

Psychological Painting: A Process Which Direct to the Infinity

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ABSTRACT:

A deep understanding of life forms is the main motivation of art. The magnificent creation of an artist comes from his feelings about the greatness of life. Artist expresses his emotions with the help of color, canvas, and illustrations. The present world represents serious marks of the dangerous volume of increasing virtual addiction among youths. As a result love among the family members is reducing simultaneously. So a concept to enrich general audiences' perception is adapted to exercise and nourish their attitude with the moral value of family bonding, which gives direction to make less attention to virtual life. Color is highly subjective, but has observable psychological effects, although these can differ from one culture to the next. For reducing mechanical life, in this painting two keys have been used one is 'affection' which includes tradition and element rural utensils, and 'Rotation of affection' which includes movement and expression through using color scream, abstraction, and texture into my painting. The supernatural affection transfer from generation to generation from mother to child. For creating a lovely and divine society it is necessary to reduce the dangerous volume of social individualism. Art and painting are noteworthy supports in this cause.

KEYWORDS: *Psychological painting, Infinity, Tradition, Rotation of affection.*

I. INTRODUCTION:

Affection is nature or state of mind or body[1]. It is a branch of philosophy and psychology. Nowadays People have become accustomed to individual life[2]. As a result, day by day people is going to be more mechanical in this technological era. Besides, people are getting attracted to virtual life than reality[3]. No or less connection with reality is a great problem and it also sounds weird.

Only 'affection' and 'whirl' of the family give us relaxation from mechanical life.[4] In this case, the main focus is to create a painting on this

topic from which first of all affection starts. Mother's affection for her beloved children is shown in the painting. We know education starts first from family and that knowledge influences a lot. We all learn basic education and norms from childhood then try to behave according to that experience. Thus, the never-ending cycle of affection Continues from generation to generation.

Objectives:

The study undertakes three following objectives

- To explore the contemporary painting style and create painting or effect against the Mechanical life.
- To develop a working concept on social awareness and practice this for the general audience.
- To define the characteristics of the artisan that will enlarge the viewer's mind and emphasis humanity by reducing the dangerous volume of social individualism.

Construction:

My painting entitled motherhood was inspired by the great artist Quayyum Chowdhury. I have followed his applying colors and forms. There is an intimate connection between Qayyum's creations and the mainstream of Bengal's folk art. His artistic identity and workmanship have evolved amidst the varied manifestations of these traditions. In his creations, he has presented the people of Bangladesh, its rivers, and nature in general. He is also an accomplished painter in oils. His favorite subjects happen to be the women and rivers and the natural beauty of Bangladesh. He represents Bengali tradition by using the folk form of Bangladesh. So, I followed him using primary colors style and technique in my painting. Qayyum Chowdhury loves music from childhood, contributed to developing his aesthetic sense and cultured mentality – which gave birth to his love for art.

There is a try to follow his style line drawings which he has used in dealing with various

subjects. With only a few pen or paint strokes, he has exquisitely captured the faces of traditional Bengali women and the rhythm of their bodies. The distinctive sparkle that can be discovered in the contours and movements of the Bengali woman's body is not obvious to the eye. The creative expressions centered on the female body evince a powerful desire to uncover the mystery of a woman. He has successfully captured the facial features as well as the form, grace, and characteristic posture of the Bengali woman in a few deft lines.

Qayyum Chowdhury was born on March 9, 1932, and died on November 30, 2014, was a Bangladeshi painter[5]. After the pioneering artists like Zainul Abedin, Quamrul Hassan, and Safiuddin Ahmed his name is the most popular among the first generation artists of Bangladesh. During the last fifty years, he has adorned this field with abundance and diversity. His world of painting, on the other hand, resonates with the ebullient nature and life in Bangladesh. He ranges freely through the many chambered mansion of art. The distinctiveness of his versatile talent can be readily gauged glance at any of his artworks shows the essential brilliance of his artistic iodic revealing new aesthetics horizons. He is famous for his cover designs – but his significance as a painter is immeasurable. Although Kazi Abul Kasem and Zainul Abedin led the way for applied art in Bangladesh, Quamrul Hassan helped this field to flourish and it was.

Qayyum Chowdhury's unswerving creative efforts that brought maturity to this art. During the last fifty years, he has adorned this field with abundance and diversity. His world of painting, on the other hand, resonates with the ebullient nature and life in Bangladesh [6]. The landscape of Bengal becomes lively in the composition of color and form in the canvas of his painting. His deep compassion for the motherland gave him an inimitable artistic consciousness. Nourished by progressive ideals, his secular philosophy of life also resounds with the desire for the unfettered mind. A passion for literature, music and film made his quests of life optimistic, variety seeking, and an abundant source of good taste. Among the artists of the older generation, the timeless folk heritage of Bengal and the presentation of the life of people have assumed the most vital, lively, and modern mode of expression through his pen and brush.

As a worthy predecessor of Zainul Abedin and Qamrul Hassan. Qayyum Chowdhury also possesses patriotism, puts in endless efforts in his own work to express the beauty and essence of the country, and is committed to the folk tradition. His painting does not portray the harshness of crudeness; intense suffering of human life, violence,

murder, anguish, etc. His paintings are always charming. The beauty of structural formation is the main element of this charm. Not being affected by the momentary is a feature of his paintings.

He is always comfortable in creating representational art. Though he was once attracted to abstract art, it never stimulated his creative being. The kind of crisis and degeneration that occurred in the values of life in the west after the Second World War gave rise to this stream of art, and the artist is conscious about the fact that Bangladesh did not have this context - which prevented him from continuing with this trend.

His favorite color is red. He also has a special weakness for ultramarine blue, cadmium yellow, and viridian green. One can notice the dominance of these colors in all his paintings. The attraction of pata (traditional scroll) painters of primary colors influenced him. Nevertheless, he is no less interested in creating tones of new colors combining primary colors. In this, the Impressionists of the west have influenced him. He consciously follows the radical attitude of the Impressionists in the use of colors. It may be mentioned here that, after Leonardo da Vinci and Michelangelo, his favorite artists are Van Gogh, Paul Gauguin, and Pablo Picasso.[7]

Qayyum Chowdhury's paintings:



Title: Liberty [8]

Artist: Qayyum Chowdhury

Size: 21" X 13"

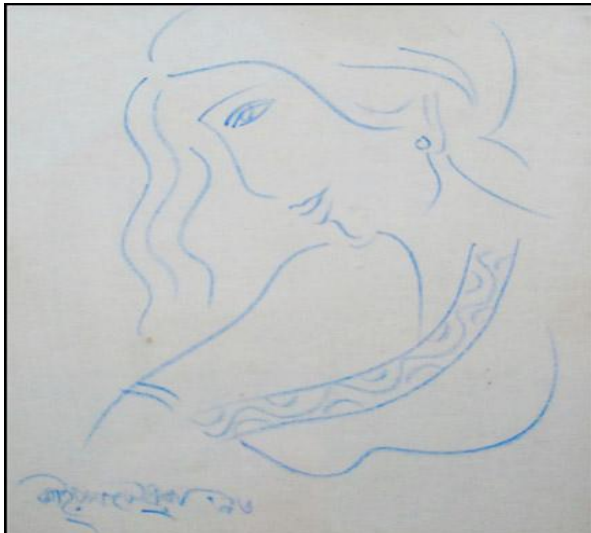
Medium: Water Color On Paper

Year: 2003

Painting preserved by Athena gallery



Title: Kites [9]
Artist: Qayyum Chowdhury
Size: 24" X 24"
Medium: Oil On Canvas
Year: 2004
This Painting has preserved by Athena gallery

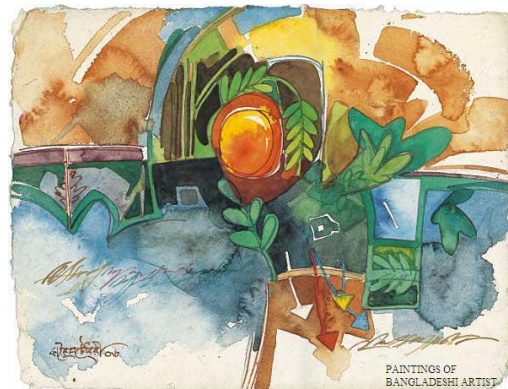


Title: Wearing Sari[10]
Artist: Qayyum Chowdhury
Size: 8.5" X 8"
Medium: Color Pencil On Paper
Year: 1993

This painting has preserved by Athena gallery



Title: Women [11]
Artist: Qayyum Chowdhury
Size: 6" X 8"
Medium: Etching
Year: 2011
This Painting has preserved by Athena gallery



Title: Noksha [12]
Artist: Qayyum Chowdhury
Size: 40 x 30 cm
Medium: watercolor
Year: 2006
This painting has preserved by International Center for Arts a contemporary art gallery.



Collector International Center for Arts a contemporary art gallery [13],[14]

Qayyum Chowdhury has been ruling the art arena of Bengal for the last six-decade, since the era of the early 50s. As a renowned painting talent of the subcontinent, observing his above paintings we have seen his apply of Bold lines, geometric blocks, and variegated strokes and dabs of vibrant colors, including red, green, yellow, blue, purple, white, and black. He has often dominated the abstract expressionist settings with a deep sense of patriotism and down-to-earth modesty. In his work, the artist has used a variety of themes and topics in his artworks most of which have included typical Bengali settings of rural landscapes and beautiful scenic backdrops. The lush greenery of Bengal has always been the preferred choice of artist Qayyum Chowdhury with boats, rivers, sky, birds, tree lines, and semi-realistic figurations of common village folks including fishermen, farmers, and communities of skilled craftsmen[16].

There are some noticeable turning points in Qayyum Chowdhury's life. The 1950s and 1960s can be marked as his preparatory period. Some of his noteworthy paintings of this era are My Sister (Oil painting, 1954), Pawnbroker (oil painting, 1956), Boat in Moonlight (watercolor, 1956), Self-portrait (oil painting, 1959), etc. [17]. In a hostile state environment, he tried to express himself in versatile ways through these paintings and was absorbed in experimentation in different themes, media, and isms. This episode of his life as an artist is distinguished by his attraction towards folk culture and heritage, prominence of nature, rivers, and boats as subjects, and hints of Impressionism. Later the Liberation War of 1971 made a significant impact deep within his begin. In 1972, he got the opportunity to truly express himself and conveyed his hatred for the enemies who had humiliated his motherland, and his brief suffering and love through his paintings. However the dreamlike optimistic

period of the country did not last for long; and in another crisis (1976–77), the artist became absorbed in his childhood nostalgia.[18]

Then a long trip to Europe and America (1977) enriched his store of experience, enhanced his confidence, and made his love for his own tradition and country more intense. Thence he produced a series of paintings titled “My Village” and “Village Underwater”. From the beginning of the 1990s, the prominence of figures in his paintings is notable. Therefore, in his third solo exhibition (1999), the suggestion of figures was present in the settings of rural life, and colors were given prominence over lines. This exhibition is especially unique by the use of vibrant and primary colors. [19]

In the painting titled Abohoman of this exhibition, the diversity of life in the eternal image of Bengal is portrayed alongside the ugliness of contemporary life [20]. However, the artist desires to take his works beyond the contemporary to a state of timeless appeal. This passion turns him into a devotee. He immerses himself in the ocean of forms in search of formless treasure. Conversely, tradition has enriched his creative world . Within the compass of this world, he is unique.

Causes and effects:

Fine Arts education is important to build up culturally rich, aesthetic, and tradition-conscious disciplines nation. This education includes paintings. These help to develop the quality of learners' minds and contribute to intellectual enhancement. For reducing mechanical life I tried to note two keys in my painting.

Element- mother, child

1. Tradition-clay toy, rural utensils, and the environment –through using color scream, abstraction, and texture

2. .Rotation of affection – Movement, Expression

Paintings can be naturalistic and representational as in a figure composition or abstract, narrative, symbolistic emotive as in Expressionism also[21]. My painting is entitled motherhood. To explain affection into my painting I tried to use rural 'element' and try to create rural 'environment' as the main part of my painting. Here the element of my painting is a mother with two children. There is also a try to show traditional folk clay toy in the painting which represents our traditional culture of my country.

Color can influence emotions in a way that few other mediums can [15]. So I tried to create 'Environment' into a painting using both warm color and cool Color skim. We live in a colorful world. They are also used to express feelings and enliven language. Contemporary painting practices represent traditional Bengali activities. Color and tone are the essences of painting as pitch and rhythm are the essences of music.

In this case, I use blue colors to create a fantastic and exotic atmosphere including cobalt blue, ultramarine and cerulean blue, Prussian blue, turquoise blue to explain my painting. At the beginning of the 20th century. Many artists recognized the emotional power of blue color and made it the central element of the painting. During his blue period, Pablo Picasso used blue and green[22]. In the art of the 2nd half of the 20th century, painters of the abstract expressionist movement began to use blue and other colors in pure form attempt to represent anything to inspire ideas and emotions[23]. Blue is favorite for both men and women so I try to make attraction then use this color to focus my painting on the general public. Blue shows a positive message in society and it is also seen as a color that was authoritative without being threatening. Following this rule in the 2nd world war blue was adopted as the color of important International Organizations.

Moreover, we all know blue is one of the three primary colors or pigments along with red and yellow blue has been used for art and decoration since ancient times. Surveys show that Blue is the color most commonly associated with infinity, faithfulness, harmony, confidence, imagination, and sometimes sadness. The blue color represents a dream. Blue was mainly used by the Impressionists.

The meaning of colors can vary depending on culture and circumstances also. We know Red is a very emotionally intense color. That's why in my painting I have used red vermilion color mostly to represent the traditional Bengali dress 'Sari'

wearing mother. Red means beautiful, Red is a very strong and warm color. It is a noticeable color that is often used to represent on a powerful emotion of passion, lust, energy as it is a symbol of pride and strength. Red is the color of energy, action, ambition, and determination as well as desire, and love. Light red represents joy, sensitivity, and love. Red is for emphasis. Red brings text and images to the foreground. So I used red color to the foreground of my canvas to emphasize and focus 'mother' and mother's affection into painting.

To explain 'rotation of affection' I try to explain through 'expression' and 'movement'. Mothers love evermore unvaried. Children perceive this education and learn to give it back to another. This family bonding becomes stronger. I tried to enhance this through my painting. There is 3 figure composite in my painting. The movement and expression of those figures create a peaceful environment in my painting. My painting has developed by following contemporary modern painting style.

Moreover, Modern contemporary art includes artistic work produced during the period extending roughly from the 1860s to the 1970s, and denotes the style and philosophy of the art produced during that era [24]. The term is usually associated with art in which the traditions of the past have been thrown aside in a spirit of experimentation. Modern artists experimented with new ways of seeing and with fresh ideas about the nature of materials and functions of art. A tendency away from the narrative, which was characteristic for the traditional arts, toward abstraction is characteristic of much modern art. More recent artistic production is often called contemporary art or postmodern art.

The first example of modernism in painting was impressionism, a school of painting that initially focused on work done, not in studios, but outdoors. Impressionist paintings demonstrated that human beings do not see objects, but instead see light itself. In art, the term painting describes both the act and the result of the action. The support for paintings includes such surfaces as walls, paper, canvas, wood, glass, lacquer, clay, leaf, copper, and concrete, and the painting may incorporate multiple other materials including sand, clay, paper, plaster, gold leaf, as well as objects. What enables painting is the perception and representation of intensity. Every point in space has different intensity. In my painting, painting media is oil which is characterized by figures with color applied with texture on the surface. I used texture on my painting for adding proper value.

As an artist from my responsibility, I tried my best to convey the message that only family bonding and affection can make us more mankind and increase humanity furthermore, reduce mechanical life.

Visual Exploration:



Title: Mtherhood
Artist: Shapla Singha
Size: 30''x36''
Medium: Oil on Canvas
Year: 2020

In my painting, I have given more importance to the family relationship between mother and child, tradition, environment as well. Forgiving more emphasis on virtual life and giving more importance to it such as the internet, we people become more individual character into life. Thus, we really give less importance to personal life or family. This makes a social crisis. That really reduces practicing humanity. Actually, there is no such thing as a small act of kindness. Every act creates a wave with no logical end. Affection should be the main solution to increase humanity, increase social value and make less importance on mechanical life, individualism rather than family, tradition, and our culture. For these circumstances, we should emphasize more on family bonding for increasing moral education from childhood.

Moreover, I have used live elements moreover, try to emphasize relationships on family bonding. Here I also use traditional pottery and utensils abstractly to decorate, and the most common Bengali traditional folk toy to create our traditional environment.

II. CONCLUSION:

Bengal is our motherland we are her beloved generation. So we should keep always a strong bonding with her and should keep respect and should be more conscious to live our countries

tradition, and culture and its beauty following generation by generation. I believe the art of Bangladesh carries the excellence of this country. Which country has rich folk art she has excellent tradition? According to this Bengali nation has a rich and excellent tradition of family bonding. Though the world is very fast and we are getting advantages to knowing the culture and practicing virtual life through technology and influenced a lot from them. In spite of this, as Bangladeshi we should not forget our tradition, culture anymore, should more emphasis on family bonding which definitely develops to practice morality like humanity and kindness from childhood.

According to this analysis on traditional contemporary artwork, I believe that will really help and make significance to the society to make awareness. Also, believe this psychological painting education may play an effective role to resist this danger through the cultivation of intellectual exercise for a general audience.

Only social value, family bonding, and affection can make us more mankind and increase humanity, and thus it will develop new ways in Which Psychological painting Displays Directions to Infinity. So I think such kind of text is very meaningful for making the artwork to express the message through society. With the help of contemporary outlook and aesthetic sense tried to represent the sensibility to increase humanity and try to emphasis family bonding practicing and giving more importance on real-life and thus it may be possible to motivate general people thus we get rid of the bad effect through reducing our importance on mechanical life rather than family bonding.

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