



Conceptualization And Fascinating Visual Rhythm And Harmony In The Relief Paintings Of Baalaa. R

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Abstract: The way that the constituent components of an image composition interact within a certain visual space generates a visual aesthetic known as visual rhythm and harmony. In art, rhythm is the pattern that is produced visually by the repetition of lines, dots, shapes, and colors. It is employed to highlight specific compositional elements and to establish a sense of flow and connection within a piece of art. Repetition and variation, contrast and gradation can all be used to create rhythm. The balanced placement of related or comparable components together in a design results in a visually pleasant harmony. This visual harmony results in integrating related or comparable elements, such as neighboring hues, related lines, shapes, and textures. "Baalaa. R" is an established modern Tamil artist who was born in Chennai in 1970. He has created a lot of artworks including paintings, Relief paintings, Relief printings and installations. This study aims to examine the aesthetic qualities, visual rhythm and harmony and also to interpret the concept of the relief paintings created by Baalaa. R. Since there are several ways to interpret the artwork, the study is qualitative. For conceptualization, Baalaa. R used the theory of the formation and evolution of the universe beyond Earth as well as the physics, meteorology, and motion of celestial objects (planets, galaxies, etc.) and phenomena that arise outside of Earth's atmosphere (cosmic background radiation, for example). Another idea he used is Astrobiology, the study of hypothetical extraterrestrial life, which is another area where astronomy and biology converge. The artist visited temples in his native place Kanchipuram in South India, and was impressed by the artworks on the top walls of the temple and the same idea he used in his artworks. In his relief paintings, Baalaa used Progressive Rhythm, Flowing Rhythm, contrasting rhythm, Alternating Rhythm and Regular rhythm. He also used Monochromatic color harmony, Analogous harmony and Radial harmony predominantly in his Relief paintings.

Index Terms –: Conceptualization, Visual rhythm, Harmony, Relief painting, Baalaa. R.

1. INTRODUCTION

The way that the constituent components of an image composition interact within a certain visual space generates a visual aesthetic like visual rhythm and harmony. If the placement of components in a way is balanced by the illusion of continuity that makes sense of visual rhythm and harmony when taken as a whole.[1] These elements are expressed as images in a specified space, with size, shape, color, and texture creating dynamic connections as they interact. Visual harmony results in integrating related or comparable elements, such as neighboring hues, related lines, shapes, and textures. Relief was a method of sculpture in which the sculpted pieces were kept attached to a solid background. Relief is a verb that implies lift. Giving the appearance that the sculpted material has been raised above the background plane is known as creating a sculpture in relief. This relief concept is also applied in painting. Relief painting is applied with a sculptural technique where a three-dimensional element is attached to a flat wall-mounted work of art.

OBJECTIVES

This article studies how the color rhythm and harmony are addressed in the relief paintings created by the contemporary Indian artist Baalaa. R living in Chennai, Tamil Nadu. The study's focus encompasses Baalaa's relief paintings, which have been examined from the standpoint of visual rhythm and harmony as a means of artistic interpretation. The purpose of this essay is to examine the aesthetic qualities, visual rhythm and harmony and also to interpret the concept of his relief paintings. Since there are several ways to interpret the artwork, the study is qualitative.

2. REVIEW OF LITERATURE

VISUAL RHYTHM

In art, rhythm is the pattern that is produced visually by the repetition of lines, shapes, elements, colors, and motions. It is employed to highlight specific compositional elements and to establish a sense of flow and connection within a piece of art. Repetition, variation, contrast, and gradation can all be used to create rhythm.[2] Visual rhythms can be effectively created through the repetition of components in composition and content that viewers might enjoy. The visual rhythm that is produced through the use of variation entails varying the shape, size, color, and content of the various elements in the work to some extent. This is utilizing distinguishing features in an artwork, such as hue, size, form, or subject matter. The interaction between elements in the artwork can be better understood by spectators when a sensation of rhythm and harmony is created, such as by contrasting light and dark hues or large and small shapes.[3] Alternating Rhythm describes an artwork in which two or more components are repeated and used in different ways including switching between light and dark hues or repeating a pattern of different forms and colors. Flowing Rhythm describes a piece of art with round or curved components that give it movement like waves, clouds, and flowers. Progressive Rhythm describes a piece of art that has recurring motifs arranged in a pattern that alternates in size or color. Random Rhythm describes an artwork having recurring motifs that aren't in a set sequence or layout like paint splatters or beached shells. Regular rhythm describes a work of art that has recurring parts in an order or arrangement.

VISUAL HARMONY

The balanced placement of related or comparable components together in a design results in a visually pleasant harmony. This visual harmony results in integrating related or comparable elements, such as neighboring hues, related lines, shapes, and textures. Striking a balance between areas of harmony and contrast is necessary. Judd defined color harmony as the harmonious combination of two or more colors that are visible in nearby areas and have a pleasing effect [4]. Kuehni takes a similar view that there is no doubt that perceptions of beauty and harmony are strongly influenced by nurture and culture so it is quite evident that there are no universal laws of harmony [5]. Three different classes of color harmony are simple, contrasting, and balanced [6]. Simple harmony is based on a small number of neutrals or hues. Contrasting harmony has its foundation in the concept of either complementary hues or hue temperature contrasts. A balanced color harmony is a color palette with hue selections that are well-spaced apart on the color circle. A quantitative model of color harmony was developed for two or more color combinations [7]. In Monochromatic color harmony, colors are chosen with the same hue. In Complementary color harmony, opposite colors on a hue circle are selected. In analogous color harmony, colors are chosen with similar hues.

RELIEF PAINTING

Originally, relief was a method of sculpture in which the sculpted pieces were kept attached to a solid background. Relief is a verb that implies lift. Giving the appearance that the sculpted material has been raised above the background plane is known as creating a sculpture in relief.[8] This relief concept is applied in painting also. Relief painting is also a sculptural technique where a three-dimensional element is attached to a flat wall-mounted work of art. While painting an image, first paint the image components individually on separate precise papers, then divide those components into foreground and background and arrange them in front and back to composite them into a single image, which is known as relief painting.

ARTIST BAALAA. R

"Baalaa. R" is another name for Indian painter and printmaker Rajchandar Balasubramanian, an established modern Tamil artist who was born in Chennai in 1970. With a focus on etching, he is a fully-fledged freelance artist who graduated from Chennai's College of Fine Arts in 1990 and 1999, respectively, with bachelor's and master's degrees. He is the founder of the printmaking studio Timeproofart in Chennai, Tamil Nadu. He has created a lot of artworks including paintings, Relief paintings, Relief printings and installations. This study aims to expound on a few of the artist's relief paintings which offer a melodic visual experience that satisfies the aesthetic sense of art itself. It might be worthwhile to give a quick introduction to his works before providing evidence for this claim through the examination and interpretation of artwork. The artwork's contents are the colors and shapes in and of themselves. His own experiences had a greater influence on topics from the universe. His artworks combine a contemplative atmosphere with emotion. Baalaa employed colors and shapes to represent invisible aspects of the universe by making references to natural objects. He makes an effort to convey realism through the colors.

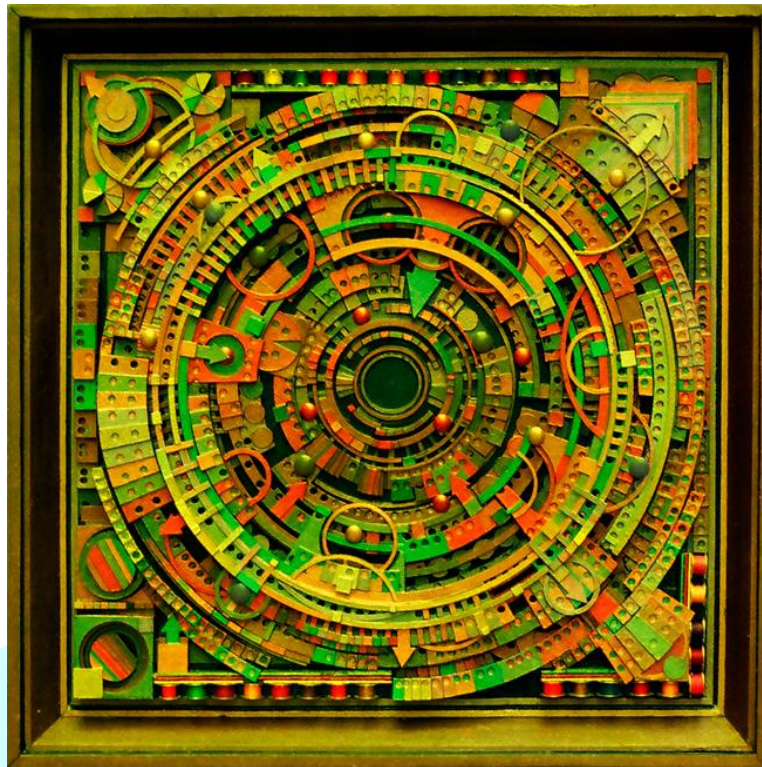
RELIEF PAINTINGS BY BAALAA. R

He used paper board sheets and manually cut them into the required pieces to draw the image elements and composite them into an image as relief paint. During compositing, he arranged the image elements front and back according to their relative distance and relative size to add depth to the image. He created a lot of Relief paintings and several of them are kept in different places like Foresight Financial Services Ltd, 3m India Ltd, Cima Gallery Pvt Ltd, Sterling Group of companies, etc. Although Baalaa's paintings appear to be abstract, they depict the self-realization of nature. His creative process involves managing the colors to produce the necessary shapes, lines, colors, and patterns, and allude to reality. The color experience of his compositions can be explored to the fullest by the viewers, evoking feelings of tranquility and contentment. Baalaa's creations are a deliberate attempt to harmonize, derived from intuition rather than being the result of emotional expression or impulsive sentiments. These artistic creations serve as a representation of the infinite source. It distinguishes itself by its immunity and derives its worth from within rather than from outside sources. It reflects limitless stimulation to heighten the mental understanding of the audience.

3. CONCEPTUALIZATION OF BAALAA'S RELIEF PAINTINGS

Baalaa. R used his theory of the formation and evolution of the universe beyond Earth as well as the physics, meteorology, and motion of celestial objects (planets, galaxies, etc.) and phenomena that arise outside of Earth's atmosphere (cosmic background radiation) to create the concept. Another idea he used is Astrobiology, the study of hypothetical extraterrestrial life, which is another area where astronomy and biology converge. The artist visited temples in his native place Kanchipuram, and was impressed by the artworks on the top walls of the temple and the same idea he used in his artworks. The South Indian temple architecture is emphasizing the importance of the most fundamental universal harmony. The following artworks, explanations, and stimuli all make it clear that the goal of the entire attempt is to reveal the "nature".

ART 1: INTENSITY OF SPACE (MICROCOSMIC VIEW)

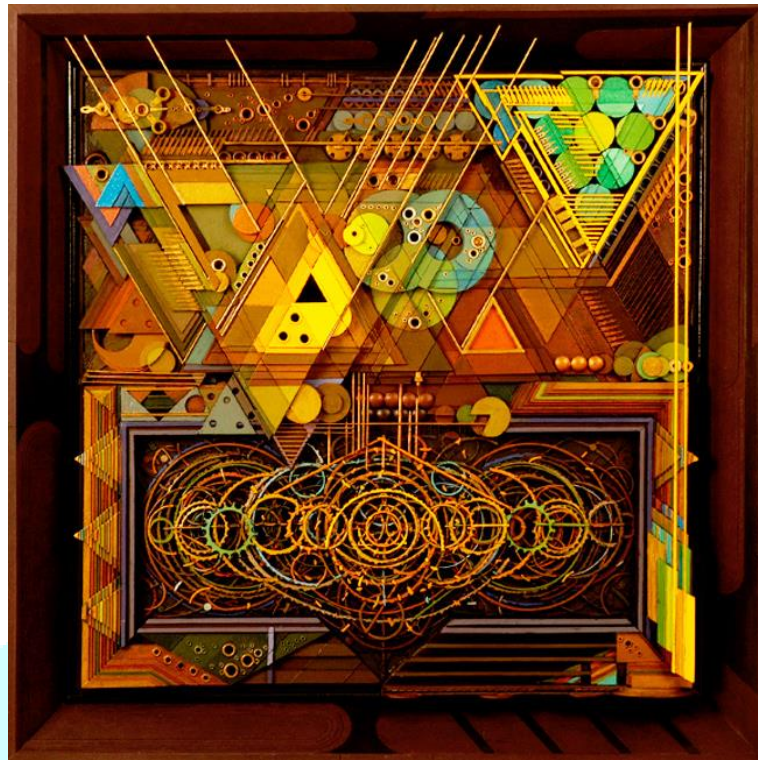


Baalaa used hand-cut paper board material to make this multi-layered relief Painting. Dimension – height 24 inches x width 24 inches x depth 3 inches. He created this art in the year 1994 and sold out to the Sterling Group of companies, in Mumbai.

Concept: The microcosm, i.e., the tiny order or the small universe, and the macrocosm (the big order or the great universe) share structural similarities. Thus, insights about human nature can be used to infer truths about the nature of the cosmos as a whole, and vice versa. The strength or magnitude of a physical property at a certain point in space is known as its intensity. A microcosm is a small portion of the more complicated, wider reality that it symbolises. "Little World" (mikros kosmos) is the Greek phrase from which the word originates. A "little world" that mirrors the universe, or macrocosm, is referred to as a microcosm. The idea that smaller items or individuals inside a larger system might reflect or represent the traits, dynamics, or patterns of the system as a whole is known as the "microcosm" theory. It implies that the individual or smaller components can be thought of as tiny representations of the greater whole.

Visual Rhythm and Harmony: The whole composition has one color which is the gold color used in different intensities. The gradual change in intensity of the gold color creates an aesthetic rhythm. The gold color shapes are arranged uniformly in a cyclical way showing an iris-like ornamental appearance. The uniform and gradual intensity variation of the gold hue creates a Flowing Rhythm. The Even intervals of gold color value provide a harmonious appearance. A single hue is used to generate harmony by the arrangement of component shapes radially; it is called Monochromatic Radial harmony.

ART 2: VIBRATION OF PLANETARY SENSE

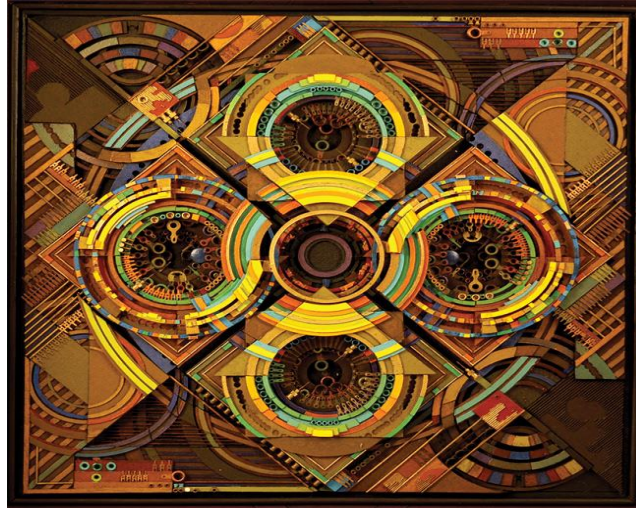


Baalaa created this artwork in the year of 1996-1999 as a relief painting by using hand-cut paper board material in the dimensions of height 24 inches x width 24 inches x depth 3 inches, kept in a private collection in London.

CONCEPT: Every planet vibrates at a different rate, and the angle at which it develops determines how it affects Earth; vibrations can be accelerated, decreased, exaggerated, or retarded at specific angles. Each planet, including Venus, Mars, Saturn, the Moon, and all others, emits a unique vibration. The vibrations emitted by the planets are in harmony with their inherent essence, much like the energy that the sun emits. When the sun's vibrations reach the planets, each one absorbs and takes on a dominating beam that is unique to that planet. The concept of immortality is represented by the vibrations that are emitted by the sun. Every impulse is sensed and finds its source and direction in the planetary vibrations. Vibrations are the source, maintenance, and manifestation of life as we know it. This art depicts the sense of Planetary Vibrations, showing planets at the bottom and the vibrations above.

Visual Rhythm and Harmony: The warm colors red, yellow, and orange are mainly used along with green. The alternative and periodic usage of these 4 colors filled in the various triangles, different in size and arranged in an order produce an alternating rhythm. The planets in circles arranged in order show a good Flowing rhythm. Color combinations are selected with similar hues and similar saturation which is the main factor for the Analogous harmonious effect. The yellow triangle in the paracentre is captivating.

ART 3: THE COSMOS OF SUN

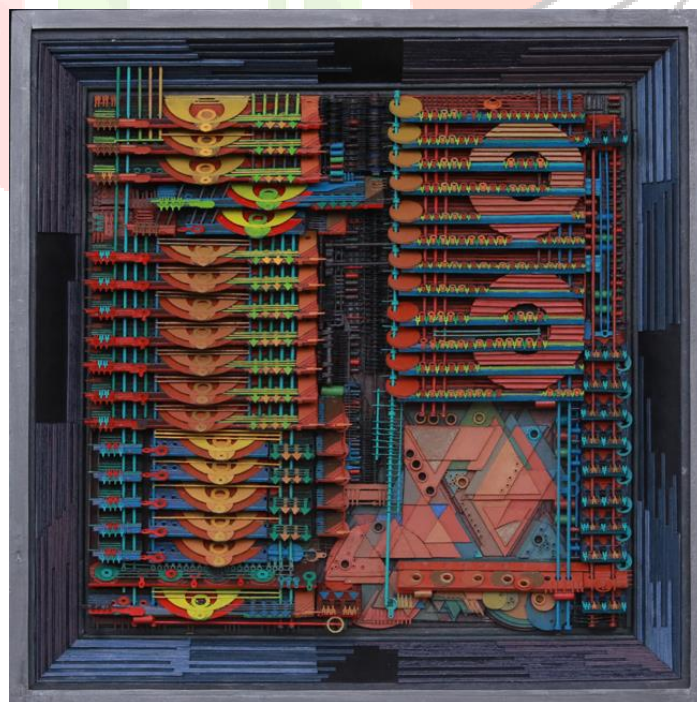


The artist created this artwork in the year 1996-1999 as a relief painting by using hand-cut paper board material in the dimensions of height 24 inches x width 24 inches x depth 3 inches. Art is currently kept in a private collection in London.

CONCEPT: The sun is a massive sphere of heated gas that glows. The sun's incredibly heated core is undergoing nuclear fusion, which is why it shines. Because they developed and collapsed due to their gravity, the Sun and most big celestial bodies in space, including stars, planets, and large moons, are around. The sun does move and the centre of our galaxy Milky Way is the orbit around which the Sun, the entire Solar System and other planets and stars rotate.

Visual Rhythm and Harmony: The contrast colors red-yellow and complementary colors blue-orange are used predominantly in this painting. A contrasting rhythm is appreciated in the centre and a monochromatic rhythm at the periphery. From the centre to the periphery, a captivating Radial harmony gives an attractive view.

ART 4: OPTIMUM TILT OF SOLAR PANEL MOVEMENT



The material used: multi-layered hand-painted paper board, Dimension – height 24 inches x width 24 inches x depth 3 inches, Year – 1996 to 2022.

CONCEPT: Pointing solar panels in the direction that receives the most sun is necessary to maximize their performance. However, there are other factors to consider while determining the optimal path. In the northern hemisphere, solar panels should always face true south; in the southern hemisphere, they should

always face true north. Magnetic north and true north are not the same thing. When orienting your panels with a compass, you must account for the variance, which changes depending on the location. The angle formed between magnetic north and true north is known as magnetic declination or magnetic variation in some cases. When this angle is east of true north, declination is positive; when it is west of true north, it is negative.

Visual Rhythm and Harmony: Contrast cool (blue) color and warm (red and yellow) are used in a segment and the same is repeated and kept adjacently to create an Alternating Rhythm in a few components. All these components together make a Contrasting harmony. Monochromatic rhythm is seen at the periphery with a few values of blue hue.

ART 5: THE INTENSITY BETWEEN THE INNER SPACES OF BUG



Category – semi-relief, Technique – multi-layered hand-cut paper board, Dimension – height 30 inches x width 10 inches x depth 5 inches, Year – 1993. Purchased by – 3m India Ltd.

CONCEPT: This relief painting depicts the anatomical and physiological systems of a bug. The head, thorax, abdomen and limbs are shown in an abstract way creation. The mouthparts, eyes, and antennae are located on the head. The main body portion to which the legs and wings are joined is called the thorax. In addition to internal reproductive systems, the abdomen frequently has external reproductive structures.

Visual Rhythm and Harmony: The bug's upper portion shows an alternating rhythm with a few colors chosen from the related hues. The bottom portion shows a flowing rhythm. Overall composition is seen with an analogous harmony. Pattern design is used in the background that shows a Regular rhythm.

DISCUSSION

Baalaa. R used his theory of the formation and evolution of the universe beyond Earth as well as the planets, galaxies, etc and phenomena that arise outside of Earth's atmosphere to create the concept. He also used Astrobiology, the study of hypothetical extraterrestrial life for conceptualization. He was impressed by the artworks on the top walls of the Kanchipuram temple in South India and the same ideas he used in his artworks. The essence and contents of Baalaa's relief paintings are the colors and forms in and of themselves. One hue coexists harmoniously with the other. The composition of these relief paintings is objective, representational, and figurative work refers to the outside visual world as a replica of nature. Only aesthetic elements seem to be present in his relief painting, which is an example of a pure form with content art. His painting's visual rhythm is produced by the shapes, colors, and lines that flow and move, patterning and repetition. The vibrant colors and forms of Baalaa's painting convey the rhythm of released energy and a sense of vitality and joy. The visual form represents the artist's subconscious rhythm. On the canvas, he dissects his own inner, ethereal world and the universe. However, the common feature that overtly takes centre stage in this art is the rhythm and harmony. In his relief paintings, Baalaa used Progressive Rhythm, Flowing Rhythm, contrasting rhythm, Alternating Rhythm and Regular rhythm. He also used Monochromatic color harmony, Analogous harmony and Radial harmony predominantly.

5. CONCLUSION

The relief paintings of Baalaa exhibit a visual rhythm that possesses a song in and of it. Harmony and rhythm are produced by the patterns of images, shapes, and brushstrokes, which also establish cohesiveness, coherence, and connections between various portions. Regardless of the topic matter, viewers are directly impacted by colors that are cosy and inviting. The form is superior to the content in this sense. The viewer's absorption into the artwork is facilitated by the visual rhythm and harmony. If one enjoys Baalaa's relief paintings after understanding the concept will be delightful.

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