Comparative Study about Spatial Simultaneity in Persian Painting on the Basis of Boccioni Painting with Futurism Style

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ABSTRACT

The term "Spatial simultaneity" has been mentioned in painting with futurism style. The objective of present paper is to be acquainted with Visual Structure of "Spatial simultaneity" exhibition in aesthetic system of Persian painting comparing to Umberto Boccioni's paintings with futurism style. The main objective in present paper is to get recognition about similar and different aspects of two aesthetic systems of Persian Painting and Boccioni Painting which each of them displays spatial simultaneity in its visual structure, and also it is attempted to specify that the term "Spatial simultaneity" in Persian Painting does not involve sufficient accuracy. To realize the objectives of this paper, firstly the observation about the concept of space, time and place in outlook of Persian culture and its effects in Persian painting were considered, and then the concept of space in Ancient Greece and contemporary Europe and also its effect on European painting were considered. Thereafter, due to such a close relation between space and visual Representation of Nature, observation and recognition of perspective concept in aesthetic system of Persian and European painting were considered. Eventually, the concept and the way for "Spatial simultaneity" exhibition in Persian and Boccioni Paintings, and then comparison of concept and visual structure of spatial simultaneity in Persian and Boccioni painting in futurism style, are considered.

KEYWORDS: Spatial simultaneity, Persian Painting, Boccioni Painting, perspective, visual structure, futurism

1. INTRODUCTION

This study shows "whether the term "Synchronicity" involves sufficient accuracy to introduce space features in Iranian painting or not?" ; for realization of objectives in this paper, the similar and different aspects of concept and visual structure of Spatial simultaneity in Persian Painting and Boccioni Pain`1`ting with futurism style have been perused. Using library sources and descriptive-analytical method came helpful to study the concept of space and the way of showing perspective in these two Visual systems.[1]The results of study showed that common elements like two-dimensional space, Successive levels, and negation of linear perspective are seen in both Persian and Boccioni Paintings. Also, there are several differences in this relation including the point that in Persian Painting, space, time and place were all devoid of material constraints, and these all are in relation with world of ideas, but, in Boccioni Paintings, space, time and place were all Perceptual and identic relying on material world.[2] Also, space is a constant place to show various states of Moving Objects without three- dimensional views, which by a collection of transparent Volumes and surfaces Intertwined with each other and in different time sequences, this fact is possible, but, display of events and Narrative stories in painting have been occurred without any constraint relying on time and place which this point has been occurred in an image and in a world of ideas. For this, it could be perceived that the term "Spatial simultaneity" to define Visual Structure of Persian Painting does not involve sufficient accuracy, because this term has been used to define futurism style in painting which it is not in consistent with Persian Painting. Ernest Deiz introduced and used the term "Synchronicity" in cubist painting style for the first time in 1911. [3]; also, in observing the aesthetic features of futurism style, such an exhibition about Spatial simultaneity and events has been mentioned. In futurism style, Umberto Boccioni was the first one who gave ideas about the fourth dimension and Synchronicity. [4]

Also, from the most important principle in Islamic art which it has been mainly represented by Art Scholars as Dr.Ernest Diez, the principle of Synchronicity could be mentioned. [3]; in Persian painting, Alexandre Papadopoulo and Sheila Cany have mentioned the exhibition of various spaces without time and place sequences in an image using the principle of Synchronicity. [5] [6]On the basis of getting recognition of Spatial simultaneity in aesthetic system of Persian and Boccioni Paintings, several studies have been provided, for this refer to the following; Stuart Cary Welch has written an article by the title of "features of Persian painting" which this article has been published in 1991, translated by Nasrin Hashemi in Negareh magazine, No 2(pp: 46-53). In this article, the issue of Space Design in Persian Painting and Islamic art has been considered by which Persian non-visual and Decorative

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art has been found generated of Islamic beliefs. In present paper, tow-dimensional view, flat surfaces overlapping, and changing perspective angles making painter able to see various parts at the same time from various perspective angels. Alexandre Papadopoulo in an article by the title of "imaging, a small world for human" has mentioned lack of principles for linear perspective in visual space of Persian painting, and also in this relation the informative aspects of not considering the principle of Realism and only being inspired of imaginary world in Persian painting have been focused by him. [6]

SeidHoseinNasr (1995) has written an article by the title of "The imaginary world and concept of space in Persian miniature", which in this article, the concept of space, time and place in two outlooks as Persian and western philosophy has been considered, and in the first outlook (Persian outlook), aesthetic system in Islamic Civilization and art has been considered in which Persian painters believe in non-material world, world of ideas, and through this - they exhibit such a two-dimensional space in an image using perspective principles for Spatial simultaneity-consequently, various spaces could be shown in an image simultaneously, whereas in western outlook, the concept of space, time and place has its origin in material philosophy leading to the creation of linear perspective and three-dimensional space.[7]Lorens Binionhas written an article by the title of "aesthetic features in Persian painting" and in this article it has been stated that children portray the world with their imagination and dreams which linear perspective principles are not considered by them in this case. Persian painters portray various stories with various views and perspective angles simultaneously using special visual structure.[8]Sheila Canby in her book "Persian painting" has mentioned the observation about lack of Sequence dating and logic relation of space in Persian paintings. It has been stated in this book that Persian painters have brought together the conventional and unconventional elements to portray the events and subjects occurred simultaneously in various times. [5]

From European researchers, the only one who has paid attention on world of ideas in Persian painting is Titus Burckhardt, a Muslim Virtuoso; he has known the world with the superior samples of Persian painting as permanent world in which the forms of the paintings are all constant. Actually, permanent forms are obvious in nature and the effects of it in thought world could be reflected like an obvious dream which they are reflected in the material world. [9]

In Persian painting, demonstration of various spaces in terms of time and place could be seen in an image simultaneously, for instance, two distinctive time sequences and spaces have been depicted in an image beside each other. [5]

An interesting combination of various spaces more than any other thing tells about everlasting estate in mystic; everlasting estate is an estate in which concept of time and place has been transmuted and the term spatial simultaneity has been used for it.[10]As narrated by Qeisari, Simultaneous observation of the events in a moment, Coincidence of opposites and various congregations in a certain time and place are shown in world of ideas. [11] In this case, all time and place positions of the events are interrelated with each other getting together in a unit point, in viewpoint of Sheikh Mahmood Shabestari, this point is called present point. [12]; anyhow, visual space induces Persian paintings as a meaning that the world of imagination and dreams has given statement about heaven in the earth interrelated with Kingdom of Heaven. Time and place represented by Persian authors are such concrete and independent time and place involving different points. Basis of Thought, philosophy, and Cosmology among Persian painters and also aesthetic basis for contemporary Islamic painting are totally different from philosophical base for contemporary western expounders. [13]

Main body

Philosophically, the concept of space in Persian Painting has been intertwined with ancient Persian wisdom and Islamic mysticism. In Persian visual painting, the main principle is ideal space design to portray the world of ideas which it could be called multi-Dimensional Space design, and this is due to the point that there is a specific event in each part which it could be seen simultaneously. [14]

Seid Hosein Nasr and Oliver Leaman in book "the history of Islamic philosophy" have represented their statement about Ibn-e Arabi's outlook as: mystics believe in Spiritual, Corporeal, and Imaginal world. They knew logic and tangible world as the place for spirit and material, respectively. World of ideas has been mentioned between two logic and Sensible worlds. [14]

Some Iranian philosophers before Mollasadra like Sohrevardi, have mentioned world of ideas for that, fundamental and metaphysical bases have been introduced. In this relation, the only one who represented a systematic and philosophical structure about world of ideas was Mollasadra. [15]

The world of ideas is the reason for the manifestation of forms as suspended forms in Persian painting, and as narrated by Sohrevardi, there is not a certain place so that the forms are suspended in the space. [16]

In this relation, theoretical basis of space in ancient Greece and European culture is observed and viewpoints of different authors about the space portrayed in European painting are discussed. Euclid of Alexandria brought together all the geometric theorems and founded new science of geometry. Investigation of concepts in Euclid geometry in two and three dimensions is called Plane geometry and Solid geometry, respectively. Over the years, Plato's definition about space as an everlasting presence gained success rather than the definition represented by Aristotle as an empty space which around of it has to be closed. In twelfth century, Euclid book in Europe mentioned complete without any flaw. [17] Platonic space in Renaissance got complete with definitions represented by Newton and in this case, the concept for three-dimensional space generated of Euclid geometry, was developed. In early emergence of Renaissance in fourteenth century, a new strategy for organizing and representing space in surface of image was invented using linear perspective on the basis of Euclid space. [18][19]

In nineteenth century, new geometric systems appeared which all were called non- Euclidean Geometries. Non- Euclidean Geometry provides study about time and space and uses time features in geometry. Dimensions of Non- Euclidean Geometry are used in Relativity outlook represented by Einstein. [20]

In 1901-1912, a new outlook toward time and space appeared and it is called cubism. Picasso and Braque represented a new concept of space in cubist style and all conventional concepts for time, space and two or three-dimensional perspectives were contravened. It is interesting to know that at that time, Einstein represented Relativity outlook with an accurate definition of simultaneity in modern physics. We could not be sure about the fact that "whether Einstein's Relativity theory affected Picasso and Braque or not", but, this theory came useful for accepting the visual structure and concepts of works. [19] Cubists gained new outcomes using four-dimensional perspective moreover resolving three-dimensional problems in the space, and actually this new outcome was the very reflection of four-dimensional perspective in an image. Hence, as said the term "Spatial simultaneity" on the basis of cubism was used by Henri Bergson by which the principle of Synchronicity was criticized in art domain. [19][1]

Futurist and cubist painters had relation with each other, which in futurism style, Boccioni presented his statement about Synchronicity. Futurist painters like Boccioni, Carra, Russolo, Balla, and Severini were interested in technological changes and emergence of new materials, they also asked for new forms making them distinctive in the contemporary era. They were in favor of finding dynamic qualities in visual arts, and their objective was to exhibit the movement and various aspects of a moving object in a moment and/or in successive moments. The main objective of Futurists was finding a mold for merging dynamic feelings.[19]

In 20 February 1909, Martini has mentioned futurist statement as a literary and art movement in Figaro magazine in Paris. In this statement, mainly it was talked about the current situation of Italy, and it was started as rebellion by youth intellectuals from Milan city and it was against Cultural inertia in Italy during nineteenth century. In the first statement, museums, libraries and academies were attacked and good outcomes of revolution, war, dynamism, and contemporary technology were all admired. Martini futurist had its origin in conventional event of anarchism.

Linear and Synchronized perspective

In spite of so many painting styles, two general methods in portraying Environment and Mental fantasies in surface of image could be observed; a- Linear perspective or artificial perspective which it is available in the surface of an image in a perspective angel, which all the main lines in surface of image are obvious. b- Synchronized perspective or natural perspective: this perspective is available in many perspective angles; In a Synchronized perspective, unit object or space is seen simultaneously from two or several perspective angels with some horizontal lines in an image. The principles for perspective in Persian painting are those Synchronized or natural perspectives which the principles of it were codified by Euclid, and also by Islamic mathematician like Ibn Al-Hasaym el basari and Kamaluddin old Iran. According to Teachings of Islam, Islamic art has never caused to deviate two-dimensional surface of paper to show it as three-dimensional form.

Persian Painting is based on two-dimensional form of image, and this is due to the fact that in this way, any horizon in two-dimensional space of Persian Painting shows the essence and nature and it is also for getting recognition of it. Even in the paintings with repetitive and passive space, the space in surface of image in paintings with two-dimensional form is totally different from three-dimensional form. Hence, space is another feature which it has relation with a type of awareness, awareness beyond the awareness of human. [13]

Synchronized perspectives in a period prior to Renaissance in European painting were being used. Linear perspective was invented in Renaissance age. After Renaissance, European virtuosos followed the principles of linear perspective for nearly four hundred and fifty virtuosos, and then after finishing the imagery facilities in twentieth century, cubism style was invented. [21]

The reason for these image principles and two and three-dimensional combinations could be searched in objectives and favorite art perfection. Actually, in European painting, nature was worshiped and for that getting

recognition of the nature was so essential which in this case, human was in the center of thought and art and this idea is totally different from the cosmology of Persian art.

In Persian painting, a method is used to create perspective in architecture of spaces and volume and this method is also used in technical drawing and descriptive geometry, and it is popular with the name of Axonometry or parallel perspective. The main difference in parallel perspective with linear perspective is in a point that parallel lines remain parallel in this type, but, in linear perspective, parallel perspectives terminate into disappearance points.

Figure 1
Linear perspective
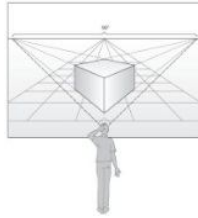
Figure 2
Parallel perspective with linear perspective
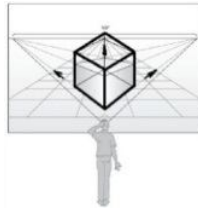
To show the details and decorate the horizontal surfaces, simultaneous exhibition of an object and relation of its dimensions with each other in a real form and as spatial simultaneity in Persian Painting are those parallel images. Here, pay attention on linear perspective. [22]; Overlapping feature is used in Persian Painting. [23]

Figure 3
Overlapping feature in Persian Painting

Figure 4
Overlapping feature in Persian Painting
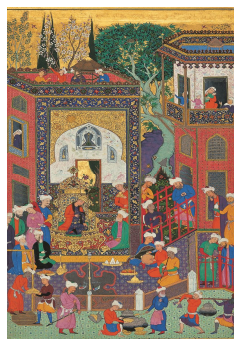
Passing through a surface to another surface is so obvious, and this point is fundamental aspect of Persian thought and art and it means allegorical explanation. [16]; also, Andre Lhote has written about Successive levels in Persian Painting. In Persian Painting, each level draws back next part and levels successively induce three-dimensional form in person's mind. Eyes only would be attracted to the last horizontal point regardless of paying attention to the successive points, and through this person is deprived of seeing other scenes. It is obvious that perceiving perspective by mind with the eye error in painting page in terms of its quality is different. [24]

In Persian painting, successive levels have been used. Successive levels in image surface move from forward to end of image and also form bottom to the upward of image. These levels as said by Leo Bronstein create a moving space by which the person makes it with visual image.

In Persian Painting, some forms are close to the looker's eyes and some are far from his/her eyes. Some forms in around areas, and some from across and/or from upward are seen simultaneously in an image, and in this case forms could have plane or solid geometry and they could induce a specific perspective and in terms of perspective angel and time, all would be beside each other and/or in parallel with each other. In Kaboose-Zahhak painting, basin has been depicted in way that from upward it, it could be seen, whiles the remained part of image from different angles like across and lateral angels, could be seen. [25]

In some Persian Paintings, this is obvious that person looks at image from a certain perspective, and for this person could see the entire image simultaneously by which continuity of spatial experience occurs. Using the vertical composition is from important Persian painting facilities using for displaying various spaces in an image, thus composition propel to upward involving moon and fish (Throne of the carpet). [6]Persian painters were intended to change their perspective to show the activities beyond Range of vision and inspire such a feeling of expansion with vertical composition in the space and creating spaces seeing simultaneously in watcher's mind. [8]

In Persian paintings, Space components are always complete, but whole the space is rarely complete, and incomplete spaces beside each other have all a specific movement, through this looker's view moves from a part to other part and also from an image to another image. In paintings, realism of details realizes in keeping the position of the work, and totality of symbolized space remains stable.[6]On the surface of image, person's eye moves from a surface to another surface by decorative and geometrical images on two-dimensional surfaces and cubid volumes with the same resolution, and this helps for showing various spaces at the same time.

Discussing about Boccioni sketches

The first stages for getting free from ordered structure of linear perspective could be seen in works of Cezanne. Perspective in Cezanne's works is in such a way that objects are depicted from various angles with varied getaways. Cubist painters like Picasso and Braque and also futurist painters like Boccioni used the achievements by Cezanne in creating cubism and futurism styles which these styles bring about changes in linear perspective rules. [26]

Futurism painters to portray dynamism emphasized on light and movement, this is due to the point that light and movement could decrease the imagery stability in objects by which the objects would influence on each other and in their place- through this purity of inherence feelings in objects would be obvious. This new sensory image desires for vibrated views of light and color. Here, like Impressionism, visual feeling would be as the start point, thus colored Impressionism paintings and colors' task decomposition methods were used in neo-Impressionism style invented by Seurat and Signac. Futurists emphasized on unity of object painted and the environment of that object in order not to see any distinction. Interference of environment in objects like Impressionism could be the reason for the completion of the objects. Futurists wanted to bring about rules for Impressionism's discoveries to announce movement, speed and simultaneity for contemporary phenomena. Futurists showed that visual energy could be the reason for reaching to similar results of rays-X in order to make the objects diaphanous. They showed movement by combining continuous forms of a moving object and/or by force lines as Mapping Chart. The concept of bilateral relation in simultaneous phenomena gets the clear meaning to the concept of spatial simultaneity. Futurists desire to the matter of merging looker and painting and putting looker in the center of painting, and although they used the principle of spatial simultaneity in cubism style, but, their purpose was not just the Formal analysis, but also was the exhibition of common dynamism and merging the various surfaces of reality simultaneously in an imaginary image and direct stimulation of emotions.[27]

Boccioni in Pencil Sketch of a painting "forces of a street and simultaneous vies" and another painting "humans' mood while saying goodbye" showed that a Tram moving toward us in a street and passing through pedestrians and taxi. All the objects are Transparent, and houses misshape while Composition has been oriented toward looker. No time passes at the time while looker feels himself/herself in daily life. Boccioni combines the view of street with an object like Bowls and jars in a foreground and this is arranged to assume Boccioni and looker look from the bedroom' window to downward in a street.[28] Refer to figure 5 in this case. Boccioni in painting "The city rises up" has tried to portray the combination of "work, light and movement". In this painting involving large

part of foreground as the Horse Statue, in this case statues of humans would be like autumn leaves pouring on the ground. Boccioni considered stating the characteristics like violated act, speed and decomposition of Solid object by light and merging them as an object by that light. This statement shows an aspect of futurists' belief involving work dynamism with force with the bodies of horses shown. [27]
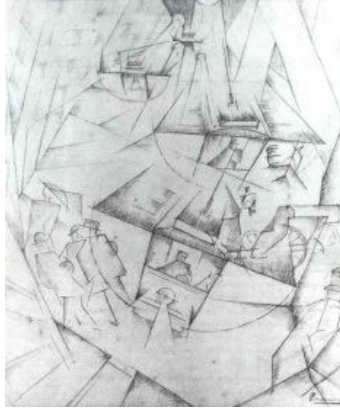
Figure 5
Forces of a street and simultaneous vies

Figure 6
The city rises up

Discussing about comparative comparison of Persian painting and Boccioni paintings

Table 1 Differences and similarities of elements "spatial simultaneity" in Persian and Boccioni paintings

Concepts	Persian painting	Boccioni paintings
Space	1-space is subjective and it is devoid of material time and place conditions shown tangible 2-an horizon of two-dimensional space shows essence, wisdom and perception 3-beiliving in world of ideas in ancient Iran, Islamic philosophy and Islamic mystic were all in Molasadra's thoughts 4- in Persian paintings, the purpose is reflection of world of ideas in the surface of image 5-space in Persian painting is along with such a visual movement passing through a surface to another surface	1-space is perceptual and concrete relying on tangible world 2-spatial world in Decart philosophy as the main base for new European thought has created a space in European painting which it is mainly in accordance with material world 3- cubism simultaneity and futurism were not inspired of nature rules, and in 20th century, fourth dimension was added to the third dimension as well
Time	1-world of ideas has broken the concept of material time and excludes form from history and time dimension 2-there is not certain and tangible time 3-time relies on world of ideas leading to the present point and timeless in Sufism and also the spatial simultaneity	1-movement and changing the perspective angles lead to the creation of fourth dimension 'time' in an image, and as a result material time was entered into painting by which spatial simultaneity was invented in futurism style 2-the element 'time' in viewing various angles of an object in material and tangible world has been intervened
Place	1-place is devoid of difference belonging to world of ideas	1-place is fixed belonging to material world
Perspective	1-negation of linear perspective is seen 2-in Persian painting, simultaneous perspective invented by Euclid and Kamalodin has been used in the surface of the image	1-in futurism painting, negation of perspective based on Plato space and absolute principles of Newton and nature rules, could be seen 2- simultaneous perspective is used based on Non- Euclidean Geometry

Table 2 Similarities and differences in structure of spatial simultaneity in Persian and Boccioni paintings

Visual elements	Persian painting	Boccioni paintings
Space	 a-space is symbolic and it is seen gradually b-the space on the surface of image is seen with abstract hallmarks of reality c-space involves two dimensions and it has also depth in which third dimension is induced by successive levels d-different spaces without place and time sequences are shown from different perspective angels simultaneously e-space is integrated; actually to show various tales in an image, all the space is incomplete, but, components of space is always complete and real	 Martin,2005:31 a-space is depicted with the formula"environment+object" and around area of object is considered. In case of removing the object, in this case space and place would be removed as well. b-space in an art formula to register complexities of today's machine reality. c-space is in such a way that looker could feel himself at the center of image, and this point leads to complete portration space d-space induces a specific depth on the surface of image which displaying the movement of objects in several time sequences is shown, and at the same time, tow-dimensional surface of image would be sustained. e-on an area on the surface of image, portrayal elements like line, surface, light and shadow are separated from each other.
Perspective	 a- on the surface of painting, negation of Linear perspective is seen. b-simultaneous perspective is used. c-the principles of perspective with parallel lines to depict three dimensions of a cube and making relation between its dimensions are used. d-to depict decorative images on the cube forms like buildings, paralle	 a-negation of linear perspective is seen b-simultaneous perspective has been used

Line	a-line is used to create surface

Line

a-line is used to create surface
b-lines make the separated surfaces moving and the relation between

a-force lines show the Tensions of Building, and

surfaces and simultaneous spaces are specified clearly.
c-linear structure in making cohesive space has important role

structural relations and linear networking to represent surfaces and making relation between simultaneous perspectives are used.
b-attaching space and form by the merging lines, transforming positive lines to negative ones, transforming bright lines to dark ones, repetition and misshaping the lines in the moving surface and lack of continuity of lines are from the linear properties.
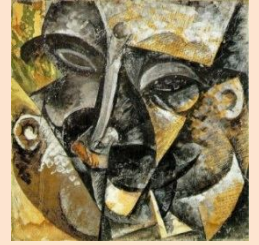
Surfaces
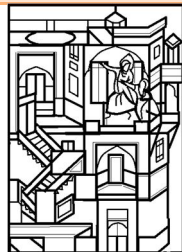
a- the spatial forms with different surfaces from downward to upward and also in parallel with the page of image could be seen
b- Surfaces go over the image boundaries and it seems that one of them is forward another one.
c- Successive surfaces induce a specific depth with overlapping each other on the surface of image

a-successive surfaces with various Shadows and Light degrees are seen simultaneously form different perspective angles
b-moving objects' separated surfaces cause to the extension of moving force in a form to another form using continuity of force lines in each other

d-various surfaces of reality, inside and outside, close and near would be permeated to each other, and simultaneously are shown beside each other.

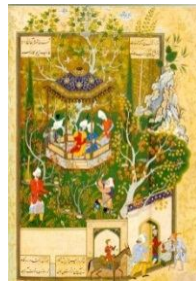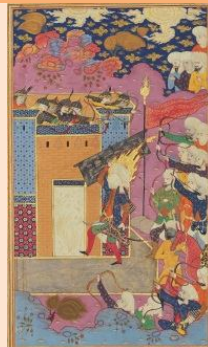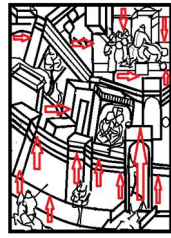| Volume		
	a-on the surface of image, there is not three-dimensional volume and such a specific voulme is seen on it. b-combinaiton of various angles of perspective from upward, across and lateral angel creates a specific volume in two—dimensional surface of image c-perspective with parrelel lines is used to show cube volumes on the surface of iamge, and this type of perspective provides the same display of vairous dimensions for cube volumes	a-displaying movement of volume for objects without three dimension through a set of surfaces intertwined with each to other are seen simultaneously b-the concentration of visual structure on volume of object and natural volumes of objects cracked to each other merging to each other
Color	a-non-real colors are bright, solid and flat b-flat color surfaces on the surface of image have been shown simultaneously 	 a-color is an distinctive element independent from real form and color of an object b-using meticulous styles in painting in a way that the work be a combination of color and form, in this case spatial simultaneity realizes
Light and shadow	 a-the light concentrated on the images are not seen, and light on the surface of image is spread b-light is not affected of the effects c-non-concentrated light helps for the decorative images shown	 a-visual structure on light and material shadow concentrates

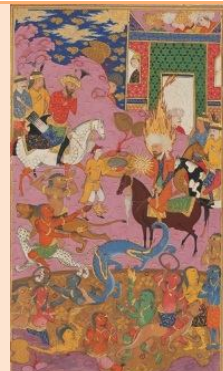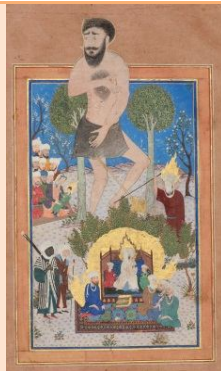|		
simultaneously in an image		b-there is not concentrated light c-light and shadow are for distinction of surfaces from each other and using volumes in the spaces showing simultaneously
Movement	 a-movement from a surface to another surface is done b-movement between two or three dimensional space on the surface of image occurs c-surfaces affect each other in the surface and visual movement of them appears at this time d-movement in the surface exists continuously e-looker's eye makes the continuous distance of surfaces and this leads to the hallucination	a-it is emphasized on dynamism portration, light, movement and exhibition of movement in place and space where subject manifests b-exhibition of movement through combining continuous forms of moving object by the force lines in the space are simultaneously moving in an image moving toward the looker c-futurists identified two types of movement including absolute movement and relative movement
Event and topic	 a-events and tales inspired of religious tales, mystic and Persian poems, and without sequence of time and a logic relation between them are shown simultaneously on the surface of an image b-events and narrative tales have the capability to be shown and stated at any time	 a-futurists simultaneity includes the view of all the visions related to an image b- futurist simultaneity is intrinsically mentally and due to all the nostalgia and all other effects while creating subjects and events, it would be related to the futurist simultaneity c- various social subjects and other phenomena related to surrounding area is combination of visual art with literature and other arts which these are from the properties of showing subjects in futurism style

CONCLUSION

The results of observations mentioned in this paper show that spatial simultaneity in aesthetic system of Persian painting and Boccioni paintings involve similarities and differences. The results of study showed that common elements like two-dimensional space, Successive levels, and negation of linear perspective are seen in both Persian and Boccioni Paintings. Also, there are several differences in this relation including the point that in Persian Painting, space, time and place were all devoid of material constraints, and these all are in relation with world of ideas, but, in Boccioni Paintings, space, time and place were all Perceptual and idnetic relying on material world. Also, space is a constant place to show various states of Moving Objects without three- dimensional views, which by a collection of transparent Volumes and surfaces Intertwined with each other and in different time sequences, this fact is possible, but, display of events and Narrative stories in painting has been occurred without any constraint relying on time and place which this point has been occurred in an image and in a world of ideas. For this, it could be perceived that the term "Spatial simultaneity" to define Visual Structure of Persian Painting does not involve sufficient accuracy, because this term has been used to define futurism style in painting which it is not in consistent with Persian Painting. According to the sayings mentioned above, it could be said that the reason for the difference and similarity could be found in futurist painting that Boccioni is introduced as the most important founders. Also, the noticeable point which it has been remained negligible in viewpoint of other researchers is the lack of relevancy for the concepts and also the concept of

simultaneity in Boccioni Paintings. This term was used for the first time to define cubist works and also for the paintings with futurism style and then the western virtuosos used it to define Islamic art space and for the Persian painting. For this, it is obvious that the usage of this term does not involve accuracy.

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