



Comparative Study of Visual Cues in Iranian Gabbeh and Paul Klee's Paintings: A Comparative Approach (Case Study of Colour and Geometric Shapes)

Reza Pourzarrin

(MA), member of the Academic Board, Head of Painting -Visual Art Group, Dep. of Visual Art, Shiraz Art University, I.R. Iran

Shiraz visual Art University, Shiraz. Address: Iran, Shiraz, Cross Road Adebyat, Building no. 2, Shiraz University of Art.

R_pourzarrin@shirazartu.ac.ir

Ali H. Al-Hakim

(Cand-Mag) (Ph.D.), Senior lecturer, I.C. -London, Head of IJCA Research Dep.- London, U.K.

The I.C., affiliated to Middlesex University, London. Address: I.A.F., P. O. Box: 6277, Milton Keynes, MK1 9FJ, England, U.K.

a.alhakim@islamic-college.ac.uk

Abstract

Explaining aspects of form and colour themes in Iranian art has special importance. In fact, colour and form are the links between plural elements of Iranian art and this issue is well manifested in Iranian hand-woven rugs, or Gabbeh. The Iranian weaver transforms the traditional geometry of picture into a pattern by applying a colour formula in which form and colour have special significance. Such form of array of work produces a modern method of presentation, the visual equivalent of which can be seen in various forms of modern art especially post-painterly abstraction; this essay tries to find the position of art of Gabbeh-weaving art as one of the most important contemporary visual kinds, the main question is: is there a similarity between aesthetic signs (geometric form and colour) in Iranian Gabbeh-weaving and post-painterly abstraction? One shall implement a descriptive-analytical method, rely on information derived from library books and references and collected field-data, aiming at studying some common aspects of the specific samples. The result of comparison and studies show that:

1. Iranian Gabbeh-weaving has discovered an exactly calculated organization of various forms, with dissimilar patterns of images; a system of relations of colour and images which it logically presents through colourful yarns.

2. Visual cues used in Iranian Gabbeh-weaving and post-painterly abstraction are similarly used regardless of time and space.
3. Visual cues, such as colour and geometric form, were first manifested in the art of Iranian Gabbeh-weaving before being seen in modern art aesthetics.

Keywords: Iranian Gabbeh, Paul Klee's Paintings, Colour, Geometric Form, application of Confirmatory data analysis

Introduction: Persian Carpets and Gabbeh-Weaving

The Iranian carpet is a heavy textile, usually woven of sheep-wool, however, it could use: cotton, silk or other animal hair, such as camel, amongst other cattle. They have been produced for a wide variety of utilitarian and symbolic purposes¹, both in Iran and surrounding areas, extending as far as the Far-East, and including countries such as China and environs, some of which were once parts of the Persian Empire. Archaeologies have found support for this theory and discovered that they were produced either for internal use or for economic purposes, to be used for local sale and export. Nonetheless, carpet weaving has been developed throughout history to become an essential part of current Persian cultural life and a perfect manifestation of their innovative art. Up until the current institution of social marriages, a piece of handcrafted carpet could be very well accommodated in the bride's dowry [jahiziyah] or [mehriyah] dower.

Persian carpets and rugs of various types were woven in parallel by nomadic tribes, in village and town workshops, and by royal court manufactories alike. As such, they represent different, simultaneous lines of tradition, and are produced in different categories. They are known as carpets, rugs and Gabbeh-weaving, some of which are famous for their elaborate colours and artistic design, and are treasured in Islamic museums around the Muslim World, as well as in private collections all over the world today. The Isfahani style, patterns and designs have set an artistic tradition for court manufactories which were kept alive during the entire duration of the Persian Empire up to the last royal dynasty of Iran, and have been carried on in the Islamic Republic of Iran.

In this article, the focus is on Iranian Gabbeh, whose weaving is in the category of other hand-woven art, but, due to its mystical, visual, and technical characteristics, is totally distinguishable from other visual works. According to geometric forms, Gabbeh-weaving artists have achieved an integrated aesthetic system which has its own principles and rules. It never seeks to emulate or even represent nature, but tries to depict the essence

¹ See Encyclopedia Iranicaonline,
<http://www.iranicaonline.org/articles/carpets-ii>
Accessed on 11.12.2017

of natural forms and manifested design in the heart; thus, in the artist's work, special place and specific time are not manifested, nor is an expression of presented physical quantities and nor can the rules of viewing the real universe be applied. Quality is gained not only by arrangement of lines and colours but also by the help of geometric methods of structure within 'pictures'. (Pakbaz, 600, 1385) In these designs, geometry reflects the structure, and symbolic ideas are used in it. The addressee interprets the text by using it as alphabetic letters, figures, and equations. Geometry is derived from abstract essence and leads to the creation of multi-level patterns which are produced by the plurality of observers or diverse views. (Islami and Nik Moghadam, 1390, 15) In religious art, consideration of ideas has changed forms and images into ideal forms. Here, natural shapes are changed into supernatural forms so that they become the medium between the earth and the heaven. (Maddpour, 1374, 100). From the view of the delicacy of seeing, this method has had excellent results and causes the handiwork of a new method of accomplishment, the visual equivalent of which can be seen in various forms of modern art, especially in works of great painters such as Paul Klee. Paul Klee's paintings are essentially rational and logical and, as in many works of contemporary artists, are like a mathematical equation which becomes visible. The contemporary artist works on concepts and mental forms or, as some say, he deals with Platonic ideas and his goal is to make those forms visible through general form, free from personal characteristics and details. (Marzban, 1391, 249) This essay tries to establish the position of the art of Iranian Gabbeh-weaving as one of the most important visual categories of contemporary art.

Literature Review: (Farsi)

Lack of theoretical studies about Iranian Gabbeh has made scientific and systematic research about it difficult. The authors of this text are firm in the belief that current Persian references and resources provide hardly any considerable work about the visual quality of Iranian Gabbeh-weaving. Little independent research has been done in this field. Generally, matters written on the subject are limited to the background and history of Gabbeh-weaving and its methods; some of them that can be mentioned are as follows: the book, 'Gabbeh, the Art under the Food', by Parwiz Tanaweli (2004), the book, 'Fars Province Nomadic and Rural Weavings', by Sirous Parham (1998), the book, 'Teaching Art of Gabbeh-Weaving', by Fatemeh Faghiri Zadeh (2002), the essay, 'the Ups and Downs of Gabbeh', by Sirous Parham (1991), the essay, 'the Study of Designs of Iranian Gabbeh Designs', by Farzam Ebrahim Zadeh and Mahtab Mobini (2012), the essay, 'the Industry of Qashqai Nomads' Texture on Loom (2014)', by Shahrzad Dosti, and the essay, 'the Ordered Gabbeh, the Multi-cultural Phenomenon', (2013), by Farzan Sojodi and Shadi Taki.

The Research Method

Here, one is not inclined to use Bayes factor comparisons in a phylogenetic framework to test two models of different cultures and their evolution, but rather a statistical hypothesis, sometimes known as confirmatory data analysis. One is able to see how a hypothesis is testable on the basis of observing a process that is modelled via a set of random variables.²

For the purpose of achieving the aim of this article, common visual cues in Iranian Gabbeh and Paul Klee's paintings are divided into two visual cues (colour and geometric form): **in the first section**, the visual cues that are defined in Iranian Gabbeh and Paul Klee's paintings and their visual extensions are identified and, **in the second section**, a table is designed in which the mentioned cues in the particular samples are analysed. In analysing works, for emphasizing the specific aspects in this essay, the implementation of pictures is depicted in a formal process of the genuine work. This research, while comparing the two different uses an analytical-descriptive method, techniques of collection of library resources and field research. In the field research, existing samples of Gabbeh -in the market [bazaar]- are studied and directly observed, while the necessary data is collected.

1. Gabbeh-Weaving

Gabbeh is hand-woven. For the Gabbeh warp, cotton yarn or cotton yarn mixed with goat hair is used and for its weft, sheep wool is used and is woven on a horizontal loom. Minimalism, geometric design and colour features are its attributes.

2. Gabbeh-Weaving School

Gabbeh-weavers live in a relatively wide part of south western lands of Iran. This section is located in three provinces and includes the whole of the Fars province, some parts of Khuzestan and the Chaharmahal Bakhtiari provinces. There are two great schools of Gabbeh-weaving art, one is the Fars School and the other is the Bakhtiari School. Fars Gabbeh is undoubtedly the most important and the most miscellaneous Gabbeh. It is so structurally and formally diverse that it can be divided into three branches: Qashqai, Kohgiluyeh & Boyer-Ahmad, and Mamasani & Shuli. The Bakhtiari School is in the north of the Fars province, which is known as Bakhtiari-Lur or Bazag-Lur. Some of the weavers live in tents and are nomadic, while others live in villages as farmers. The nomads travel

² Stuart A., Ord K., Arnold S. (1999), Kendall's Advanced Theory of Statistics: Volume 2A—Classical Inference & the Linear Model (Arnold) §20.2. AS cited in Wikipedia:
https://en.wikipedia.org/wiki/Statistical_hypothesis_testing
Accessed on 13.11.2017

between the two provinces of Khuzestan and Chaharmahal Bakhtiari, while villagers live in the Chaharmahal Bakhtiari province.

3. Gabbeh Designs

Human and animal designs, square or frame designs, [*Turanj*] design, tree designs, striped designs, zigzag designs, lozenge designs, mixed squares designs, and plain designs.

4. Gabbeh-Weaving Tools

Tools and means that are needed for Gabbeh are as follows: Gabbehloom -in various sizes-, which is placed horizontally on the floor and is mostly made of wood or metal, beater, weft lying stick, scissors and sometimes a hook.

5. Gabbeh Size

Gabbeh is woven in different sizes. Its width is usually 100 to 120 cm and its length is 200 to 250 cm. For weaving a Gabbeh of size 1.5*2.20 cm, about 8 kg wool, and 3 kg goat hair is required. Gabbeh is usually coarsely woven and its weft is at least one centimetre long.

- Quality of visual cues in Iranian Gabbeh and Paul Klee's paintings

Here we look at visual similarities between Iranian Gabbeh and Paul Klee's paintings. The procedure of study is according to the analysis of the visual structure. The chosen specific propositions show a common practice or advancement of application of visual cues in the configuration of: colour and geometric form.

Paul Klee

Because of his various works, conscientiousness, imagination and intellectualism, Swiss-German artist, Paul Klee, writer, teacher, designer, and painter (1879-1940) is regarded as one of the prominent figures in modern art.

The stages of his professional development can be linked to expressionism, Dadaism, surrealism and abstract expressionism, but he did not actively join any of these movements. He was educated in Munich (1898-1900), studied for one year in Italy (1901), and then returned to Bern and went to Munich (1906). He became affiliated to "Blaue Reiter" (1911) and presented his work in an exhibition held by this group (1912); during this year he met Robert Delaunay in Paris and was influenced by him and translated his essay about light with August Macke. He travelled to Tunis (1914). In World War I, he joined the army and in 1917 he presented his works at the Dada Gallery

in Zürich. He started teaching at the Bauhaus (1920-1931) and then at the Düsseldorf Academy (1931-1933). He formed the group 'Die Blaue Vier' with Wassily Kandinsky and Feininger. He was a very serious and energetic teacher. His theoretical writings and educational design book provide ground for new methods of art teaching. (Pakbaz, 1385:420)

Geometric Form

In Gabbeh or rug weaving, objects are samples of small and colourful geometric forms which, in the way they are arranged and placed together, create pictures in the form of colourful combinations. These pictures that are familiar to the viewer are reduced to simple combinations, separated from each other by geometric trimmings. The interlacing of geometric forms with solid atmosphere creates a kind of independent pictorial effect. The picture no longer represents nature but is an architecture-like formula displaying geometric order (Pakbaz, 1381:480). Here, geometry means the simplified collection of forms of triangle, square, and circle which present themselves in the most abstract way possible establishing their presence in any circumstances. The geometric method of arranging structural elements has both record and history in Iranian art. However, the weaver uses it clearly and explicitly. Simplification has two aspects; one is the continuous elimination of all accidental features of visual qualities and a return to fundamental geometric elements, especially to rectangular-like features and the straight line; the other is research for relations between elements and their general role (Kepes, 1392:96). Thus, the weaver organizes a series of geometric elements on Gabbeh which causes extension of space. Additionally, the picture-making elements are so proportionally linked that they seem to have been made with the knowledge of numbers. This transparent growth becomes widespread throughout Gabbeh and a delicate network of lines from up to down and from left to right is produced forming a hidden framework in which configurations are located with pre-determined discipline (Werner Hofmann, 1385: 251). The most fundamental contrasts are the hidden contrast in the right angle, which is defined as stable balance with straight lines perpendicular to each other, and, thus, only converging lines of both sides of the right angle can be used in the fundamental art, because lines that cross each other represent depth and so the plane and level status or surface would be marred. These crossing bar lines craft a system of rectangular areas which are linked and highlighted with colour (Pakbaz, 1381:530) Picture 1+2.

Fundamental figures make location of one figure beside another undemanding. The aim is perfect supervision, collective discipline; no element can exist alone, therefore, the surface of the picture becomes like a fragile shell; colours, designs, and lines, by spreading in space upwardly, downwardly, to the sides, inwardly, outwardly and in-

depth, specify an exact relationship. Accordingly, opposite and animating spatial properties will be balanced by chance and with mathematical precision (Kepes, 1392:107). Not only does every figure have its special subjectiveness but, also, simultaneously, margins of figures can lead the eye from one figure to another. First, these lines move from one design to another, subsequently forming groups, and then they move from one group to another group and make a more developed combination of all surface elements of the picture. This would create a structure with open space, in which each movement can be easily followed. Now, a dynamic space, in which coordinated elements interactionally move forward or backward with levels of colour, spreading to any side, with harmonic flow of lines, has replaced three-dimensional volumes (Kepes). With the help of this kind of geometry, a picture can be made like an architectural piece (Pakbaz, 1381:523). As Paul Klee says, 'a universe of figure is born out of merely abstract elements, totally independent of combination of elements as objects, creatures or abstract things' (Gardner, 1374, 615). pictures 3+4

With special skill, the weaver frees pictures or objects, and images from the constraints of nature. This action requires an accurateness and patience which is guided according to a special geometry theory. In other words, by subordinating the visible world to a series of laws, it will appear in the form of an image. By limiting objects to an exact geometric arrangement, he emphasizes the form of objects and by coordinated disintegration of form and space to fragmented geometric pieces, he studies, step by step, plural aspects of an object. This means the virtual recreation of the outward world in the form of colourful figures, the symbolic character of which can, in the meantime, reflect the totality of the world and existence in the inner world of the human. This new view is completely separate from the traditional view, for the artist no longer wants to reflect nature like a mirror; now he has prepared a way from objectivity to subjectivity (Pakbaz, 1381:342). In pictures 7+8+9+10, the weaver regards representation of visual reality as a very limited and inexpressive report about reality; he considers a broader field which includes the eternal world. Inspired by this view, Paul Klee developed his works of painting. He forced natural forms and artistic forms to follow and obey common rules of coordination and proportion and, in this way, brought them closer together. He used colourful smooth surfaces which could be placed on each other. Parallel shapes are spread throughout his works in ways that make them seem as though they are woven together and thus they create a pattern like knitting knot; the discussion has been whether, if the criteria of representation is removed, a fundamental geometric discipline, elements of which can be used as image building bricks, remain (Pakbaz, 1381:523).

Theo van Doesburg³ says that by destroying natural proportions, the artist presents basic visual proportions and, by the help of these elements, he can create a special harmony which brings a spiritual discipline to the universe and life, and he explains this discipline. The weaver, by analysing natural objects, expands their formal structure and tries to intensify the purity of geometric designs derived from nature and to adjust them to image requirements which are regarded as a flat area in the framework (Ibid; 532) Picture 11+12.



Picture 1: Analysis and explanation of Paul Klee, 1929, Gypsum and watercolour on canvas, (69.5 × 50.5 × 3.2 cm)

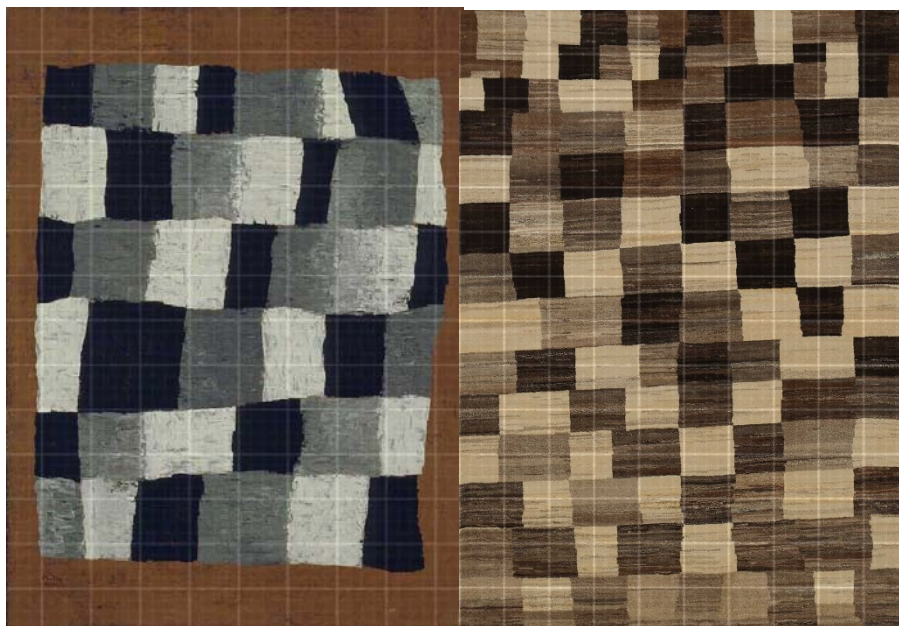
Picture 2: Analysis and explanation of Basri Gabbah, wool, 145×200cm

³Dutch artist (Born: 30 August 1883 – died: 7 March 1931).
He was a painter, writer, poet and architect; best known as founder and leader of De Stijl [the Style].



Picture 3: Analysis and explanation of Gabbeh/C. 1900/ wool pile on cotton foundation/2 wefts/

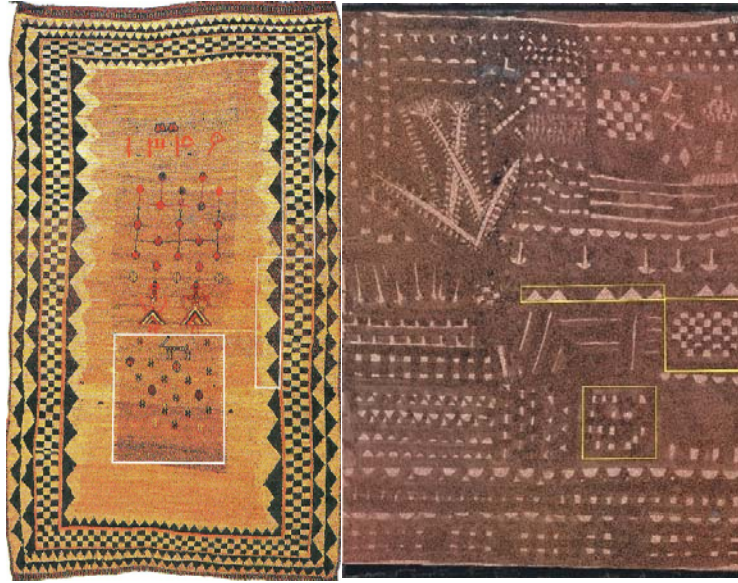
Picture 4: Analysis and explanation of Paul Klee, 1918, Einstdem Grau symmetrical Knot/ 255×124cm. Manijeh Collection. Cahar Mahal der Nacht Enttaucht, watercolour on paper mounted on board, in 22, 6/15,8 cm



Picture 5: Analysis and explanation of Qashqai Gabbeh/1st quarter 20th century/all wool/

Picture 6: Analysis and explanation of Paul Klee, 1930 Rythmisches, 200×145cm.

Oil, canvas, 50.48 x 68



Picture 7: Analysis and explanation of Qashqai Gabbeh/dated 1346 A.H. (1927 A.D.)/all wool/

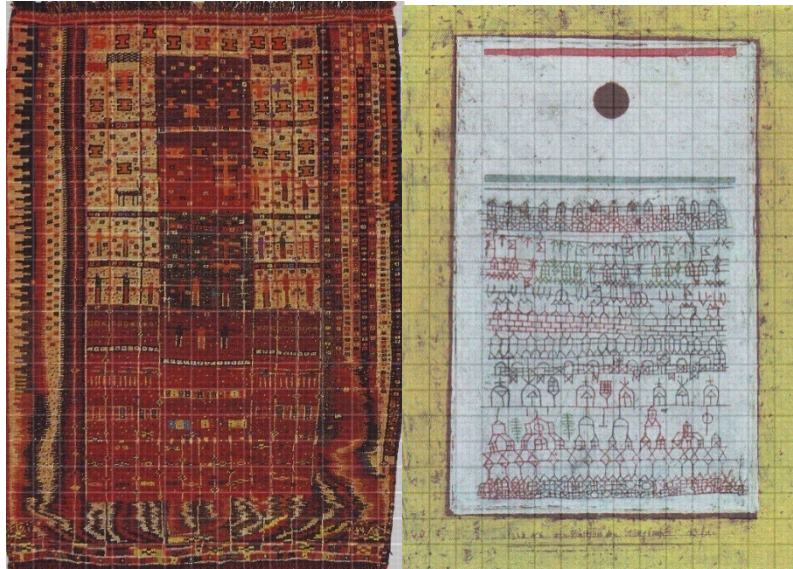
Picture 8: Analysis and explanation of Paul Klee, 1925 Ink and
199×119 cm. Georges D. Bornet Collection. Spattered tempera on paper, mounted on
cardboard, 12 5/8 × 9 5/8 in. (32.1 × 24.4 cm)

Drawings, Gift of Mr. and Mrs. Daniel Saidenberg, 1981



Picture 9: Analysis and explanation of Qashqai Gabbeh/1st quarter 20th century/all wool/

Picture 10: Analysis and explanation of Paul Klee, Theatre in the wood
251×120cm. Georges D. Bornet Collection. 1938/colours smeary with thick cue on
newspaper sheet



Picture 11: Analysis and explanation of Mamasani Lor Gabbeh/ 3rd quarter 20th/ Wool pile on Wool and goat hair foundation/ 186×134cm. Rodolf Sorio Collection/ Italy

Picture 12: Analysis and explanation of Paul Klee/1928/ A Leaf from the Book of Cities/ 42.5 x 31.5 cm Tempera and oil on paper mounted on card

Colour

In Gabbeh-weaving, the use of colours is very important; and rural and nomadic weavers have an extraordinary talent for the combination of colours. How colours are juxtaposed for the creation of harmony between design and hue plays a crucial role. One colour, in comparing with its adjacent colour can appear sharper or softer. Colours that are opposite on the colour spectrum are fully harmonious as blue is put together with red or yellow or orange with red. And yellow and green, blue and yellow seem pleasant when they are related to red or purple. The tertiary colours are weaker than the main and secondary colours, for they are derived from the combination of other colours. Colour juxtaposition has vital importance in harmonious combination and attractiveness of design and paintings (Hull and Wyhowska, 1377, 37). Small compound paintings usually are composed of colours red, yellow, blue, white, and green and by vast areas of contrast, each of which is placed along each other with complementary colours. The form and the eye are led from foreground to background which is very beautifully crafted (Arnason, 1385, 36).

At first, no object can be overtly recognized; then a geometric design is harmoniously formed from small coloured squares, each corner having a bright and special colour. Their compound colourful grading creates coloured light and the effect of colour simultaneity and change of coloured steps create a distinctive kind of spatial vibration in the Gabbeh surface; coloured plans are derived from the interplay of light and space on

each other and these plans are placed on the background of the rug with a certain map. This is the solution that guarantees brightness and intensity of colour and its consonance. This method can be developed and therefore the weaver begins the visual structures with coloured squares and, when he puts coloured bricks beside each other, he knows that difference of colour and size draws them closer to each other and creates an independent beat. These beats do not, initially, share a material concept, but the process of placing configurations proposes a kind of architectural association and, consequently, Gabbeh achieves an explainable identity (Werner Hofmann, 1385: 254). Pictures 13+14. Therefore, a harmonious growth of forms that is strengthened by harmonious changes of colour (from coldness to warmth and back again to coldness) can in itself inspire a concept of growth. A poem is derived from any way we arrange coloured mediums, and thus the painting changes, possessing a phenomenon like nature. Here, a space that is formed changes from bright colours to a scene of dreams and memories; and the classification of transparent surfaces reflect mind layers. If we regard the whole space as an immediate reflection of light, we view nothing but scattered areas of bright colours; but if we regard them as abstract arrangements, their inner connection becomes visible (Pakbaz, 1381, 328). In the meantime, the eye always adapts itself, as light changes, and it seems that colours have productivity. Now space-time appears for increasing colour power, colour brightness or for transiting from a complementary colour to other complementary colours. This kind of transition, from one quality to another, causes animation in the combination of colours (Werner Hofmann, 1385: 162) pictures 15+16. Placing pure blue and yellow dots beside each other, according to their distinction, creates a visual effect of all grades of green-blue to yellow-blue. In this way, orange is created from pure reds and yellows, and violet is acquired from pure blues and reds, and from the three main colours, kinds of brown and ochre are derived. These tones vary from very delicate tints to thick and intense colours. None of the colours are transparent and final and they change their tone among mild masks or they decrease around their unclear borders. Background colours also almost imperceptibly change their tone (Norbert Lynton, 1383, 284). These coloured surfaces provide a simple and magnanimous structure which covers all the surface of the painting. Then a row of geometric surfaces creates a simple but strong beat which, like a musical beat, is based on a kind of numeral distance pictures 17+18. And vertical lines that specify the ends. Each of the coloured surfaces create geometric designs which, on the whole, develop the painting upwardly, but both structure and beat depend only on colours and come into existence through them; for the outer border of squares is created by gathering all small spaces of colour (Werner Hofmann, 1385: 273).



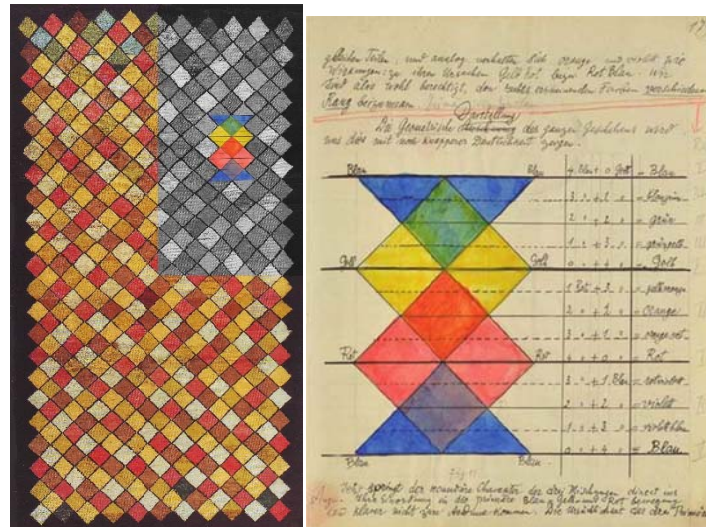
Picture 13: Analysis and explanation of Bakhtiyari Lor Gabbeh/late 19th century/ all wool/363×96 cm.
Courtesy Neiriz Gallery/ Berlin

Picture 14: Analysis and explanation of Paul Klee, 1921 City Picture with Red and Green Accents
20.5" x 25.5" Framed Premium Canvas Print



Picture 15: Analysis and explanation of Bakhtiyari Lor Gabbeh/late 19th century/ all wool/330×102cm.
Courtesy Michail di David Sorgato/ Milan

Picture 16: Analysis and explanation of Paul Klee, Monument in Fruchtländ (1929) Watercolour and
Pencil on Paper on Cardboard 45,7/30,8 cm



Picture 17: Analysis and explanation of Loris of Hamedan or Bakhtiyari Lor Gabbeh/2nd half 20th century/ wool pile on cotton foundation/ single weft/symmetrical knot/223×128cm. Manijeh Collection

Picture 18: Analysis and explanation of Paul Klee's notebooks, circa 1922, to be positively mind blowing. Colour formulas, beautiful penmanship

Acceptance of such scientific method requires a picture to be under an artist's supervision; not only regarding colours and colour shades but the geometric structure of work will also be organized in a disciplined way and the Gabbeh will be a compact texture of colour in which plurality-derived aspects will be united; therefore, each small part of an image has a perfect step of its special colour shades and finally Gabbeh will become a tessellation surface (Pakbaz, 1381, 316). Only by these organized elements, according to relations of forms and colour, does this common dynamism finally lead to balanced statics in all the space. This pure and artistic architecture has pure coordination and harmony. The weaver patiently and wisely places coloured points beside each other and thus he covers the background from blue-dark grey to brightness (in steps of cold colour) and from purple to orange in a red path (in the steps of warm colour). The resulting effect of using points has been that neither background colour nor colour of points make a show separately, but both of them together cause the creation of coloured brightness. Thus, colour of a linear framework and the multiplication of coloured spots cooperatively create a new and material phenomenon that had not hitherto existed, that is a phenomenon of colour-light-space in which elements are mixed with a continual spatial quality that is produced by light (Werner Hofmann, 1385: 286). In addition to selecting and pasting harmonious colours, the Gabbeh-weaving artist pays vital attention to the rhythm factor in his colouring. The rhythm of colours has an effect on the rhythm of lines and designs and it modifies or strengthens it. Thus, warm and cold coloured pieces, dark

and bright, are weaved together in a harmonic linear network having the appearance of a beautiful and delightful system Pictures19+20.



Picture 19: Analysis and explanation of Qashqa'i Gabbeh/3rd quarter 20th century/all wool/ Private collection/ex. Georges D. Bornet
183×104cm

Picture 20: Analysis and explanation of Byways, 1929 Oil on canvas, 83.7×67.5
Private Collection, Munich (Hoffman, N/d. London, p.128)



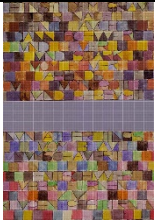


(Pakbaz, 1385; 600). Now colour, in visual organism, looks like a surface; border lines of this surface change it to coloured form, but the fundamental form is placed among horizontal, vertical and diagonal elements; and its expressive qualities are shown because of living colours and also these qualities are transformed to adornment; border lines are considerably distorted and the colour makeup strength is decreased. This bright coloured space has a totally new effect on the content of the work. Thus the main message of Gabbeh is hidden in colour harmony, and artistic expression is derived from the arrangement of colours, and the viewer, even before focusing on the subject, sees a comprehensive harmony and agreement. Therefore, abstract elements which constitute the Gabbeh area are only vehicles of expression. The most prominent and important matter in Klee's work is the light gradation between different colours decreased to the lowest level so that their tempting light quality can be separated from their brightness. This painting is set in a coloured grey step whose brightness quality which extends from a blue-grey tone to yellow-grey tone is cold and dark in this painting and its forming bases, in the first view, seems complicated, but an analysing eye can very easily find their path of concept. Points are related by strong lines to blue-grey colour. Therefore, in

general works, main and secondary colours and the principally known circle of colour are replaced by the artist's strange and dedicated mixed colours. Wonderful and amazing manifestations that are created by direct or indirect radiations' combination or by warm and cold lights collocation have natural effect of colour like reflection of infinite and unexplainable wholeness in an immaterial but influentially impressive way (Bekula, 1387: 425).

Table 1) Analysis and explanation of visual signs in Iranian Gabbeh and Paul Klee's paintings



Indexes	Comparing Case	Gabbeh	Paul Klee Paintings
Geometric Form	Mental Form	✓	✓
	Repetition of Geometric Elements	✓	✓
	Details Removing	✓	✓
	Separation of Nature into Fundamental Forms	✓	✓
	Horizontal, Vertical and Diagonal Elements	✓	✓
Colour	Separation of light into Pure Colours	✓	✓
	Using Colour Point	✓	✓
	Contrast of light and Darkness	✓	✓
	Contrast of Complementary Colours	✓	✓
	Contrast of Warm and Cold Colours	✓	✓




Table 2) Analysis and explanation of visual signs in Iranian Gabbeh and Paul Klee's paintings

Tec hniq ue	Yea r of Wor k Cre atio n	Title	Artis t	Work Visual Analysis	Inde x	Work Visual Analysis	Year of Wor k Crea tion	Plac e	Size	Tex ture Tec hni que s
Gyp sum and wat erco lor on canv as	192 9	East - Wes t	Paul klee		Geo metr ic For m		Qua ter 20 th cent ury	Bas seri gab beh	200 × 145 cm	all woo l
wat erco lor on pap er mou nted on boar d	191 8	Eins t de m der Nac ht entt auc ht	Paul klee				C. 190 0	Cah ar Mah al	255 ×12 4c m	woo l pile on cott on fou nda tion
oil, canv as	193 0	Ryt hmi sch es,	Paul klee				quar ter 20 th cent ury	Qas hqai gab beh	200 ×14 5c m	all woo l *

spat tere d tem pera on pap er	192 5	mo unt ed on car dbo ard -	Paul klee				date d 134 6 A.H	Qas hqai gab beh	199 ×11 9 cm	all woo l
---	----------	---	--------------	---	--	--	------------------------------	---------------------------	-----------------------	-----------------

Table 3) Analysis and explanation of visual signs in Iranian Gabbah and Paul Klee's paintings

Tec hniq ue	Yea r of Wor k Cre atio n	Title	Artis t	Works Visual Analysis	Inde x	Works Visual Analysis	Year of Wor k Cre atio n	Plac e	Size	Tex ture Tec hni que s
Fra med Pre miu m Can vas Print	192 1	City Pict ure with Red and Gre en Acc ents	Paul klee		colo		late 19 th cent ury	Bak htiy ariL org abb eh	363 ×96 cm	all woo l

Watercolor and Pencil on Paper	1929	Monumental	Paul Klee		ur		2 nd half 20 th century	BakhtiyariLorgabbah	330 × 102 cm	all wool
watercolor on paper	1922	to be positively minded blowing	Paul Klee				2 nd half 20 th century	Lors of Hamadan or BakhtiyariLorgabbah	223 × 128 cm	wool pile on cotton foundation
Oil on canvas	1929	Highways and Byways	Paul Klee				3 rd quarter 20 th century	Qasbqa' Iga bbeh	183 × 104 cm	all wool

Conclusion

With respect to the studies carried out on the visual quality of Iranian Gabbeh, it can be surmised that it is one of the most important contemporary visual kinds of art. The Gabbeh-weaving artist has a special alignment with nature, according to which he is able to search an abstract motif of objects. The language he chooses is symbolic and esoteric and these secrets and symbols carry the inner innate meaning of this art and the only way of knowing the meaning is studying the symbols and signs. When raw materials and procedure, structural and intellectual properties are considered, it becomes clear that,

although visual cues are presented differently in Iranian Gabbeh and Paul Klee's paintings, one could be astonished as to how much they are alike, or identical when it comes to the case of creating the equal visual perceptions for viewers! One may summarize that they have almost the same quality. The comparison studies show, thus:

- The typical Iranian Gabbeh artist has discovered a collection of symbolic designs and a system of colour relations and presents it according to a geometric structure.
- Iranian Gabbeh, or rugs, change traditional geometry image to a pattern using a colour formula.
- In Iranian Gabbeh, the artist puts flat colour surfaces beside each other to achieve the ultimate harmony.
- Visual cues used in both Iranian Gabbeh and Paul Klee's paintings are similarly applied regardless of place and time conditions.
- Visual Cues such as colour, and geometric form, before appearing in modern art aesthetics, had already been manifested in Iranian Gabbeh art.

References

- Alireza Sami'a Azar, the rise and decline of modernism, (Farsi), Tehran, Nazar Publishing Cultural and Research Institution (1388)
- Arnason, Hjordardur Harvard, History of Modern Art: painting sculpture, architecture in the 20th century, (Farsi), translated by Mostafa Islamieh, Tehran, Agah Publisher (1383)
- Arnason, Hjordardur Harvard, History of Modern Art: Painting Sculpture, Architecture, (Farsi), translated by Mohammad Taghi Faramazi, Tehran, Zarin/Negha Publisher (1367)
- Bocola, Sandro, The art of modernism, (Farsi), translated by Ruyin Pakbaz, Tehran, Farhang Moaser Publisher (1387)
- Edward Lucie-Smith, Movements in Art since 1945: issues and concepts, (Farsi), translated by Alireza Sami'a Azar, Tehran, Cultural and Scientific Publisher (1380)
- Gyorgy Kepes, Language of Vision, Paul Theobald, Chicago, Paul Theobald, (English), 1st Edition, provided by Literary Licensing (1944)
- Gyorgy Kepes, Language of Vision, translated by Firouzeh Mohajer, (Farsi), Tehran, Soroush Publisher (1392)
- Helen Gardner, Gardner's Art through the Ages, (Farsi), translated by Mohammad Taghi Faramazi, Tehran, Agah Publisher (1378)
- Hofmann Werner, The Mind and Work of Paul Klee, (English), 24 Russel Square, London, Faber and Faber Publisher (N/d.)

Hofmann Werner, *The Mind and Work of Paul Klee*, (Farsi), translated by Mohsen Waziri Moghdam, Tehran, Soroush Publisher (1385)

Inshallah Rahmati, *Art and Spirituality*, (Farsi), Tehran, Honar Farhangestan (1390)

Norbert Lynton, *The story of modern art*, (Farsi), translated by Ali Ramin, Tehran, Ney Publisher (1382)

Parham Cyrus, *Fars Nomadic and Rural Weavings*, (Farsi), Tehran, Amir Kabir Publisher (1377)

ParvizMarzban, *Summary of Art History*, (Farsi), Tehran, Cultural and Scientific Publisher (1391)

Ruyin Pakbaz, *Encyclopedia of Art*, (Farsi), Farhang Moaser Publisher (1385)

Ruyin Pakbaz, *in The Search of New Language, an analysis of evolution of art in the modern age*, (Farsi), Tehran, Negah Publisher (1369)

Biography of the authors:

Reza Pourzarrin: He is an Iranian academic, who has been lecturing at the University of Visual Art in Shiraz, for more than 5 years. He has completed his MA and became a member of the Academic Board of the University.

Ali H. Al-Hakim:(Cand-Mag) (Ph.D.) He was born to an Iraqi family in Baghdad/Iraq from where he escaped during the last dictatorship, and completed his studies, in émigré, for the duration of twenty three years. He completed his studies at the Islamic Seminary of Qum, and managed to start his (post-doctorate) level works in London. He teaches in five languages (Arabic, German, Farsi, English and Norwegian), which he speaks fluently and has published many books and articles in those languages. He taught -as a guest lecturer- at Oslo University and Arabic language, Current Issues and Islamic Law at the Islamic College, affiliated to the University of Middlesex, London where he supervised and contributed to the dissertation of many graduated students.

His works include: 'The Awaited Savior: Questions and Answers' (2003), 'Islam and Feminism: Theory, Modelling and Applications' (2005), 'Qur'an, the Immutable Divine Message' (2011), 'Shi'ah Advanced Seminary: Its phases, development and characteristics' (2011), 'Ethical Concepts for Students living in the West' (2011), 'A Perfect Governor' (2012), 'The Martyr of Freedom' (2013), 'Living Happily without Anxiety' (2013), 'Islamic Feminism: Theory and Applications' (2013), 'Current Issues: A Shi'ah Reflection' (2015), 'Secrets and Manners of Islamic Prayers'(2016), 'Crescent Sighting with telescopes' (2017), 'Copyright and Patent Law' (2017) and 'Imam Hussain's Revolution: Rituals and Inspiration' (2017). He is in charge of the Research Dep. at IJCA – London.