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# Light Effect, Color Applications and Composition in Ustad Nasrullah Sarwary Arts

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## Abstract

This research pays for Ustad Nasrullah Sarwary arts' characteristic one of Afghanistan modern painters in which analysis light display workout, color application and composition in his arts. The aim of this research is the cognition and introduction of specifications and hidden artistic and scientific points in Sarwary arts. The importance of this research is to introduce specification of one of skillful painters who was not known in art. The results show that Prof. Sarwary was successful to combine classicism, naturalism and impressionism and make his own unique method. He also could make ideal space of light effect display and application of basic geometry in his art composition. Art students in Herat and Kabul Art Faculties can make the best of use of this research results as their study complementarity and also increase social knowledge level about an Afghan painter work specification (Sarwary).

**Keywords:** Prospective, Composition, Conflict, Color, Theme, Light, Basic Geometry

## Introduction

Painting in Afghanistan faced up and down alongside of historical eras, especially recent forty-three years' war in Afghanistan made the work environment tough for them. Nasrullah Sarwary is one of painters whose life was made tougher because of war incidences, but regardless of war era Sarwary could gain proper achievements in painting arts. The motive of this research is to recognize and introduce Sarwary's helpful resplendency and achievements in which have outstanding features in Sarwary's paintings in which are worked in Manzar Jihad Military Museum in Herat.

This is a library form of research, based on sites and observations and sets forth with Sarwary painting arts and also analyzed light display workout, color and geometry application and compositions in Sarwary's arts.

## Research Questions

- What tactics did Sarwary use in his paintings' visualizations and light display?
- What specification did Sarwary painting art have in his color applications?
- What are the basics of Sarwary painting arts composition?

### **Brief Introduction of Prof. Nasrullah Sarwary**

Prof. Nasrullah Sarwary was born at 1942 in second municipality area of Herat City. He was graduated from Telecommunication Field of Kabul Military University and provided services for many years beside his artistic activities in the field of paintings. When he was a young man, he was taught of art basics knowledge specially painting art by Prof. Khair Mohammad Khan, Karim Shah Khan, Prof. Behzad Saljoghi and Prof. Ali Ahmad Kahzad who had impressive activities in the field of Art.

Nasrullah Sarwary (Picture 1) had special style and tactic. He is the owner of primary modern mural in Herat City. Sarwary made the primary artistic plan for Manzar Jihad military museum and there are several paintings and murals by him.

Sarwary was amorous of Natural views, military forces and equipment, and people leaving theme paintings. He was deceased when he was seventy-five years old. (doorbin.af)



Picture 1: Prof. Nasrullah Sarwary, Herat, 2012

### **Color Prospective in Prof. Nasrullah Sarwary Arts**

Jack Stimer highlights color leveling value in prospective as below:

In case of color use without leveling (for instance pure gray), no perspective would be found out. For the creation of aspect, there is a need for color conflicts, pure blue might be seen closer from the dark yellow and reds. (Jack Stimer, 2004: 114)

Pic (2) is a part of Manzar Jihad military museum inside wall in which is worked out by Nasrullah Sarwary. Colorful prospective is visible at this work with warm and cold color conflicts beside color fade in picture distance in which gives the sense of natural distances to viewer. Warm colors are the closes distance and preview in the board. If the boards divided into two parts as it is horizontal, lower part of the board has the most use of warm colors and the upper side of the board has cold colors with a slight decrease and neutralize in color in which cause hills and mountains to move away of viewer's eyes gradually (Picture 2).

Different leveling of colors in lower part of board made such prospective aspect in which make the site and nature vastness visible and make clear the distance between mountains and prepared a beautiful and realistic nature. In fact, the painter imitated the beauty of nature and did not consider extra nature elements and visualized his ideal beauty of the nature.

As Ernest Kasier mentioned: All artistic including classical lightening painters from Italy in sixteen centuries to experts like Batu all inspired from one principal it means that they believed that the Art is not a blind imitation of nature but Art is imitating «beauty of nature (Kassier 2003: 13).

On the front preview of this board (picture 2) the elements, things and people are close because of the purity of colors and their warmth in which placed in the front preview of the board and also this warmth of the colors made more movements in figures and painter selected what needs from the nature and use it and prevented pure imitation.



Picture 2: Sarwary work, Zende Jan War, Herat, Manzar Jihad military museum

### Lightening Display in Sarwary Works

Mohsen Waziri Moqadam expressed as follow about the quality of things coloring (level of darkness and light): « The ones who make designing of things without knowing about the quality of coloring, if they want to create volume, they fade darkness gradually to get the lightening. Fading darkness and lack of attention to their main shapes cause to disappear buildings and object body and volumes take inappropriate shapes» (Moqadam; 2001, 148).

Regards to this theory of Moqadam, when Sarwary work on picture (3) is being seen it is clear that Sarwary considered the quality of coloring with different coloring levels (light coloring, reflective color regards to type of materials in flower charts) and also did not fade darkness and worked intensively.

One of distinctive features of Sarwary works is considering light. As it can be seen the picture (3) light shining on a ruined roof with a hole in which attract attention and is known as the static point and aesthetic of the board. This house with shining light placed dark lights in which make it clear that this part of the board was very important and essential to the painter and this light intensity made the house as the key element of board. Some parts of house walls placed in shadow in which purple color gives a special effect to the work. The thing gives attraction to this board is color reflections; on the left of the board where war figures are placed.

In this figure, shadows play an essential role for light display; light was worked with color shining without fading supplementary compositions white shadow colors are neutralized.



Picture 3: Sarwary Work, Zenda Jan War figure, Manzar Jihad military museum

### **Warm, Cold, Dark and Light Color Conflicts in Sarwary works**

Lusia Mayer, on congenital feeling, states about being attracted eyes by strong colors and effects of color to make rhythm as follow:

The color application uses continuously from the unconscious, intuition or congenital feeling. Human eyes are attracted by the strong colors because eyes do not use to see them on wide surfaces. Nature is generally consisting of soft colors like green and brown on a wide surface. Color can be an essential element in rhythm production (Mayer, 1997: 81).

The application of strong colors in most of Prof. Sarwary works is visible. Attention to color values is clearly seen in picture (4) by Sarwary on cold and warm color conflict and the power of colors. This visualization figure of a war picture is painted in Manzar Jihad military museum, Herat. This work shows the color conflict application of cold and warm colors by using green, blue, purple, and warm soil tone color and oranges like colors and all these conflicts cause stimulation of figures and light displays. This light displays and using cold and warm color conflicts make the rhythm in the board. The intensity of warm colors in this art caused to determine to emphasize point of the board.

As Eithen says; color conflict between dark and light is a certain restoration tools for light and shadow and visualization shapes (Eithen, 2010:26).

Conflict of light and dark in this work of Sarwary made a form of consolidation and decisiveness in the board and it is a proper tool for nature, shape of figures, subject and content of work restoration.

Blue colors in the left-lower side of the board and neighboring warm colors (picture 4) made natural form and these blue shadows caused to guide viewer eyes toward the war scene.

In the right-upper side of the board, one JEEP vehicle is shown in which is fired. Warm and cold colors of fire make visualizations and intensify war scene feelings.



Picture 4: Sarwary work in Jihad Manzar, cold and warm, dark and light color conflicts

### Geometric composition

Creation of composition regarding basic geometric, linear perspective and considering escape points are highlights of this board. War cannons in the board are designed in a way that to place in one direction and guides the eyes of the viewer from the foreground of the board to the background. And also, lorry was placed parallel to the huge war cannon, and the linear perspective of the board repeated in the empty space after the lorry vehicle (commuting path). The lower inclined line of the tank in the board has a parallel move with upper lines (picture 5).



Picture 5: Sarwary work, Jihad Manzar, Linear Perspective

Khashayar Qazizada wrote as follows: « circles formation of figures induces inner move of shapes in which is intensified with precise selected movements of the human body» (Qazizada, 2003: 151).

Zahra Rasooli stated as follow about the impact of application for inclined lines to induce desired space: inclined line as a guidance line help to make the visual move from one surface to other, from one horizon to other and from front to the back or verse versa (Rasooli, 2007: 336).

In picture (6) can be seen that, head of seven body figure placed on a circle move line, the basic geometry of board is on an oval form in which cause for viewer's eyes move on figures and states consciousness capability of the owner of the work how to use shapes regards to the work composition. In the picture (7) also there are six-figure bodies on an oval shape in fact, which shows that the painter emphasized on the basic composition of the board on the shape and forms of the circle.



Picture 6: Sarwary work, Manzar Jihad military museum, basic geometric composition regards on circle shape



Picture 7: Sarwary work, Manzar Jihad military museum, basic geometric composition regards on the circle shape

## Discussion

Painting art artworksManzar Jihad military museum is commanded according to Marx theory as follow: in a productive society, worker is a direct producer of good and value which is forced to sell their work force and construction force to capitalists and in fact separated from their creativity potential and realize themselves in a product in which is not of himself (Ahmadi, 1995: 184). But Sarwary was successful in this paints regard to his unique creative power to light display, scientific color application and compositions to the person opposed to production condition and client suggestions.

If it is supposed to debate on color prospective of Sarwary works, it would be analyzed classism, naturalism, and amprialism regards to the landscape painting; because in the primary steps color tones in Sarwary works has naturalist orientation and as Jackstimer says in case any color worked without leveling, no prospective tone would be visible. This expert emphasizes that color conflicts should be used to create aspect. Regards to color conflict, as color application in Sarwary works, not considering the tactics, his works are mostly similar with impressionists works. Mentionable point is that Sarwary deleted extra natural elements but used generals of nature that were mostly required for his work effectiveness.

If Sarwary works were uniform without color conflict, resulted boards could not display quality of lightning on elements. The use of Sarwary coloring for lightning, coloring for light display, light for shadow and darkness shows the consciousness of sarwary on colors and shows his tactical talents.

Restoration through color conflict of dark-light is a trick of Sarwary hand to attract clients and as a tool to be a communication tool with client and work. In case this restoration was not in Sarwary work, local clients of Afghanistan would not be familiar with mental shapes and forms and could not communicate with the work.

Application of Basic geometric in composition of boards in figures in medieval era and Herat miniature school of art in ninth centuries were highly applicable (specially Kamaledin Behzad works). Sarwary considered a framework for his compositions regards to basic geometric and kept the balance and harmony with placing the heads of figure body in a form of circle shaped.

## Conclusion

Methods of Nasrullah Sarwary in lightening is application of colors and color prospective in color composition of classism, naturalism and impressionist. Restoration of Sarwary works with dark and light conflict and light display is to keep better relation and closer with clients. Different and opposite coloring in Sarwary boards is set to visualize light and darkness skillfully.

Color perspective is realistically observed. Color reflection visualization is clear prof. Sarwary complementary tendency of impressionist style. Strong colors with oppositions are applied in Sarwary works intensively. Basic geometric are used for board composition (prospective and figure arrangements). Restoration of nature is considered regards to personal aesthetics of artistic not his unique imitation. Sarwary messages in his works are not mysterious, it is expressed with realistic elements.

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