

# UNRAVELLING THE ESSENCE OF ISLAMIC ART: EXPLORING ILM AL-JAMAL, IHSAN, AND THE COMPLEX DYNAMICS OF CONSTRUCTIVIST POWER POLITICS

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## **Abstract**

*Islamic art has been extensively studied from various perspectives, including art, history, anthropology, and cultural studies. This artistic tradition encompasses diverse forms that is influenced by religion, culture, and historical frameworks. It is not limited to religious art or art created solely by and for Muslims. To better understand this complex tradition, a critical reevaluation is required. This research aims to analyse the concepts of Ilm al-Jamâl (the knowledge of beauty) and Ihsan (excellence or perfection) within Islamic art. Ilm al-Jamâl reflects the belief that natural beauty reflects the divine beauty of God, while Ihsan represents spiritual excellence and the pursuit of moral and ethical perfection. It explores the interplay between these concepts and examines how political and power dynamics have impacted Islamic art theory. Employing qualitative research methods, including literature review and analysis, within an interpretive and constructivist theoretical context, the research aims to provide a comprehensive framework. Through an interdisciplinary approach, the study seeks to illuminate Islamic art, exposing its multifaceted nature as a reflection of religious, cultural, and political identities.*

**Keywords:** Ihsan, Al-Jamaal, Art History, Constructivist Power Politics, Islamic Art Theory, Islamic Philosophy

## **Introduction**

**I**slamic art impeccably integrates visual and conceptual elements, deriving inspiration from traditional Islamic philosophy and religious thought. Through intricate designs, calligraphy, and symbolic motifs, captivates the eye while conveying spiritual and metaphysical concepts inherent in Islamic teachings. Since the nineteenth century, Islamic art has been studied extensively from different perspectives, including art, history, anthropology, and cultural studies. Scholars have explored the unique features of Islamic art, such as calligraphy, geometric patterns, and arabesque designs, and have analysed the cultural and religious contexts in which these arts emerged.<sup>1</sup> Its beauty lies to bridge the tangible and intangible realms, offering a glimpse into the rich cultural heritage of Islamic traditions. The exploration of Islamic art has resulted in a generalised perception of traditional Islamic art, which, in turn, has influenced the trajectory of contemporary Islamic artworks. However, a more comprehensive approach to studying Islamic art is necessary to unveil its diverse facets, contextual nuances, and rich historical legacy.

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In recent times, contemporary artists have recognised the need to delve deeper into the philosophical underpinnings of Islamic art.<sup>2</sup> It also has led to the identification of two distinct approaches when working with Islamic art, one is historical and other is cultural approach, this approach focuses on studying Islamic art within its historical and cultural context.<sup>3</sup> On the other hand, conceptual approach, in contrast seeks to uncover the deeper philosophical ideas embedded within Islamic art.<sup>4</sup> By embracing both approaches, contemporary artists can create new works that maintain a connection with traditional Islamic art while infusing with interpretations and contemporary expressions.<sup>5</sup>

The multifaceted exploration of Islamic art, encompassing visual, material, and philosophical dimensions, necessitates a comprehensive framework. However, this paper posits a dual perspective, embracing both historical and cultural, which are crucial to understand and appreciate Islamic art. This twofold approach, illuminated by the perspectives of modern artists, not only upholds a link with traditional Islamic art but also imbues it with contemporary expressions.<sup>6</sup> However, this research explores the symbiotic relationship between political structures and Islamic art, contending that they coalesce to reflect shifts in authority and societal changes. It delves into the intricate interplay of political dynamics, emphasising their profound influence on the theoretical underpinnings of Islamic art. Within this context, the research incorporates the concepts of *Ilm al-Jamâl* (the knowledge of beauty) and *Ihsan* (excellence or perfection) to highlight how these principles contribute constructively to the evolution of Islamic art, transcending mere aesthetics and embodying a pursuit of beauty and perfection influenced by political and societal contexts. Through a nuanced analysis of historical and cultural contexts, the research aims to elucidate the impact of political and power dynamics on shaping the trajectory and significance of Islamic art across different epochs.<sup>7</sup>

This exploration contributes to a comprehensive understanding of the intricate relationship between political influences, societal changes, and the development of Islamic art.<sup>8</sup> Wendy Shaw explores Islamic art as a captivating journey through history and diverse cultures. It transcends boundaries, embodying centuries of creative expressions inspired by Islamic beliefs. The term "Islamic" holds aesthetic significance, serving as a design language reflecting intricate craftsmanship and artistic endeavours.<sup>9</sup> The research delves into how political and power dynamics influenced Islamic art theory, particularly in asserting authority and status, while considering the concepts of *Ilm al-Jamâl* (the knowledge of beauty) and *Ihsan* (excellence or perfection) as crucial elements. Furthermore, it discusses how have political and social changes shaped the development of Islamic art over time. Deciphering Islamic art requires a thorough understanding of historical and cultural contexts, unveiling the substantial impact of political dynamics on

its theoretical foundations, and asserting authority and status. This explores the intricate relationship between political dynamics and Islamic art, illustrating how rulers and elites commission art to project authority.<sup>10</sup>

### **Exploring Concepts via *Ilm al-Jamâl* and *Ihsan*: Historical Lens**

Islamic art's evolution is intricately tied to historical events, including Arab conquests, territorial unification under Islam, and invasions, where political structures beyond geographical bounds played a pivotal role.<sup>11</sup> Indeed, the understanding of Islamic art requires the exploration of its foundational concepts, as the definition of "Islamic art" faces challenges in a dynamic art world, that is explored comprehensively by scholars, artists, and authors like Jonathan Bloom and Sheila Blair.<sup>12</sup> They explore the complexities of Islamic art, examining its geographic origins, religious significance, and the creator's adherence to Islam, aiming to illuminate its dynamic boundaries in modern society.<sup>13</sup> Islamic art evolved through harmonious integration of Arab, Turkish, and Persian influences during the Muslim Empire's expansion.<sup>14</sup> The fusion of diverse artistic traditions and cultural backgrounds enriched and complexified Islamic Art throughout the empire.

When delving into the realm of Islamic art, it is crucial to acknowledge the diverse interpretations and understandings of Islamic thought that find expression in artistic forms. Without this recognition, the art of one region may appear contradictory to another. Islamic art encompasses a wide range of styles and influences, shaped by the rich and diverse historical context that spans over fourteen centuries.<sup>15</sup> Embracing this complexity enables a thorough and nuanced appreciation of the artistic heritage associated with Islamic cultures. It emerged with the rise of Islam in the 7th century and has flourished across regions encompassing the Middle East, North Africa, Europe, and beyond.<sup>16</sup> Islamic art draws inspiration from various sources, including the Quran, Hadith (sayings of Prophet Muhammad), and the cultures of diverse civilisations encountered by Muslims throughout history. The early period of Islamic art witnessed the blending of Byzantine, Persian, and Central Asian artistic traditions, resulting in a unique visual language, intricate geometric patterns, arabesques, calligraphy, and vegetal motifs becoming prominent features of Islamic artistic expression. These elements often conveyed spiritual and metaphysical symbolism.<sup>17</sup> Mozatti discusses the development of Islamic art is deeply intertwined with the cultural, religious, and social milieu of the regions. It is crucial to recognize that Islamic art is not created or understood in isolation; rather, it is deeply influenced by its surrounding context. Islamic art finds its origins in the fusion of diverse artistic traditions, including pre-Islamic Arabian art, Byzantine and Sassanian influences, and indigenous cultural expressions.<sup>18</sup> Certainly, Islamic art is

intricately linked to Islamic theology, philosophy, and aesthetics. Islamic art, shaped by the central concept of *tawhid* (Unity) and the avoidance of figurative representation in religious contexts, reflects the theological emphasis on monotheism, while the pursuit of excellence *Ihsan* (Excellence) guides artists to infuse creations with beauty, harmony, and meticulous craftsmanship.<sup>19</sup> Islamic art also embodies the concept of *Adab* (etiquette), which encompasses the ethical and cultural norms within Islamic society. It guides artists to create art that upholds moral values, respects religious figures, and fosters a sense of dignity. *Adab* emphasises the importance of modesty, humility, and decorum in artistic expression.<sup>20</sup>

Islamic art also embodies the concept of *Tazkiyah* (Purification) and *Dhikr* (Remembrance) refers to the spiritual purification and self-discipline that artists seek to cultivate. It involves introspection, self-reflection, and striving for moral and ethical growth. Artists endeavour to purify their intentions in ways that align with Islamic values, fostering a deeper connection between art and spirituality.<sup>21</sup> On the other hand, *Dhikr* is the practice of remembering and invoking God through prayer, recitation of sacred texts, and meditation. Furthermore, Islamic art is profoundly influenced by the concepts of *Ilm al-jamal* (the knowledge of beauty) and *Ihsan* (excellence or perfection). *Ilm al-jamal* emphasises the understanding and appreciation of beauty as a reflection of God's attributes. Islamic art employs intricate geometric patterns, arabesque designs, calligraphy, and skilful use of materials and colours to manifest this beauty. These artistic elements are carefully orchestrated to evoke a sense of awe, harmony, and spiritual contemplation.<sup>22</sup> In addition, *Ihsan*, the pursuit of excellence and perfection, plays a vital role in Islamic art. Artists strive to achieve *Ihsan* by infusing their creations with utmost sincerity, dedication, and meticulous craftsmanship. This concept guides to approach art as an act of worship, utilising their talents and skills to honour the divine and create works of exceptional quality and aesthetic value.<sup>23</sup>

Islamic art encompassed a wide range of mediums, including architecture, ceramics, metalwork, textiles, and manuscript illumination. Mosques, palaces, madrasas (educational institutions), and mausoleums were constructed with intricate details and harmonious proportions, showcasing the architectural brilliance of Islamic civilisation. Quranic verses and other religious texts were beautifully transcribed and illuminated, elevating the written word to an art form. This is influenced by various regions, such as the Mongol, Mughal, and Safavid empires, that left indelible marks on the artistic traditions of Islamic societies.<sup>24</sup> The historical context of Islamic art is a testament to the creativity, ingenuity, and cultural diversity of the Muslim world. Its enduring legacy continues to inspire and captivate audiences worldwide, fostering an appreciation for the beauty and artistic achievements of Islamic civilisation.<sup>25</sup> While, tracing Islamic art's

historical context and key concepts like *Ilm al-Jamâl* and *Ihsan* reveals its aesthetic dimension, emphasizing meticulous craftsmanship and pursuit of excellence; exemplified by the Alhambra's intricate geometric patterns in Granada, Spain.<sup>26</sup> The careful arrangement of geometric motifs creates a mesmerizing sense of symmetry and visual unity, captivating the viewer with its exquisite beauty. On the other hand, *Ihsan* (Excellence) which encompasses excellence and spiritual devotion, brings a deeper spiritual dimension to Islamic art, guiding artists to create works that reflect inner beauty and convey a sense of transcendence. This is also exemplified by the illuminated Quranic manuscripts demonstrate the embodiment of *Ihsan* in Islamic art. The calligraphers meticulously transcribe and embellish verses from the Quran, infusing the work with a profound sense of devotion and spiritual connection.<sup>27</sup> The intricate designs and vibrant colours in Islamic art reflect a sincere dedication to expressing the divine message exquisitely, illuminating the profound connection between Islamic beliefs, artistic expression, and the pursuit of beauty and excellence. The multifaceted evolution of Islamic art, influenced by diverse interpretations and perspectives across Muslim regions, has given rise to innovative and distinctive creative expression that integrates *Ilm al-Jamâl* and *Ihsan*, intertwining aesthetics and spirituality.<sup>28</sup>

### **The Interplay of Power: Political Dynamics' Influence on Islamic Art Theory**

This section delves into the profound impact of political and power dynamics on the theoretical foundations of Islamic art, shedding light on its pivotal role in asserting authority and status. This intricately explores the complex interplay between art, authority, and status within the realm of Islamic art, unravelling the multifaceted ways in which political influences have shaped its theoretical foundations. The interplay of power has been instrumental in shaping Islamic art, functioning as a means for political legitimacy and authority. Artistic commissions by leaders and elites have often been utilised to memorialize victories, validate their rule, and assert dominance. Oleg Grabar has explained a comprehensive approach in the construction of the Dome of the Rock in Jerusalem during the Umayyad Caliphate, where the monument not only symbolised political dominance but also celebrated religious and political achievements, serving as a testament to the intentional use of art for political purposes.<sup>29</sup> On the other hand, symbolism and propaganda constitute another dimension through which political dynamics influenced Islamic art. Rulers strategically utilised art to convey political messages and promote their ideologies. The illuminated manuscripts and architectural elements, such as the intricate inscriptions in the Alhambra, exemplify deliberate attempts to employ art for political propaganda and the reinforcement of authority.<sup>30</sup> Similarly, cultural integration and diplomacy have contributed to the evolution of Islamic

art, showcasing a rich fusion of cultural elements influenced by political interactions between Islamic states and other civilisations. The Timurid Empire, through diplomatic and cultural exchanges with the Ottoman Empire and Safavid Persia, facilitated artistic syncretism, evident in intricate tilework and manuscript illumination that reflect the interplay of diverse cultural influences.<sup>31</sup> Albeit architectural expression emerged as a tangible manifestation of political power in Islamic art. Rulers sought to assert authority through the grandeur and scale of architectural marvels. Monuments like the Great Mosque of Cordoba in Spain and the Topkapi Palace in Istanbul serve as architectural expressions of political power, demonstrating the rulers' commitment to showcasing their significance through monumental structures.<sup>32</sup>

In addition, the shifts in artistic patronage, influenced by changes in political leadership and power structures, have shaped the preferences and styles of Islamic art. The transition from the Umayyad to the Abbasid Caliphate marked a notable shift in artistic styles. The Umayyad preference for mosaics gave way to the Abbasid fondness for intricate geometric patterns, reflecting evolving tastes under different political regimes and highlighting the interconnectedness of political shifts and artistic expressions.<sup>33</sup>

Indeed, several scholars have undertaken critical analyses of these dynamics, providing valuable insights. Susan Sinclair, a renowned scholar in the field of Islamic art, has explored the intersection of politics and art in her book "Art and Architecture of the Islamic World", she delves into the political and social contexts that influenced artistic production throughout Islamic history.<sup>34</sup> The book underlines the profound influence of political patronage, particularly from rulers, dynasties, and elites, on the conception, dissemination, and reception of Islamic art. It is employed to assert authority, wealth, and establish a visual language of legitimacy. Sinclair further suggested that political dynamics play a significant role in shaping the context, production, and reception of Islamic art. The intertwining of politics and art within Islamic societies can be observed by analysing the support of Islamic rulers and elites, who commissioned artworks as a means of asserting authority and displaying wealth and prestige.<sup>35</sup> The influence of political changes on Islamic art is pragmatic in the evolution of artistic styles and themes.<sup>36</sup> The use of Arabic script in religious texts, official documents, and architectural inscriptions illustrates the nexus between political authority and written communication, with calligraphy's mastery conveying messages while symbolising the prestige and legitimacy of those in power.

Jonathan Bloom and Sheila Blair provided a comprehensive framework of the multifaceted political dimensions inherent in Islamic art. Their works delve into the intricacies of the patronage system, the nuanced portrayal of political symbolism within artistic creations, and the profound impact that political and social shifts exert on the

diverse expressions of art.<sup>37</sup> These cases suggest and provide the references to illustrate the relationship between political power dynamics and Islamic art. <sup>38</sup> Rulers' patronage, evolving styles, calligraphy, and scholarly analysis reveal the profound influence of politics on the production, reception, and meaning of Islamic art.<sup>39</sup> With a comprehensive approach, it explores Islamic art and architecture covers a wide array of artistic forms, encompassing painting, calligraphy, ceramics, metalwork, textiles, and architecture. Through meticulous research, the authors examine the diverse styles, regional variations, and historical periods within the Islamic world, shedding light on the influences of different dynasties, empires, and cultural exchanges.<sup>40</sup> The exploration of political and power dynamics in Islamic art unveils a fascinating interplay between art, authority, and status within the Islamic world. Several key points discuss the significance of Islamic Art within various political dynamics, as shown below.<sup>41</sup>

**Table 1: Islamic art in different political dynamics (created by Author)**

Political Dynamics	Time Period	Characteristics of Islamic Art
Umayyad Caliphate	661-750	Monumental structures like the Dome of the Rock symbolising dominance.
Abbasid Caliphate	750-1258	Shift from mosaics to intricate geometric patterns in artistic preferences. Illuminated manuscripts and inscriptions as a form of political propaganda.
Timurid Empire	1370-1507	Cultural integration through diplomatic exchanges with the Ottoman and Safavid. Artistic syncretism is evident in intricate tilework and manuscript illumination.
Ottoman Empire	1299-1922	Architectural expressions like Topkapi Palace showcasing political power. Rich use of geometric patterns and calligraphy in various art forms.
Mughal Empire	1526-1857	Fusion of Persian, Indian, and Central Asian influences in art and architecture. Highly detailed miniature paintings depicting scenes from royal courts. <sup>42</sup>
Safavid Persia	1501-1736	Flourishing of Persian art, especially in carpet weaving and manuscript illumination. Prominent use of floral and vegetal motifs in artistic expressions.

In addition, Mansoor explores the connection between political dynamics and Islamic art, emphasising art's role in asserting authority, conveying messages, and adapting to socio-political changes.<sup>43</sup> Indeed, Islamic culture and politics, spanning various themes, demand an interdisciplinary approach drawing from history, political science, anthropology, sociology, religious studies, and cultural studies for a comprehensive understanding.<sup>44</sup> This interdisciplinary framework allows a comprehensive understanding of the multifaceted exploration of power dynamics in Islamic art that necessitates the intricate relationship between religion and politics.

The impact of Islamic principles on ideologies, governance structures, and societal norms within diverse Muslim societies, acknowledging a wide range of identities and interpretations.<sup>45</sup> The study of Islamic culture and politics offers a comprehensive overview and assessment of the diverse aspects of Muslim societies. Furthermore, Kishwar Rizvi, in her article examined the political dimensions of mosque architecture and its role in asserting authority and identity. Rizvi explores how mosque designs and constructions reflect political ideologies, national narratives, and power struggles within the contemporary Middle East.<sup>46</sup> These scholars, provide crucial insights into the political dynamics shaping Islamic art, revealing the intricate interplay of authority, status, patronage, and political changes in the complex relationship between art, politics, and power.

### **The Evolutionary Canvas: Political and Social Changes in Islamic Art**

The political and social changes in Islamic art serve as a captivating exploration of political and social dynamics that have sculpted the evolution of Islamic art. This not only acknowledges the impact of external factors on the development and trajectory of Islamic art but also implies a continuous, dynamic metamorphosis reflective of the ever-shifting societal framework. Within this profound analysis, the canvas metaphorically unfurls to reveal how political and social changes act as transformative brushstrokes, shaping the intricate tapestry of Islamic artistic expressions. It propels an in-depth exploration, inviting scholars and enthusiasts alike to traverse through historical epochs, uncovering the nuances of societal shifts that have become integral to the aesthetic narrative of Islamic art.<sup>47</sup>



**Table 2 Political and Social Changes in Islamic Art (created by Author)**

Time Period	Political Changes	Social Changes	Artistic Transformations
Umayyad Caliphate	Establishment of early Islamic empire.	Formation of early Muslim communities.	Monumental structures like the Dome of the Rock symbolising dominance.
Abbasid Caliphate	Shift in the capital to Baghdad. Golden Age of Islamic civilisation.	Flourishing trade and intellectual pursuits.	Transition from mosaics to intricate geometric patterns. Illuminated manuscripts as a form of political propaganda.
Ottoman Empire	Rise to power, conquest of Constantinople.	Development of Ottoman social structure.	Architectural expressions like the Topkapi Palace. Rich use of geometric patterns and calligraphy.
Safavid Persia	Establishment of the Safavid dynasty.	Rise of Persian cultural influence.	The flourishing of Persian art, especially in carpet weaving and manuscript illumination. Prominent use of floral and vegetal motifs.
Mughal Empire	Expansion of the Mughal Empire in India.	Cultural synthesis of Persian and Indian influences.	Fusion of Persian, Indian, and Central Asian influences in art and architecture. Highly detailed miniature paintings.
19th-20th Century	Decline of the Ottoman Empire. Colonialism.	Social reforms and Westernisation.	Influences of Western art and colonial impact on traditional Islamic art forms. Adaptation to new materials and styles.

By employing this thematic lens, the discussion transcends from mere artistic evolution to the broader societal transformations that are inseparable from the artistic fabric. The heading indicates the interconnectedness between political upheavals, social revolutions, and the creative responses that are embedded within Islamic artistic expressions. This comprehensive approach facilitates a nuanced examination of how political structures, power dynamics, and societal changes have not only influenced but also acted as catalysts for the evolution of Islamic art. It invites a closer look at the

multifaceted influences that have left an indelible mark on the canvas of Islamic art, turning it into a dynamic reflection of the ever-changing world it seeks to represent.

## **Navigating Beauty and Excellence: The Constructivist Approach to Islamic Art**

The constructivist approach to Islamic art offers a unique perspective, emphasising the social and cultural construction of artistic meaning and interpretation of *Ilm al-Jamâl* (the knowledge of beauty) and *Ihsan* (excellence or perfection) as indispensable conceptual frameworks within the intricate tapestry of Islamic art. The exploration begins by dissecting the nuanced understanding of *Ilm al-Jamâl*, revealing its significance as a guiding principle in creation of Islamic artistic expressions. For instance, *Ilm al-Jamâl* directs artists towards the composition of beauty as a reflection of divine attributes.<sup>48</sup> The research intricately explores the deployment of intricate geometric patterns, arabesque designs, calligraphy, and judicious use of materials and colours, showcasing how these elements harmonise to evoke a profound sense of awe, harmony, and spiritual contemplation. Furthermore, the analysis extends to the concept of *Ihsan*, where excellence and perfection emerge as paramount virtues in Islamic artistry. This delves into how artists strive to achieve *Ihsan* by infusing their creations with sincerity, dedication, and meticulous craftsmanship. *Ihsan* transforms art into an act of worship, where talents and skills are channelled to honour the divine, resulting in works of exceptional quality and aesthetic value.

The interconnectedness of *Ilm al-Jamâl* and *Ihsan* within the overarching constructivist approach is explored, emphasising how these fundamental concepts contribute synergistically to the profound understanding and appreciation of Islamic artistic expressions. This serves as a scholarly exploration, illuminating the essence of Islamic art as a dynamic and purposeful endeavour, deeply rooted in the pursuit of beauty, excellence, and spiritual resonance. Within this framework, it explores the product of interactions shaped by historical, political, and social factors, fostering fluidity and diverse interpretations.<sup>49</sup> In recent decades, the field of "Islamic art" has undergone a significant transformation. Previously, the focus was primarily on the "early period" in the "central zone" of Islamic lands, but now there is a broader exploration of art across different times and regions.<sup>50</sup> It explores the exploration of political and social influences on Islamic art, particularly focusing on power dynamics, further, it employs a constructivist approach to delve into the significance of *Ilm al-Jamâl* and *Ihsan*, offering new insights between power, politics, and artistic expression in Islamic art.<sup>51</sup> The concepts of *Ilm al-Jamâl* and *Ihsan* have long been regarded as foundational principles in Islamic art, guiding artists in their pursuit of beauty, excellence, and spiritual expression.<sup>52</sup> In the same way, authors such as

Wendy Shaw and Jonathan M. Bloom have contributed to the understanding of how power dynamics shape artistic expression within the Islamic context. Shaw's examines the influence of power politics on the collection and display of Islamic art.<sup>53</sup> Bloom, along with Sheila S. Blair, has extensively studied Islamic art and architecture, emphasising the impact of political structures on its development. Their collaborative work, including "Islamic Arts and The Art and Architecture of Islam: 1250–1800", sheds light on the complex relationship between constructivist power politics and the artistic traditions of the Islamic world.<sup>54</sup> Analysing *Ilm al-Jamâl* and *Ihsan* through constructivist power politics reveals how political agendas impact Islamic art, prompting exploration of rulers' use of art for authority, societal influences, and the intersection of power dynamics with aesthetic principles, unveiling the intricate relationship between power politics and Islamic art motivations in concise detail.<sup>55</sup> The intricate relationship between power politics and Islamic art, reveals intricate link between power politics and Islamic art, it challenges traditional views of *Ilm al-Jamâl* and *Ihsan*, inviting nuanced exploration of broader socio-political contexts.<sup>56</sup>

By examining *Ilm al-Jamâl* and *Ihsan* through the lens of constructivist power politics, a deeper understanding of power dynamics has influenced the aesthetic, cultural, and socio-political dimensions of Islamic art.<sup>57</sup> This approach enriches comprehension of the complexities, contradictions, and transformations within Islamic artistic expression, fostering a more comprehensive and dynamic understanding in the contemporary world. Constructivist power politics refers to the idea that power dynamics and political influences shape the production, patronage, and interpretation of art.<sup>58</sup> This offers a comprehensive exploration of *Ilm al-Jamâl* and *Ihsan* in Islamic art, delving into historical context, aesthetics, and contemporary interpretations. It underscores the spiritual and ethical dimensions, seeking to redefine the discourse on Islamic art for a more enriched and contemporary understanding.

## Conclusion

In conclusion, this research has delved deeply into the realm of Islamic art, meticulously examining its unique features encompassing calligraphy, geometric patterns, and arabesque designs. The analysis extends to understanding how these artistic elements are shaped by cultural and religious contexts, with a particular emphasis on highlighting shared values such as abstract visual elements, symmetry, and thoughtful utilisation of space. The constructivist approach unveils diverse tactics in creating and interpreting Islamic art revealing intricate connections between individual perspectives, cultural contexts, and evolving artistic forms by enriching its multifaceted significance within broader cultural and religious contexts. Through qualitative analysis, the study thoroughly

explores the themes of ILM al-Jamâl and Ihsan, delving into historical and cultural contexts via literature and artistic works. It contributes to a comprehensive exploration of the intricate relationship between politics, power dynamics, and Islamic art, shedding light on their emergence and evolution. The research reveals the influence of power dynamics on commissioned art by rulers and elites, showcasing authority and highlighting the complex relationship between artistic expression, political power, and societal dynamics.

The research underscores the importance of new discussions and explorations surrounding the constructivist approach to Islamic art, particularly in the analysis of ILM al-Jamâl and Ihsan. This fosters a profound obligation for the depth and richness of Islamic artistic traditions, creating a theoretical bridge between the past and future of Islamic art. The framework provided encourages innovation and the creation of new artistic forms, fostering a dynamic and evolving artistic tradition. Furthermore, the research adds to the ongoing discourse surrounding Islamic art, enriching the academic field by exploring the distinct contextual factors that contribute to its evolution.

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