the Romans and Chinese Argument on the Painting Science» and the work of «Mirror of the Sky» have tried to highlight the importance of meaning so much that it has even led to the removal of form. These two works are very close to each other in terms of form, but their semantic language differs from each other according to the context of the time in which they are placed.

Keywords

Meaning, Mysticism, Anish Kapoor, Painting, Rumi

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Introduction

In the story of «the Romans and Chinese Argument on the Painting Science», the reader is obviously faced with the two subjects of form and meaning. The form in this narrative has a naturalistic approach and is interpreted as a mere imitation of nature, while the meaning implies a criticism of naturalism or the act of imitation. What was also praised in Roman painting was the rejection of imitation of nature through skill, but in the end, they represented the same nature, with the difference that meaning had completely prevailed over form. Actually, in Iranian art after Islam, due to the elimination of iconography, realistic and naturalistic painting tended towards abstraction, which means avoiding the appearance of things. This issue has been correctly mentioned in Rumi's story that the aim of art is something beyond the realistic or naturalistic approach. Anish Kapoor has also taken a step beyond the naturalistic approach with the work «Mirror of the Sky». He also puts a mirror in front of nature to finally represent the same nature. The artist, as a person who criticizes the act of imitating nature, creates works. Considering the common points of the two works, the authors are trying to draw the attention of the contemporary audience to an approach that emerged from the eastern culture in the past few hundred years and is now important in the contemporary world. Should this importance be only as a ritual and profession in the eyes of the mystics of the past? Is it not possible to look at it from another angle and consider it consistent with the basics of contemporary art? In this case, a new chapter will be opened to review many eastern symbolic traditions. Therefore, the efforts of the authors of the present study have been so that, despite being aware of the characteristics of contemporary art, the audience faces the basic question of how the work of «Mirror of the Sky» with the aforementioned characteristics is accepted by the audience in contemporary times, while the work of Rumi also has the same characteristics. In its time (several centuries ago), according to mystics, was it of great importance? Does this mean that in mysticism the importance of meaning and idea, which are the characteristics of contemporary art, has been emphasized to this extent, while the West has raised this idea later? Therefore, the assumption of the authors is based on this important fact that if we explore the foundations of Iranian mysticism with contemporary art again, it shows a fundamental position and value in relation to many contemporary works and approaches. Finally, it should be pointed out that due to the vastness of the concepts of mystical art and contemporary art, these two subjects can never be definitely compared to each other in the same measure. In this way, this form of analogy can enable the interpretation of the text in deeper layers, in the direction of changing the traditional view to the contemporary view, rituals and symbols. The plurality of different views on the ratio of form and meaning can be seen in the opinions of Western and Eastern thinkers and theorists. Rumi has also expressed his mystical views in a way in the story of «the Romans and Chinese Argument on the Painting Science», in a symbolic way, about the creation of painting, in which the Romans and the Chinese are each an example of semanticists and formalists. In the following sections, the work of «Mirror of the Sky» by the contemporary Indian sculptor artist, Anish Kapoor, is elaborated, which is very important for writers in comparison with Rumi's work. Because in this work or a series of Anish Kapoor's works created with a mirror, a kind of narration can be seen that is very similar to the work of Romans. That is, the semantic aspect of the work has prevailed over its formal aspect and the object has been freed from objectification. In fact, what we call an object is the world around the work, which is manifested in the mirror and is defined by its surroundings, and not by its material form alone. Considering the importance of these two views, which were formed from two time frames with a long distance from each other,

the present article deals with the following questions: what connection can there be between Rumi's view of nature in the work of Romans and Anish Kapoor's view in the mirror of the sky? And how can the opposition of form and meaning in each of these works be reviewed according to the context of the time in which they are placed?

Research Method

The method of the present research is descriptive-analytical, and the required data has been collected in a library-based manner, and then the resulting data, which includes a variety of opinions of thinkers and art critics, have been qualitatively analyzed.

Research Background

In the analysis and review of the works written in line with the current research, the following can be mentioned: «Ghazali» in «Ihya Ulloom» (1973) mentioned the story of Romans and Chinese much earlier than Rumi, with the difference that in his work, the Romans imitated and the Chinese made the wall smooth. «Jafari» in «A commentary on the Masnavi» (1991) has fully explained the story of the Romans and Chinese in the science of painting, in terms of its mystical and spiritual aspects. «Pazouki» in «The Wisdom of Art and Beauty in Islam» (2013), provided a detailed description of the story of the Romans and the Chinese, in which he studied the viewpoint of mystics and aesthetics in the story. «Bhabha» has made a comprehensive analysis of Anish Kapoor's works and its place in contemporary art in the article entitled «Fluent Objects» (2012), translated by Ehsan Nowrozi. In «Philosophy of Islamic Art», «Balkhari Ghahi» has mentioned the spiritual worlds of the story of the Romans and Chinese and has also studied it in the story of Ghazali. Accordingly, up to now, no comprehensive research has been found regarding the comparison of the approach of Rumi's story with a contemporary work regarding form and meaning, or less has been addressed to this subject.

The story of «the Romans and Chinese Argument on the Painting Science»

In «The Masnavi», Rumi mentions this story that the people of China and Rome used to argue with each other about their skill and superiority in the art of painting. Each of these two groups praises their skill and mastery. The king wanted to put an end to these debates and chants and test their art. Chinese painters asked the royal palace to display their art. The king gave a house to the Chinese and a house to the Romans to show their skills. He provided all the necessary facilities for Chinese painters. But the Romans took nothing from the king, instead they closed the doors of the house and only polished the door and the wall of the house. The Chinese used different colors with full mastery and made original and pleasant combinations from it and carved them on the walls of the house. When they finished their work, they beat trumpets out of joy. The king went to watch the work of Chinese painters and was very pleased and happy to see those charming pictures. Then he went to the Romans' workshop. As soon as he got there, the Romans pulled back the curtains and suddenly, the king saw an amazing dream scene. All the colorful and beautiful pictures of the Chinese were reflected on the walls of the Roman rooms in a magnificent and legendary way. The king was very excited to see this scene and saw that the knowledge of the Romans had caused a creative and innovative work to be created. So he was fascinated by the work of the Romans. Therefore, what the Chinese did was nothing more than simulating and imitating nature, even though they used the art and technique of painting to perfection. It was the work of the Romans that, with none of the painting techniques,

narrates the role of nature in its perfection and is superior in everyone's opinion. «Plato, in his most famous book entitled «Republic» describes our conditions as prisoners in a cave, who can only stare in one direction because of being locked up, there is a fire behind them and a wall in front of them. There is nothing between them and the wall, all they can see are their own shadows and the objects behind them that are imprinted on the wall due to the light of the fire. Unfortunately, they think of these shadows as reality and do not know the reality behind them and of their own nature. This attitude has been very influential on Eastern thinkers» (Hurst House, 2009, p. 29). By placing a mirror in front of the Chinese painting, the Romans have also referred to the same theory of the world as Plato, and in a sense, they have reflected the same action as the Chinese. Therefore, the Chinese have imitated nature, just like Plato's interpretation of painting. «According to Plato, this is compared to holding a mirror against reality, the importance of this comparison is that any light-minded person can also hold a mirror» (Hurst House, 2009, p. 30). It can be interpreted that the Romans did the same thing as the Chinese by polishing the wall, with the difference that they did not need any skills to narrate the role of nature. With this action, the Romans pointed out the inefficiency of the Chinese technique and skill in narrating about nature and point to another truth. They do not need books and lessons and the usual acquisition of art» (Jafari, 1991, p. 632).

Chinese work as an imitation of nature: Rumi points to the important issue that Chinese painting is actually an imitation of the natural world. The Romans also showed the same, but they had drawn nothing. «Plato also points to the same issue and says that if the artist can notice the things themselves, i.e. their ideas, he should be worshiped and honored, but art that is devoid of knowledge about ideas is not art; art was like that in his time. In terms of artistic knowledge, Rumi also points to another issue, that basically the true face is not the face that the painter paints in imitation of nature. The issue of imitation is what the Greeks called «Mimesis». Of course, the better and more accurate translations of this word are «mimicry and imagination» and the best of all is «simulation» which «Ibn Rushd» gave as an equivalent of Mimesis. Plato and Aristotle believed that, basically, art is Mimesis and imitation of nature» (Pazouki, 2013, p. 64). Therefore, with this action, the Romans showed the inefficiency of the Chinese work, with no skill or technical acquisition, and by this means, they turned the mind to the principle of reality, which is the object itself. It is well understood what is meant by showing the true image, without expressing it with color and physical means, in the work of the Romans. Pay attention to the word «artless بی هنر» in the verse «رومیان چون صوفیاند ای پدر/ بی زتکار و کتاب و بی هنر». The basis of painting, poetry and basically the basis of an artist is to become artless. This artlessness is the basis of all arts in Eastern art philosophy, including Islamic Art. Becoming artless in a sense means to avoid trickery and tact, that aspect of skill, art and craft, that if the artist is satisfied with his art and craft, he will not learn any art. Here, the mystical wisdom of becoming artless becomes clear. Since Rumi looks at poetry from the point of view of craftsmanship, professionalism, and artistry, he hates it and avoids it, because this kind of view insists on its being artistic. For this reason, he says: «من از کجا شعر از کجا، واله که من از شعر بیزارم»; however, Rumi becomes a poet when he is artless, that is when he says: «تا که هشیارم و بیدار». Here, Rumi is artless and becomes a poet. When a poet is a professional, he is not a poet; When he is not a poet, he becomes a poet. When he thinks about poetry from the point of view of prosody and rhyme, it becomes boring for him and he writes: «قافیه اندیشم و»

«دل‌دار من/ گویدم مندیش جز دیدار من» (Pazouki, 2013, pp. 62-63). What the Romans did was to become artless and what the Chinese did was to become an artist. In this way, the work of the Romans shined more. Therefore, the work of the Chinese can be interpreted as simulations and imitation, and in this regard, the description of imitation from the point of view of «Kant» was also discussed. Kant, whose opinions were very important in the formation of aesthetics and art criticism, believes in this regard that: «genius is one of the important elements of creating a work, which is completely in conflict with the concept of imitation. A genius cannot imitate nature. The imitative version results from systematic investigation and work, and it is also the result of activity that is logically separate from acting according to the dominance of one's original nature. However, one can only follow the pattern of what the ingenuity does. According to Kant, when a creative artist borrows materials from nature and nurtures them to become (something that goes beyond nature), his imagination (aesthetic ideas) does not exist in the natural world. These ideas include wide-ranging complex concepts, such as peace, justice, kindness, piety, etc., but they can be represented aesthetically in tangible composite images and find the possibility of appearing in the real world» (Collinson, 2009, p. 86-87). According to this definition of Kant, the Chinese work is devoid of ingenuity and presents nothing except the narration of what existed. Even formalists like «Bell» deny this traditional view, according to which painting is basically an imitation of nature and is an act defined by the requirement of realism: the requirement to create familiar images of people, places, actions, and events. However, Bell does not deny that many paintings are representations, but in his opinion, whenever a painting is given the status of art, this status is given to it because of having a characteristic other than the content of representation. In fact, it is the signifying form that gives such dignity to the painting. «In Bell's opinion, the importance of the meaningful form that can evoke aesthetic emotions based on the mental examination of the work of art is very broad» (Adams, 2009, p. 45). «The issues that Bell considers being artistically superior are consistent with his formalism. He generally disliked what were most naturalistic, like the renaissance arts of the beginning of the 19th century» (Adams, 2009, p. 46). Although the issue of imitation has been included and dealt with in many thoughts; therefore, this issue has different aspects that can be understood more correctly by considering the mentioned examples.

The work of Romans as an ideal world: «Plato» believed that painters are only concerned with the representation of images and their work is like holding a mirror in front of reality, which in his opinion was futile and absurd. According to him, the painter must have knowledge; mere knowledge of phenomena. Regarding painting, Plato believed that the painter's work is three steps away from reality. Because, according to the ideal world theory, the first reality is in another world, and what we see itself is an imitation of that reality, and what the painter draws is considered an imitation of an imitation of reality; It means three steps away from reality. At the same time, imitation of the ideal world, which is considered an object, has a benefit that painting does not have. When we investigate Plato's assumption that the painter does not delve into the external phenomena, the theory of ideas reveals itself well in this claim that the painter's goal should not be to represent the objects of this world, but should be to represent (real beauty). That is, it should be a representation of a beautiful example that is extracted from its incomplete copies in this finished world (Hurst House, 2009, p. 55). «The people of intrinsic and sacred knowledge consider the truth of art to be superior to representation, fantasy, and formal and imaginary play, and think beyond appearance» (Madadpour, 2008, p. 131). In any case, the manifestation of truth in art, like

Islamic thinking, is the «unseen world and manifestations of truth». In other words, the truth is revealed to the artist from the unseen world, and for this reason, it makes Islamic art free from the material feature of nature. «He sees in the patterns of carpets, tiles, gilding, and even painting, which in some way prevent presence and closeness toward special aesthetic attraction, the representation of heavenly and ideal world, which is free from the characteristics of time, place, and natural space. In this representation, there is no attempt to visualize the third dimension and perspective of human vision. Repetition of themes and forms is the same as going to the original. In these themes, the artist uses an eternal model, not tangible images, in such a way that his imaginary images join the ideal images of the world» (Madadpour, 2008, p. 388). «From the mystics' point of view, all creation is a mirror of God, it is the mirror of truth, and it is divine. In particular, a person is the «all-inclusive representation» of God; That is, it is a mirror that is completely divine and reflects and manifests the suitable names and supreme attributes of the Lord, and other beings also show the existence of God according to their ranks, talents, ability, and capacity; thus the existence is a «mirror of God» and God has manifested in this mirror» (Hemati, 2008, p. 36). From this point of view, the Romans also tried to show the manifestation of God's goodness, with no intermediary.

Anish Kapoor's «Mirror of the Sky»

Anish Kapoor was born in 1954 in Mumbai, India. His father was a Hindu and his mother was a Jewish immigrant from Baghdad. Kapoor went to Israel in 1970 and worked on a communal farm. After some time, he enrolled in the engineering department at the university, but he gave up in less than 6 months. He returned to the farm and turned to the painting. In 1973, he went to England and first studied at Hornsey Art College and then at Chelsea School of Art and Design. From college, he started making sculptures and, as he says, he got stuck in it forever. Kapoor absorbed the teachings quickly and was fascinated by «Avantgardanism». The works of people like «Goseph Beuys», «Donald Judd», «Soul Lewitt», «Paul Tak», «Walter Demaria» and the movement «Fluxus» showed him the keyways in the world of art. He was especially impressed by the conceptual and mysterious performances of Paul Neugo, which gave a new definition of physicality. During his studies in Chelsea, he fell in love with Marcel Duchamp. As he himself says: «I worked hard to get rid of the hand, I always felt that the artist's hand was given too much importance» (Arbabi, 2012, pp. 61-63). After empty volumes and swirls, which were often in dark colors, such as blue, black, and red (See Figure 1), Kapoor created the white darkness collection. The surface of some of the limestone works of this period was highly polished, and these smooth and polished surfaces were the beginning of a new season of mirror sculptures. These works changed depending on the external environment and had an active relationship with their surroundings, and these momentary changes introduced the element of time to the sculptures (See Figures 1 & 2).



Figure 1. Marsyas, Anish Kapoor (2006). Source: Bhabha, 2012, p. 78.

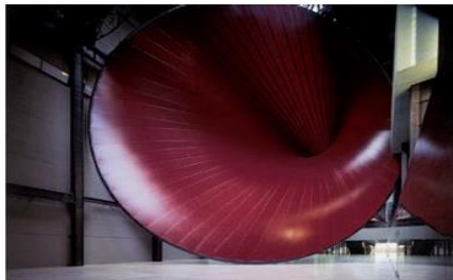


Figure 2. Grey Landscape Mirror, Anish Kapoor (2007). Source: Arbabi, 2012, p.64.

«Critics of this mercurial substance, both in terms of its historical relationship with witchcraft and its association with the Mercury god «Hermes», who is traditionally associated with borders, considered it a graceful attribute of Kapoor's original material. Mirrors were sometimes used in gallery halls and the reflection of the outside world was broken into pieces, and sometimes in the open space and in gigantic dimensions, it brought a piece of the sky to the ground and among the passers-by on the streets of New York» (See Figure 3) (Arbabi, 2012, p. 63). «I think I am a painter who sculpts», says «Anish Kapoor». For me, sculpture is about being in the world ... whereas what I am involved in - and I think it is more painterly - is dealing with an illusory presence in the world: something that is not necessarily here ... I make physical objects that are all about somewhere else. He also believes that «in my opinion, ambiguity is one characteristic of influence that has been underestimated in contemporary art» (Arbabi, 2012, pp. 65-66). In fact, Kapoor's works are often considered a critical atavism that places his inventions in a pre-determined metaphysical framework of transcendence or impermanence, which prevents the originality of his inventions from being proposed. Also, vacuities with challenging depths, dark concave mirrors, colorful dreamlike objects that are put together like distant landscapes: these are the distinguishing marks of Kapoor's collection of works, which can easily be absorbed by the depreciated vocabulary of the «Eastern» holy matter or the «Western» noble matter (Bhabha, 2012, p. 74). Regarding Kapoor, this view and belief is usually related to Buddhism, Hinduism, or an intrinsic form of late «Romanticism», and the imposed codes are usually of the «hermeneutics» type. Attribution unrest works in two ways. The issue of meaning, which usually arises in relation to abstract forms and indeterminate conceptual objects, acquires a semi-sacred significance and meaning, with this argument: just as the ways and methods of the Lord are hard to understand and not all are understood, the spiritual ways of contemporary art are hard to understand and incomprehensible (Bhabha, 2012, p. 75). These uncertainties prevail in Kapoor's works. Does «The Mirror of the Sky» reflect the outside world, or does it attempt to define its structure and redefine it? The concept of series or collection is more generally related to Kapoor's thoughts on the relationship between form and materials within each work of art. Should the visual center of the work «Mirror of the Sky» be found at the point where the reflection of the surrounding urban architecture enters the frame, which forms a virtual center, or is the best place to read this work around it, where the mirror disappears imperceptibly in the heart of the urban background? Is the aura absorbed in the heart of the yellow work - a shadowy presence - the source of the radiation of meaning, or is the central

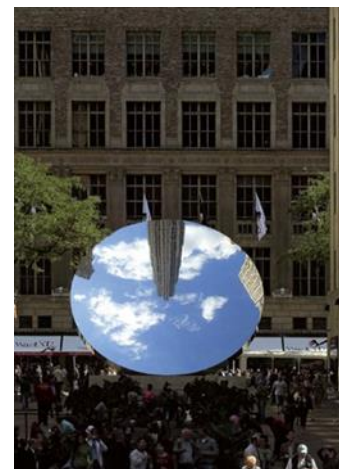


Figure 3. Mirror of the Sky, New York, Anish Kapoor (2006). Source: Bhabha, 2012, p. 72.

prominence the place where our eyes are directed when trying to decipher some kind of object? This proportion of the sculptural object, by creating a close connection with the other works of the collection, causes the object to be conditioned and bound. The meaning of the work is expressed somewhere between the part and the whole, the past and the present, sequence and singularity, metaphor and allegory. The work of art loses its self-ritual (there is nothing like «object for object»), but by getting away from self-ritual or independence, it finds the power of analysis and translation that produces a set of important concepts that have become the most enduring collection of Kapoor's working terms. In this article, about the authorship of Anish Kapoor against the traditionalism of his works, «Bhabha» believes that if originalism is focused on protecting the autonomy of form and tradition, instead, authorial authority is effectively established through the effective division of the art object into recurring «nodes» of effects that create new networks of signification and new formal possibilities of interpretation. The originality of the obsession is the transmission of the tradition; the authority of the author is the translation of the tradition. As «Kapoor» himself wrote: «There is no hierarchy of form, but form has an inherent tendency towards meaning, and meaning is the translation of art» Anish Kapoor does not come to mind as an archival artist. In fact, he is fed up with the critics who have scrutinized his works in terms of cultural heritage and prevented his works from exploiting their potential as cosmopolitan creations to take over the world, and have not allowed these works to express freely what they want. An artist should never be stopped from his work by history, and yet, there is no human being who can live without his shadow (Bhabha, 2012, p. 75).

Comparison of Rumi's story with Anish Kapoor's «Mirror of the Sky»

According to Rumi's story, which was discussed in the previous sections, the view of the Romans, which is focused on the non-representation of nature through skill and technology, is contrasted with the view of the Chinese. In fact, the Romans did the same representation of nature and made nature manifest in a mirror with no interference, which reflects the original image. In the meantime, the Romans have reached the vision stage; vision, in the terminology of the mystics, means an image, and this image, in a special sense, is the picture in the mirror that was interpreted as an imagination at the beginning, but the imagination itself results from the reflection of the image in the mirror and the second determination of this image. «Here, the image means the image reflected in the mirror (image, in French: Imago, in Latin: Icon, in Greek: Iqooneh, in Arabic: Jadid), which in Persian is interpreted as (Tasvir: تصویر) and (Soorat-e khyali: صورت خیالی). According to Shabestari, it is the vision (the image of the radiance of truth) with which the original art deals» (Madadpour, 2008, pp. 66-67). «Jalal al-Din Davani has reflected and researched about art and nature in the eighth Lama of the first Lama'a of Lavame al-Ishraq (the lama'a on the order of acquiring virtues). From his point of view, if the principles of actions lead to perfection, it is achieved either by nature or by art. Nature means achieving perfection, without the interference of human devotion, like the movement of wood that reaches the level of perfection with special tools, like a throne. He continues to consider nature to be the priority over art, and the reason for this priority is the reference of nature to the supreme principles of human devotion without interference, and for this reason, he believes that the perfection of art is in its similarity to nature» (Balkhari Ghahi, 2011, p. 29). The intention of the artist here is to report what is there, without wanting to narrate it even as it is. Therefore, his least effort to realize this intention is to draw the reference directly to the thing that is the truest form of

reality. However, what made the Romans superior to the Chinese is the way the Romans looked at nature. By doing this, they actually expand their goal from representation to something that questions the act of representation. In fact, through this medium, they question the Chinese's actions and consider the goal to be something beyond the form, which is the same as the meaning. By referring to the Romans as Sufis, Rumi rightly points out that real art is something that is formed beyond the image. «The artist cannot create a superior work through technique and skill without feeling a revolution and transformation in his being. In fact, what is called art is artless and can be reproduced with no skills. Rather, the goal is to reach the essence of existence and discover the hidden layer. In fact, the issue of what mystics and Sufis are looking for will be raised: mystics know that beauty means «everyone and everything being placed in its proper place», beauty means: justice, proportion, order, norm ... A mystic is someone who knows: superior art comes from nature. Art (ho + neiri (هو+نیری)= power, strength), means the best power and strength. It means the truth and the highest spiritual power ...» (Bakhtiari, 1999, pp. 31-32). However, with the example of Anish Kapoor's «Mirror of the Sky» in the contemporary era, the importance of the content will actually be pointed out more than ever through the comparison with the story of the Romans. Anish Kapoor, in his work, which is transformed by its external landscape, has an active relationship with its surroundings, as seen in the work of Romans. In fact, in Anish Kapoor's work of mirrors, the audience sees a newer image in the mirror due to the change of its position, and this results in the dynamic and active connection of the audience with the work. Anish Kapoor not only aims to reflect nature exactly but also distorts the reflection of nature by changing the shape of the mirrors and gives it a new definition based on the location of the audience. In a way, it is the engagement and active role of the audience in the work that completes the work, because the audience faces an object that is not predetermined, and even as a funny game for the visitor, it creates objects that are fleeting. Not only does he not try to record the reality, but he creates a definition in the service of distorting the reality, which sometimes has a humorous side, sometimes grandeur and sometimes a change in the design of the urban environment. Therefore, the work «Mirror of the Sky», which is independent of the reflection of the role of the audience, is the case in this research. Because it does not change its shape according to the change of the audience's position, but the goal is a mere representation of nature (the sky), in such a way that somewhere through this medium, the sky is transferred to the expanse of the sea or it is defined on the floor of the streets of New York. In any case, this work does not have a further redefinition in different situations and placement of the audience, and it will be the representation of the natural movement of clouds and the change of color and the representation of the sky. Here, the artist directs the audience's attention to something that has always been present without bringing the audience into the game or active presence in the work, without feeling its presence outside of its natural position in another place in this way. Regardless of the questions that arise in the audience's mind and the connection it has with the work, this kind of narration of the surrounding environment in a way that does not change its true existence and is considered a representation of reality, leads our mind to something that was observed in the story of the Romans. In fact, location is studied in this work, in such a way that by redefining the sky on the surface of the sea or the surface of the city streets, a kind of poetry is emphasized to change the actual location of the object in a specific situation and transferring it to another specific situation. In the work «Mirror of the Sky», the audience faces a type of volumetric work that, despite the common features it has with the works of the Romans, the work of the Romans is considered as a work of painting,

while «Mirror of the Sky» is a type of sculpture that reflects the object of the volume through the reflection of the sky and removed the volume itself. But in the work of the Romans, there was no object in the beginning whose purpose was to remove the object, but here the purpose is to remove the unnatural image of the object. In a way, the common feature of the Roman work and the mirror of the sky is to turn the audience's mind to the principle of nature. Rumi clearly points to the intention of the creator of the work, that what was the goal is to reach spirituality and refers to the removal of excesses as a result of inner refinement. It was mentioned somewhere that Anish Kapoor strongly avoids connecting his works to Eastern philosophy or Hinduism because he believes that the work has no borders and has a universal language. In a way, he looks for a dynamic relationship between the work, the audience, and the environment, in which the narrative is based on the perspective of the audience and not the creator of the work. From this point of view, the difference between Rumi's point of view in the story of Romans and Anish Kapoor's point of view in The Mirror of the Sky is that Rumi considers the purpose of creating a work to be a supreme and specific goal, but Anish Kapoor does not specify an end for it and leaves the result to the audience, which of course this point of view is one of the important characteristics of contemporary art. Another subject that is important about the work of the Romans is that they cleaned the wall of motifs and additions with no tools or skills so that all the patterns appear in it, so through this action they point to this issue that to see all the patterns, transient and immediate patterns must be removed so that the surface of the wall creates a capacity for all the patterns, and this can only be achieved through austerity. In «the mirror of the sky», the audience faces a surface that has been created from the beginning in the process of formation with the most advanced tools and equipment and with special skill in order to create a smooth and shiny surface to reflect the image of the surrounding environment in large dimensions. Now it can be seen that the intention of the Romans was to remove tools and skills, but in «the mirror of the sky», this action cannot be done without tools and skills. However, Anish Kapoor points out that he has tried all his life to remove the role of the hand in the creation of the work of art and to create the work without the intervention of the hand. Here, the hand is considered being the same technique and skill, and this is where it shares a common point with the work of the Romans; That is, the artlessness of the Romans, which was mentioned earlier. What is evident here is that in both works, the audience faces an emphasis on the subject and content, or the same meaning, and this results from the attempt to remove the object.

Conclusion

After examining Romans' work and Rumi's emphasis on the superiority of meaning over image (However, Rumi's opinion is a large part of the form of traditional arts after Islam, which was formed due to the view of mystics on art), it was pointed out that the physical and mundane form has no value in the eyes of the real artist, and that form has validity that points to the real truth behind the image. In this research, Anish Kapoor's Mirror of the Sky work has been analyzed, which is largely consistent with the same basic features of Romans' work. Therefore, despite this, Roman's work is presented as a symbolic story, but the mirror of the sky is included in «postmodern» and «contemporary» art. The relationship between Rumi's view in the story of the Romans and Anish Kapoor's view in the mirror of sky to nature, despite their different time and cultural background, includes two basic components. First, in Rumi's view, being artless is the basic aspect of Roman art; In fact, art is considered as craft, and being artless means avoiding craft. Also, Mirror of the Sky has the same

approach, because Anish Kapoor merely creates the idea and the part that is related to the craft, technique, and skill is executed by the artisans. Second, the manifestation of meaning in the work of the Romans leads to the naturalistic re-creation of nature, which is a criticism of art itself; In fact, the Romans direct their attention to nature itself, without the intervention of hands: This is the same in the Mirror of the Sky, with the difference that the intention of the author is in creating the work on mystical levels. Here, the artist directs the audience's attention to the nature that has been replaced by the urban space. Therefore, this recreation is also done without the intervention of hands, and the audience finally sees the same image of the sky in front of them. Also, the relationship between form and meaning in both works has come close to each other because the form is something that existed in the eyes of the audience. This is the characteristic of a mirror. In fact, everything that is placed in front of it is considered being a mirror form and it itself has no form. Therefore, the meaning in each of the works is reinterpreted based on the form, according to their different time frame. In this way, we can generally consider the representation of nature without intermediaries as the common meaning aspect of both works, although they were created in a different time frame or with a different culture and thinking. Now, it should be pointed out that attention to meaning as the elimination of form, which is one characteristic of contemporary art, has also existed in different cultures and time contexts, in the history and civilizations of the past, which can cause contemporary works to be reviewed by looking at what existed in the past.

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