Studying the composition of Behzad's works and comparing them with artistic works of modernism period

Azadeh Aryana
Technology expert of clothes designing and sewing, technical university, Iran

Sara Abbasi
M.A. Superior expert of art investigation, technical university, Iran

Fateme Zarei Zade
Technology expert of clothes designing and sewing, technical university, Iran

Abstract

In painting, the figure of human is the main axis for Iranians. The figure of human, from one hand, from the point of view of incarnation, as a live and mobile element like a chain in making a relationship between figures and the general composition of work, and from another hand, from the point of view of content as an organizing element, is the confluence point and an expressive tool for expressing the emotions which are extracted from symbols and mystery of the figure. The surfaces of bright, alive, and pure colors have been divided in to small parts by the geometrical lines and decorative designs, and therefore, the relation and connection between colored surfaces has been created. In Behzad's paintings, the composition of figure series, especially human, follows the geometry which is dominant in buildings architecture, both in symmetrical compositions and the compositions which are not completely symmetry; the figures are placed based on the way of placing structural figures; a round and spiral composition, as in abstract paintings, Islamic branches are dominant in the space of the figure, and the human figures and the other elements are placed concordantly as the parts of these branches. The structure of Behzad's figures can be compared with the modern panting works and reach to a modern view of Behzad's figures.

Keywords: Behzad, Herat school, composition, visual elements, modernism.
1. Introduction
We always have talked about Professor Behzads innovation, but we don’t mean that he has moved outside the main and traditional flow of painting art of past Iranians, but we mean that he has kept the exact view which existed in past heritages in his works. Although the figures are beautiful and soft, but they have complexity and elegant rhythm, and this is one of the most remarkable features of Behzads works which ads his natural feelings of the beauty of motions to the work and reaches such a complete harmony of the motion and rhythm (Hasanpour, 2001). Motion and rhythm happens in a comprehensive and complete composition, and in order to create such a composition, coherence between the forms and elements which are used in the picture is needed. By studying the relation between forms and surfaces and the hidden motions which are created from suitable harmony between figures, in addition to acquisition a complete picture, thought and idea can be transferred to the addresser. By considering that composition is one of the most important factors of the creation of a work, we focus on the visual pictures; we want to reach a better recognition of the traditional and professional view of Professor Behzad to the composition by finding the relation between visual elements of the figures. Based on mentioned subjects, in this project we want to visually study the factors which have formed a picture including line, surface, motion, and their relation based on the analyzed structure of the picture, and also another goal of writing this article is following the traces of Behzads works in modern works.

2. The background of the investigation
2.1 the relation of the form and motion in composition
One of the most fundamental and in fact the most determining forming elements of Iranian painting, both with a view to incarnation dimensions and meaning and content aspects, is human figure. In painting, the main axis for Iranians is human figure (Opham Pop, 1999). Without any doubt paying attention to the human figure in an art which its humanism and omanism quality is obvious and human is the main axis in composition, criticism of value criterions will make it simple and reachable (Ebrahimi, 2010). Since the traditional painting interprets the visual phenomenon in the picture, so never regards natural body building, and instead tries to make proper the pictures space regarding composition (Hoseini, 1999). The human figure, as the one of the main elements and outstanding factor of Kamal-aldinnBehzads paintings in making relationship- as a key role- between the elements of painting, is remarkable. The figure of human, from one hand, from the point of view of incarnation, as a live and mobile element like a chain in making a relationship between figures and the general composition of work, and from another hand, from the point of view of content as an organizing element, is the confluence point and an expressive tool for expressing the emotions which are extracted from symbols and mystery of the figure. Although in Behzads painting the human figure plays a main and key role, but it never shakes the value and credit of the other elements of the painting, it gives them a new and dynamic credit. In other words, different presence of human in Behzads painting make the way clear for Iranian painter to make the 2 dimensional space more dynamic, and transferring harmonious motions have made the composition line more outstanding (Ebrahimi, 2010). Without any doubt, the most outstanding feature of Behzads works, plus to his unique ability in presenting and his deep understanding of visual structure and his information and exalted
domination on visual elements and powers like composition, color, geometry, decoration, light, and…. is a deep feeling and understanding that he has of his surrounding and the people around him (Kamal-aldinBehza, 2004). Paying attention to the human motions which is in framework with soft and sweet forms of the figures, made a change in painting structure. The small space of these pictures became an environment full of motion and rise and fall and softness and subsidence of a small stroke to the human figure, exactly like music notes (Nafisi, 2004).

2.2 the effect of the prints on the composition of Behzads works
Story and events in Iranian paintings is an excuse, and the main goal of painting is enjoying from a figure and drawing, the surfaces of bright, alive, and pure colors have been divided in to small parts by the geometrical lines and decorative designs, and therefore, the relation and connection between colored surfaces has been created (Pakzad, 2010). In Iranian paintings, flowers, the decorations of Islamic prints, are repeated from down to the top in certain spaces and fixed sizes. The decorative and geometrical designs, in Iranian painting, are used to create the motion from one part to another and make the relation between colored surfaces. What is noble in Iranian paintings is the experience, and the point of view of artist to the reality of the things and affairs is fixed and doesn’t change, here, lack of existence of European visual perspective and the clarity of the space and the forms analyze based on Islamic geometry and finally uniform procedure, all the elements shows the unity in the nature of creatures (Rajabi, 1994).

3.2 The relation between the surfaces with tendency to the architecture
Attention of Behzad to the real word in painting hasn’t prevented him from following the rules of painting. Behzad with his strong drawing could create motion in his paintings and transformed nature and architecture in to action place and human action. In spite of repetitive space divisions and the large quantity of elements and things and the variety of motion in the most of his paintings, none of them are disturbed (Ghazizadeh, 2003). By the help of geometrical methods of the figures composition and by using the corresponding effects of colors, he connects the different parts of the picture to each other and reaches an overall unity. Behzad has applied a certain proportion order in the pictures that contain architecture quality; but in the most of the cases, the overall design of the figures is based on the circle. Putting the figures in a circle order creates an internal motion in the composition; and it boosts by the motions and hints of the figures (the same, page 82). In Behzads figures, the composition of the forms, specially human, follows a geometry which is dominant in buildings architecture, both in symmetrical compositions and the compositions which are not completely symmetrical: the figures are placed based on the way of placing structural figures; a round and spiral composition, as in abstract paintings, Islamic branches are dominant in the space of the figure, and the human figures and the other elements are placed concordantly as the parts of these branches. The first artistic feature of his works is breaking the ordinary composition principles and entering the new geometrical compositions, by the help of vertical and horizontal and diagonal lines for creating unstable motions, in to the picture. In fact, the motion, as the one of sensible elements in the nature, is obvious in Behzads works. He could reduce the lack of motion of the figures elements by the use of this motion, and gave them the hidden formic motions. He has gain this feature from the past works, especially in figures of Khalil, the painter of the Baisanghar Mirza era from the story of Shahnamme, in which Arjasb is killed (the truth and the coworkers, 2010).
2.4 creating virtual point of view in the type of composition
The painter faces no limitation in painting a scene, he can draw a painting from different corners. Each space part is the place of happening an event and is independent. The different affairs and events have no place and time coherent. But you think that an aware observer sees everything in one time (Pakbaz, 2001, 91). In these changes, we become aware of a dynamic power which belongs to the nature of virtual expression form (every symbolic form). In this form, the boundary between inside and outside or imagination and identicalness lost and you think that this boundary flows. It means that these tow are 2 dialectic poles (Kasier, 1999, page 172). Iranian painting is based on separated division of the 2 dimensional space of the picture. Iranian painting could transform the 2 dimensional surface of the painting in to a picture of the nature by following the separated space concept, and could draw the viewer’s view to a world which is beyond this world (Nasr, 1996, page 5). In contrast with west paintings, there is no perspective in Iranian painting. The size of the far and close is the same and what is farer is placed above the picture (Maskoob, 2010).

3. Investigation method
This investigation is of fundamental type that based on its subject, the comparative study of Kamaladin Behzads works and the modern schools, from the point of view of composition, and by the historical comparative method, is done. To investigate the subjects the case samples for comparing the works, we used the library method and considered the creditable articles as the resource and then investigated them by an analytic-descriptive method.

4. Analysis
In studying the figure of one of the works of Behzad, called Building Khournagh Palace (picture number 1) we can see the relations between the human figures. Every worker while doing his job has relation with other factors. This relation can be derived from the hidden linear relation which makes the eyes to walk through the picture. In this figure, plus to the round and spiral structure, which is the specification of the Behzads works and other paintings, we have the more free rotation of the eyes which makes the relations between the forms more dynamic. From the right down corner of the picture, where the worker in turquoise has hold the handle of the load carrier (picture number 3) rotate softly and then goes on the stair and the beam which are in the top right corner and then flows softly in the left corner. This kind of eyes rotation shows the dynamic motion in the modern works. This kind of visual motion among the human elements of the picture creates a logical form in the mind which derives the feeling of crowding. In addition, the soft interchange of the motion among the figures and the geometrical order of the beam and stair in the left make the picture coherent.
As you see in picture (2), the direction of placing the figures is designed in a way that creates a parallel and sometimes intersecting structure in oppositeness with each other. This is concluded that the parallel direction is considered to create discipline and coherent and the figures that intersect each other show the motion. The worker who is in the center with the different red color, is the focus point of this painting. The eye rests on the red spot in the center of the framework and receives its needed energy from the work; then starts to rotate in the picture again. Although this picture is highly dynamic and one of the ways of showing the similar activities in the picture is using the warm colors, but we see here that the figures are drew by cold or neutral colors on a warm background, and the red figure in the center is the only figure to transfer the excitement and feelings of the workers.

Picture 4 is another figure of Behzad in which we can see the human relations. The figures, tow by tow, or three by three have corresponding relations with each other and are connected to each other in square and triangle shapes. The relation of the shapes with each other, is described in 2 or 3 relations. In fact, the structure of placing figures in the geometrical background is a way to soften the space and rotate the eyes. Repetition of the invisible triangle form which is created by the 2 figures in the center shows the invisible unity which exists in the works of this artist. The space and architecture divisions in the background of the figures call the Mandarin composition which is tied in the math principles.
From the above comparative sample of the Mandarin composition method and Behzads works, we can understand that how these 2 artists from 2 different era have similar point of views to create harmony in lines and surfaces, and this shows the great abilities of Iranian painting in composition field. Another sample of comparing the modern works; we can bring the painting of Henry Mathis as a sample which has affected directly by Iranian painting.

As it is seen in the above picture, there is harmony between the drawings which are separated from picture and the overall composition of the work. The eight lateral form which is repeated in the figures can be seen obviously in the center of the picture which is repeated again in the bigger size. This behavior with the picture can be seen a lot in the modern era, for example, in Gustavo Kliment works who has unique expression in modern painting. His researches in portrait painting, his continuous studying in mosaic Bizans art, investigation of the broken colors of the imperialism painters, and sweetly using the lines have made his works unique (Goudarzi, 1999). Repeating the round prints draws the mind to the Iranian paintings. Picture 15 shows the work of Behzad named, the beggar at the mosque. In this work, the surfaces, play the main role in composition. The relation between the figures with the background is the triangle form of human and the square form of the background, here, this kind of choosing the form created visual coherent, but this time the architecture helps the eye rotation. The slope of the inscriptions, stairs, and diagonal surfaces is designed in a way that directs the eyes from the top left of the picture to a door which is located in the golden point of the composition, and then draws your attention on the beggar who is standing by the door. If we delete the human from this space, we will face an strong structure that shows Behzads geometrical order and his comprehensive recognition. Another point which is derived from this analysis is being layered of the Iranian paintings composition. If we want to prove this claim, we must pay attention to picture 18. By deleting a part of this painting still the composition stays strong. The resulted L shaped picture shows the relation of the surfaces and reveals the eye rotation mystery and dynamic of Behzads works; the layers that we pointed to are tied carefully together in the picture.
The picture of human is placed in the layer after the architecture layer, which is the element of creating the visual motion and burdens the narration in the picture. The third layer of this picture is color, which is selected wisely and based on certain rules and plays the key role in this picture. But the fourth layer that may be ignored at first is the drawings designed on the surface of the picture. These prints have broken the dominant surfaces and forms; also they well express the overall composition of the work.

If we want to study the relation of line and surface in this work, we encounter three kinds of line composition, including: the dominant vertical, horizontal, and broken lines. The figures, in spiral structures, play a role to connect these surfaces to each other. The broken lines have the main role and create the hidden connection between figures.

In the analyzed pictures of Behzads works we find out that how the overall view and the lack of perspective can transfer multi time and parallel narrations of the picture. This kind of composition has remarkably helped todays painting. Also in the simple forms of these pictures
we can understand cubism view. In fact, cubism school in addition to deriving its attitude and philosophy from Iranian painting has used the way of composition of this painting.

5. Conclusion
Space in Iranian paintings, is a mixture of artists taste and the comprehensive recognition of the visual elements. The relations between the human figures with each other plays an important role in creating visual structure of Behzads paintings, and also the relation between vertical and horizontal lines is formed based on architecture order and geometry. The human figures connect the geometrical spaces of the background to the foreground. The elements have tied in each other in a way that makes the eyes to rotate all through the picture. The pictures are formed from the different layers, including: architecture shaped and geometrical space of the background, human figures and the prints which are painted on the surfaces. The relationship between surfaces is painted in the triangle composition on the square surfaces of the background. From the composition of the pictures we will reach the dominant virtual thought in Iranian painting. In addition, we will find a modernist structure in traditional view of Iranian painting that express the vast and deep view of the Iranian artist which have always travelled in the uneven roads of art with dynamism and mystical view.
References

Ebrahimi Naghani, Hosein (2010), comparative studying of human figure in Herat’s painting school and Qajar painting, art effects, new period, number 1.


Goodarzi, Morteza (2005), the history of Iran’s painting, Samt, Tehran.

Hasanpoor, Mohsen (2001), how Herat’s school became paradigm, visual arts, first year, second edition.

Hoseini, Mahdi (2003), traditional painting of Iran, yesterday today….., art magazine, third edition.


Lotfi Haghighat, Zohre, Mousavi Lor, Ashrafosadat (1389), the effects of Qurans descriptions on the naturalist figures, arts effects, 25 edition.

Maskoub, Shahrokh (2004), the notes about miniature; website of Irans study base. The series of papers of international conferences. Kamal-aldin Behzad, Tehran, the publication of art academy.


Nasr, seied hosein (1996), Islamic art and spirituality, translated by Rahim Ghasemian, first edition, the office of religious studies of art, Tehran.

Nasr, Seied hosein (1996), the fiction world and the concept of space in Iranian miniature, translated by Rahim Ghasemian, the office of religious studies of art, Tehran.

Opham Pop, Arthur (1999), the forms of Iranian paintings, translated by Yaghoub Ajand, H1, Tehran, Mooli publication.

Pakzad, Zahra (2010), decorative and geometrical prints in Iranian painting as the texture, arts effects, number 25.
Pakbaz Rooein (2001), iranina painting from past to today, Zarrin and Simin publications, Tehran

Rajabi, Mohammadali (1995), Islamic art has its roots in east art, Abrar newspaper, number 1460, Tuesday, Aban 25th of 1373.