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RESEARCH ARTICLE

WATER ABOVE AND WATER BELOW.

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Abstract

Elements such as clouds, rain, sun, galaxies, and so on are inexhaustible sources of inspiration for the artists. In every culture and country each element has its own significance, meaning and importance. Traveling from one place to another not only widens and changes the perception of an artist, for a particular phenomena, in fact, sometimes it even transforms the whole idea of creation and changes the way we use to look at things, earlier. Nostalgic and melancholic conditions erase almost all physical boundaries and the artist starts floating in a dreamlike world of imagination, where he creates something he never created before. Habitual, easily ignored things and factors in the past become center of interest; and connection with roots, reestablishes. This research not only aims to highlight the fact that the sky, which is full of life, is a source of communication for people from almost all domains of life, but it also compares the different emotional, religious, philosophical and cultural affiliations, in east and west, one has with the sky and of course, with its lively components like rain, clouds, colours etc. with reference to the artwork.

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Introduction:-

Sky, the blue umbrella above over heads along with all its living, moving and ever changing partners have always been interesting subject of discussion. Not only the painters but even film makers, writers, poets, scientists and researchers are also inspired by this very vast, blue screen, with all its decorative elements in the front. Very few artists tried to treat it scientifically, unlike Barbara and Micheal Leisgen. "Water above and water below" the title that came into my mind after observing one of the creative and scientific photographs of Barbara and Micheal Leisgen, originally titled as The creation of clouds¹ provoked me to have a closer look on clouds and rain. There is hardly any doubt in the fact that almost every human being gets affected from the climatic changes. Various seasons, colours have different impact and significance in different cultures that also affects the human body, humour and even the moods of living.

In France dripping and drizzling rain on my apartment's window, in a cold weather, with Pollock's dripping technique in my thoughts, raised desire in me to paint rain in a unique way. Although, in Pakistan the "musical"

¹ Barbara and Michael Leisgen, *The creation of clouds*, 1974, 66 x 326 cm, Paris, National Museum of Modern Art Centre Georges-Pompidou, 1976-14

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miniature paintings and realistic painters were the principal source of inspiration for my work; but the change in environment also changed the perception of things around and the methods applied. New vision which was the result of the distance travelled allowed me to perceive nature in a way, I never perceived before. Prove of the fact that surroundings of the artists have great impact on his thinking, vision and on his creativity. In both the parts, i.e. east and west the celebration of different seasons was different. Rain in west was not celebrated as it does in our part of the country.

This paper aims to highlight the unique comparison of its own kind, where firstly various western concepts regarding the above mentioned subject will be discussed; and then the eastern musical and sensual art works are under discussion. This research also draws attention towards the reality that how travelling can change the insight of things and effects the artistic production to develop a new "contact" with nature particularly, with reference to my personal experience and artistic creation.

Harmony of time and the vagaries of nature:-

Experimentation of measurement of clouds by Michel and Barbara Leisgen presents the poetic and fictional photography of sky with clouds². This scientific photograph provides us with the diverse types of experience and joy. At the same time it is a unique study and play of clouds, which are found very much present between the sky and the earth. The new and different orientation in this photograph brings us a new approach and a new style, revealing another interest in photography and visual arts. Sky with the clouds, where one figure holds the clouds as if to measure it, brings new concept of measuring clouds. The photograph is in black and white. Clouds in the sky are in white colour, where white for Sam Francis is the colour of good luck, light, hope, and that of life, but not of a disaster³. It is a positive colour with the different significance. For John Gage and for Michel Pastoreau it is the most ancient colour, most sincere, which always symbolize most powerful and universal meanings of life, death and prosperity⁴.

Just like photographers, sky and its partners are also of great interest to the filmmakers. Cameron Crowe in his film *A vanilla sky*, and Kim Ki-duk in *Spring, Summer, Fall, Winter... and Spring*, represent colours of the sky, rain and wind as a very important part and source of expression. These filmmakers relate the seasons to express love, hate, sadness and loneliness⁵. Human moods are symbolized by these weather conditions that closely resemble; help express and further enhance feelings of sadness, happiness and so on. Moreover, as far as I am concerned, the seasons have deep effects on me and on my art works as well; they influence my mood and my artistic creations.

According to the remarks of Romain Rolland, cited in the journal *Figure of art*: "Clouds know how to find those who can recreate them⁶." later on Stieglitz noted that the cloud remains for a painter one figure open and wonderfully available, both on formal and functional semantic level. Conversely, it is for the available look that ephemeral offers this inexhaustible resource. The above lines could give substance to a test, and this test could be called: "The look available, test the art forms of the cloud⁷." We can find all shapes, all dreams, all songs, all mood and all our loved once in the form of clouds, it's just the matter of observing and thinking. Soon we will all be there along with our lovers looking for us in the same sky, trying to find us in stars, in air, in sunshine and in rain. Everything has the sense of movement in it. Naturally mostly things are dependent on each other for example rain on clouds, clouds on wind, land on water, water on land... Nothing can survive on its own and works within the relation to one another. The clouds on sky and sea on earth are alike as both are based on water; water above and water below⁸. In sky we have birds and in sea we have fishes so both have life in them, with the same type of energy and also with limits, and then infinite and equivalence worlds of their own. Giacometti note: "One should paint the

² Saule Sorbé (Hélène), « Le mouvement des nuages, nuages de l'art ou les leçons de l'éphémère », *Figure de l'art n°12*, University of Pau, 2006, p. 192

³ Clément (Sarah), Sauvage (Isabelle), *Sam Francis, Les années parisiennes 1950-1961*, Catalogue of exhibition, Paris, National gallery of jeu de paume, 1995

⁴ Pastoreau (Michel), *Les couleurs de notre temps*, Paris, Bonneton, 2003, p. 31

⁵ Also film: *Between the two rivers*, directed by Alejandro Agresti

⁶ « Les nuages savent trouver ceux qui savent les recréer », Saule-Sorbé, *Op. cit.*, p. 196

⁷ « Le regard disponible, essai sur les formes artistiques du nuage. », *Ibid.*

⁸ « Eaux d'en haut » « Eaux d'en bas » Sam Francis, Sarah Clément, Isabelle Sauvage, *Jeu de paume, Les Années Parisiennes 1950-1961*, Paris, Galerie nationale of jeu de paume, 1995, p.19

big skies liquid...⁹” which will be more fun as the sky reflects the water, which is liquid. Then as we paint big liquid blue skies in the same way as we paint the big oceans and seas, blue above our heads and blue below on earth.

In one of the paintings of Sam Francis the In lovely blueness, colour blue represents the sky¹⁰. And Monet, in his creation Water Lilies, painted the reflection of the sky which he tried to capture in a way, where water is in a form of a mirror that reflects azure. Thus the pond was all in diverse tones of dazzling, blue, the same blue of the sky, which we also experience in the poems of Coleridge. So why blue? Francis responded to this question by saying that it was the colour of the sky¹¹. The sky more bright it is, provides more dark shadows on the earth; whereas clouds when come in front of the sun bring even darker shadows. Sam Francis wrote: “An increase of light causes an increase in the dark¹²”. The clouds are a decoration without which sky leaves a sensation of emptiness, and then even “the sun seems more beautiful on coming out of a cloud¹³.” Indeed, the more light is bright, radiant, more our eye sees shadows in a contrasting ways by simple optical effect. Similarly, when we are more accustomed to gray and cloudy atmospheres as in Europe, the slightest ray of sunshine seems to be wonderfully enchanting. In fact what we see, what we believe “real” our perceptions sometimes get mix and are covered by our feelings and emotions¹⁴. In one of his letter to his father, Francis expressed his sentiments for sky; sky which is untouched with any human hand, yet many eyes see it almost every day: it’s the eyes of gods¹⁵. Just as we see in the work of Francis the drama of light and dark, that he brought with colours, in his own unique way are lyrical, spontaneous and at the same time very abstract¹⁶.

Since long ago, artists addressed the subject of sky in their art-work and its other allied components, in function to their experiences. For some artists it is related to religion while for others it is a symbol of love and divine power. Some sang the songs, while others wrote poetry and this process continued till date. Human beings could not remain untouched by this everlasting, beautiful, debatable subject. People die and other take their places, and then once again sky becomes a new point of curiosity, interrogation and attraction. In an interview, Stéphane Audeguy said that clouds can be destructive and that they can also be deadly clouds or opposite to that, they can be very positive and constructive¹⁷. Art and especially paintings are the ultimate source for representing all this drama of light and dark that cloud creates with all its possible shades. “Painting is more than painting, more than art: it is something between poetry, magic, medicine and knowledge¹⁸” said Yves Michaud.

Sky has always amazed me with its beauty and I use to watch the sky often in the evenings as it gives lot more variation of colours than it does in the day. The stars, moon and the occasionally light clouds add more to its beauty. Pakistan is in general a climatically hot country and in day usually the sky is quite clear and without clouds, so when the rainy clouds or even light feathery clouds appears they gave lot of joy and pleasure and makes that day a special day for me. It is not only for me but generally the rainy clouds when during monsoon comes over and give the massage of rain almost everyone enjoys their presence. When it starts raining children from all around come in the streets and plays in rain, laugh and enjoy, which makes the scene even more interesting and attractive. Splashing the water on one another with even the liquid mud gives the entire scene and children wash of one colour i.e. the colour of mud. Since long rain has not been only important for the agriculture point of view, but in east it is also needed to cut down the high warm temperature in the area. This further enhances the importance of rain and has very special place in local people’s heart. The fragrance of the soil after the rain remains till long in the senses and it is a sort of nostalgia. The women in homes make special refreshments like pokoras (special Pakistani snack) which add more pleasure and joy to the rainy season. The smell of cooking all around the mahalas (small towns in city) make kids

⁹ « Il faut peindre les grande ciels liquides », Sam Francis, Ibid., p.20

¹⁰ See Figure 2

¹¹ Francis (Sam), Op. cit., p. 19

¹² « Un accroissement de la lumière provoque un accroissement de l’obscurité. » Francis (Sam), Op. cit, p. 26

¹³ « Le soleil paraît plus beau au sortir d’un nuage », Chambaz (Bernard), Des nuages : de l’antiquité à nos jours, Paris, Seuil, 2006, p. 68

¹⁴ Cf. Plato, The Republic, Cambridge, Cambridge press, 2000, p. 112

¹⁵ « C’est l’œil des dieux », Ibid., p. 20

¹⁶ <http://www.youtube.com/watch?v=5JTqeEgdzN8&feature=endscreen&NR=1>, 11. 10. 2012

¹⁷ Area, « Stéphane Audeguy born in 1964 in Tours, is a French contemporary writer. », Op. cit., p. 29.

¹⁸ «La peinture est plus que la peinture, plus qu’un art : elle est quelque chose entre la poésie, la magie, la médecine et la connaissance. » Sam Francis, Op. cit., p. 37

run towards the home to eat, after playing long in rain. Thus Rain and clouds hold very special place in the eastern culture and climatically hot areas like Indo-Pak¹⁹.

In France, I did not see such celebrations for rain as we do in Indo-Pakistan or in other eastern countries with hot and humid climate. On contrary, the sunny days are more of fun and joy in the European countries. In France often I use to hear people saying when it's sunny: "Il fait très beau aujourd'hui" which means that, today whether is very fine, and when it rain usually express their sentiments by saying that: "le temps aujourd'hui c'est pas bien et c'est n'est pas un belle journée où c'est triste aujourd'hui car c'est gris" means that it's not good and beautiful today, it's sad today as it is gray and cloudy. Also because in general view the colour gray brings the sadness in the whole atmosphere, two cultures, two places, two totally different thoughts which are totally opposite to one another. But in my mind till late I had the same sentiments for the rain even though I was living in France.

Usually when it starts raining I use to go near my window to see and get pleasure from those small transparent water droplets which on their way to earth bring in them lot of colours and the sentiments, which one can't even explain but can only sense. Even in that climatically cold country with temperature below twelve degree sometimes, rain attracted me as strongly as it use to do when I was in Pakistan. The only difference was that, there rain was in cold and very low temperature and I could not take the shower under open rainy sky as I use to do back home; where I completely indulge in the atmosphere and become one with the nature.

For me rainy days are the most romantic, poetic and beautiful days of all days. Rainy days perhaps temporarily might have become less attractive to me as compare to the past because of very cold and low temperature in France but they never left me untouched with their charm. In Europe sunny days in very cold winters were of more pleasure than rain. But even then whenever it rained it excites me and everything looked more beautiful more clear and fresh than it was before. Though the earth does not give the same odour but even then the atmosphere gets melancholic. Rain washes all, even the very buildings took bath and we can see fresh paint colour on them which was lately covered by the dirt. In Pakistan the sensuous aroma that arises from dry soil when rain drops on it, always remained part of my soul and senses. I was never able to have same feelings while I was in France; I rediscovered it once I was again back in Pakistan; but surprisingly then instead of the aroma of soil, the appetizing smell of the French bread that was cooked in the bakeries early in early morning was more nostalgic.

The painting, *La Pluie/Falaise Rain/Cliff*²⁰, I painted when it was heavily raining and water was dripping on my apartment's window in Saint Etienne. This flow and dripping of water gave me a new angel vision and a different new point of view to paint. I poured lot of water on the canvas and by dripping the colours while mixing it with the acrylic medium and acrylic crystals on the canvas, I filled up the surface with the crystals. This gave a unique look of water droplets on the canvas. Which was entirely a new method of creation for me and to use these new acrylics mediums was a new experience. This was a very different art piece because of its new technique which I used totally in a different manner. Other than my knife-paintings which were created more or less in a same technique, this dripping technique was a unique and new discovery for me. I felt lot of energy and burst of emotions while creating this piece of my art work and my last trip to Normandy added further to this work of art. While under the light this canvas really shines as if many water droplets have gathered together on a canvas to celebrate the rain, which is the real quality of this art piece. Camera's eye can hardly capture the real texture, the shine, the sparkling emergence of light through all those small crystals, which are like water droplets on the surface of the painting; but they can only be seen and experienced with the naked eye.

My trip to Normandy where I saw different coloured cliffs fascinated me a lot and I tried to bring that same texture and colour effects in the background of this painting intentionally or unintentionally. The water of rain that imprinted their solid impressions on those rocks and the minerals of sea shore side added colours like orange, gray, yellow and white to those wonderful cliffs, gave this area a paradise look. It was from here that I fell in love with the traces and the marks of the rain and water on and in the rocks. Thus just like these cliffs I arranged the canvas in a tilted position. Then I dropped diluted, different, pure and mixed water based acrylic paints on the surface of a canvas. Mixing these pigments in water made them even more diluted and thus brought same type of texture, colour impact, and impressions as were remarked on sea side cliffs. This painting *Rain/cliff*, with washes and with its different treatment reminds us of rain, dripping water droplets, impression of rustic colours on the sea side cliffs.

¹⁹ See photo. 8

²⁰ See fig. 2

I was not sure what this work will bring to me in the end, but I really wanted to create these, nearly real textures and these free flowing watery effects with dripping line effects in my work, which seems to me very pure natural and unconditional. In the beginning it was De Kooning who expressed his thoughts that “While working, I get the idea...[y]ou have it and then you lose it again and then get it again²¹.” Painting re-painting and long play with colours on canvas finally brought me the final shape and the texture, I had in my mind that came with the constant and continuous play. I kept on playing and dripping until I obtained one final and last desired picture. Finally I stopped and then I added the small white and black birds in the foreground which gave depth and feeling of grandeur to this art piece. It was like this painting was enlargement of one small portion of that big rocky structure with all those rustic colors near seashore. The birds, the sky the music of nature was very strong to attract any one towards it and more over for the artists and the poets it was just like to be in the paradise of creativity; because of those unleashed ideas which don’t let the creator at rest without creativity. It gave me lot of inspiration and pleasure to paint and to create, with all those small white and black birds in the fore ground. During the solo exhibition of my paintings, in 2012 this art piece was highly admired by various artists and professors because of its unique touch in technique and the idea behind. I think, I was able to communicate my true and sincere feelings with the spectators and perhaps the viewers also shared the same sense of passion, feelings and energy which I experienced while creating it; thus made this piece of art very important in my portfolio.

Very recently, the work of artist Ian Macleod inspired me. The technique of dripping is obvious from his art work. These dripping effects are the most attractive element that I like in his work, which gave us the vision of a complete landscape even in very pale, monotone colors. Artist him-self explains his work and technique by saying that:

“I’m intrigued by patterns found in nature. I paint in an intuitive manner with sweeping gestures of opaque and transparent layers of paint to create surface texture and depth - focused on pure abstraction. Like a spiritual journey my work emerges from my consciousness. As in meditation, I am present in the moment. The paintings are not titled, but are identified by their composition number - hence the meaning of a title will not affect the viewer’s understanding or connection to the work. The intent is for viewers to transfer their own experience and perceptions to the work²².”

According to Ian Macleod, he does not give titles to his paintings because the absence of title engages everyone in the painting in his own manner. Thus, these compositions with quite subdued colors and soft textural effects remind me of dripping rain, as we feel and sense in my work Rain/Cliff. Odilon Redon said that “While I recognize the necessity for a basis of observed reality - true art lies in a reality that is felt²³.” And I feel as if I really felt the nature and the rain while creating this painting.

My passion and love for the nature is very old and it can be rooted back in my past. The first chapter in Polcari’s book *Roots* starts with lovely poem which I would like to quote here that says:

“The shrine lies open to the sky,
The rain falls, here, there
Sand drifts; eternity endures:
Ruin everywhere, yet...
The fallen roof
Leaves the sealed room
Open to the air.²⁴”

The connections with the roots always remain part of artistic creation but we cannot also over look or ignore the impacts and interaction with other societies or other parts of world in the modern times. Artist cannot remain unaffected by new inventions, influences, techniques, materials and their interactions globally. These influences of other artists and works are unavoidable in present age of science and technology.

²¹ Polcari (Stephen), *Abstract Expressionism and the Modern Experience*, New York, Cambridge Press, 1991, p. 283

²² <http://www.linkedin.com/in/ianmacleodpaintings>, 9. 12. 2012

²³ Rewald (John), *Post-impressionism from Van Gogh to Gauguin*, vol. 1, Berkeley, university of California press, 1962, p. 169

²⁴ Polcari (Stephen), *Abstract Expressionism and the Modern Experience*, Hilda Doolittle, *the Walls do not fall*, *Op. cit.*, p. 3

Even though I was in west experiencing the new and developed creative methods and techniques; but even then the art of my land also remained as an important source of inspiration for me. I could not stay away from very old miniature work, which is the asset of this area. Miniatures, where the skies in gudrung or siah qalam techniques are very delicately rendered with lot of colours and in various forms are always very attractive to me.

Ragamala miniature paintings are the visual reproductions of the old legendary stories of love and poems which are composed of human characters with animals. Radaha and Krishna the Hindu religious characters, which often represents two divine lovers. These Ragamala are the Garlands of the musical Ragas which are found in India. They are the language of symbols, colours and forms from which they communicate with nature. I found much of my interest in these illustrations because the sky has special place in these miniature as compare to contemporary art works of Pakistani artists. The sky is painted in much more details and with more care in these miniatures than in present work of art, where it is just used as a part of background and without much form in it.

Ragamala School is before partition miniatures dated around 16th C to 19th C painted in Ragistan, central India, in Deccan, in Ganges-Jamuna plains or in the Pahari regions²⁵. Usually these miniatures show the lovely women who holds a vina, (musical instrument) a lute in their hands, in the landscape which shows different situations. Sometimes the domestic animals and sometimes their own homes in backgrounds are portrayed. These are the images which lead any one to the path of dance, music, custom, flora and fauna and of course poetry. These art pieces are the visual interpretations of the Indian music and culture. Mostly show the romantic atmosphere where, women who are waiting for their loved ones under those dramatic skies with dark rainy clouds and birds are the symbol of romance and elegance. Today we know very little about their creators and dates, as very few of them are signed or dated. Mostly these images are about the poems, titled after them or render a verbal interpretation of the theme of this poetry. These illustrations are in fact the garlands of the different Rags or melodies of ancient music of India. We even think if the notes to music were present at that time, to understand music or if any way of writing music was in fashion or even the colours were related to specific music or specific note. Due to western influence in India, like other traditional arts Ragamala miniatures ceased to be a living art. The very few miniatures which are left are unquestionable for their authenticity²⁶. The overall light atmosphere of love and the romance make these art pieces very special in their own way. Usually one icon represents certain meaning in these images and this icon is used as it is in other works as well. For example in some illustrations, wavy lines in the sky represents coming of rain, thunder and lightning which is quite different from the European style of works where usually winding line are used to represent the thunder light. Different colours in the sky and the treatment of the clouds, the wavy lines in the sky are to give sky the volume which is typical characteristic of this school of miniature. The treatment which is very distinguish as compare to contemporary paintings, but then on closer look I found this treatment very near to my old work of art, where I use to paint clouds in spiral forms. Reason behind these similarities can also be because of the fact that I belong to the same area of Indo-Pak and studied miniature as well. Thus one part of my interest always remained attached to this field of art.

Then again in another school of miniature Pahari School influenced by Mughal court art; we again see the glimpse of old eastern tradition, cultural patterns, with depiction of Indian mythological and religious stories. Just for an example, in one of the illustrations we observe two young girls who are flying kites, are accompany by birds around. In another miniature, the night scene has been depicted with the stars and moon in a form of a border in the top area. A young woman in the memory of her lover holds the garland, which indicates the late romantic evening with stars and moon. This type of treatment in paintings after dominance of western art in east has now become instinct.

These miniatures clearly show the atmosphere of romance in the air after or during rain, along with female figures. These women who are either waiting for their lover or dancing, singing in rain are very delicately rendered in these images. Sometimes there is a couple who is in love and are holding hands of one and other under rain. And then birds, flowers, swings with many other intricate details are added to these illustrations to obtain an image of lyrical, rhythmic singing forms, with celebrating impression.

²⁵ Ebeling (Klaus), *Ragamala painting*, New Delhi, Ravi Kumar, 1973, p. 44

²⁶ *Ibid.*, p. 17



Figure 1:- Barbara and Michael Leisgen, (La création des nuages) the creation of clouds, 1974, 66 x 326 cm, Paris, National museum of modern art, Georges-Pompidou.

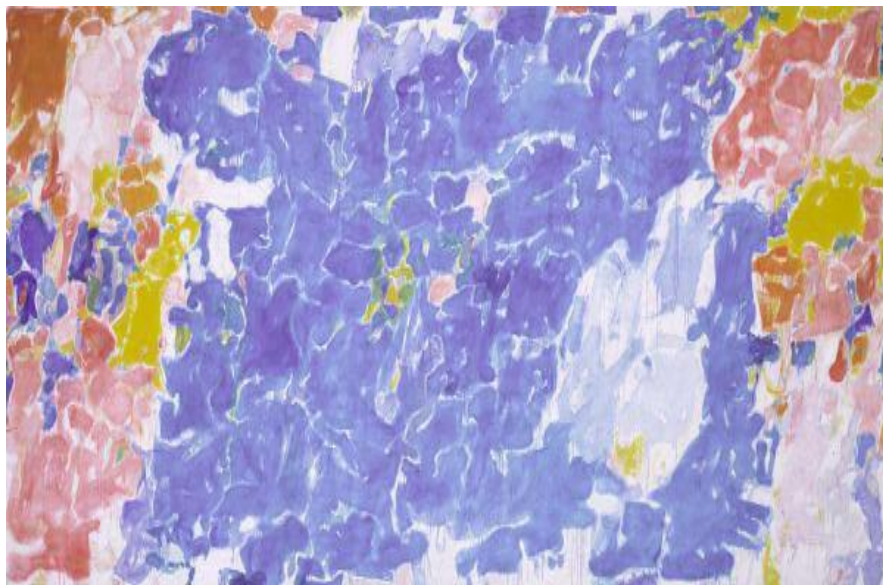


Figure 2:- Sam Francis, In lovely blueness, 1955-1957, Oil on canvas, 300 x 701 cm, Paris, National museum of modern art, Georges-Pompidou.



Figure 3:- Umar Sophiya, (La pluie/ Falaise) Rain/ cliffs, 2010, acrylic on canvas, 147 x 114 cm, Saint Etienne, France



Figure 4:- Kulu, Girls flying kites, Late 18th C, National Museum, New Delhi.

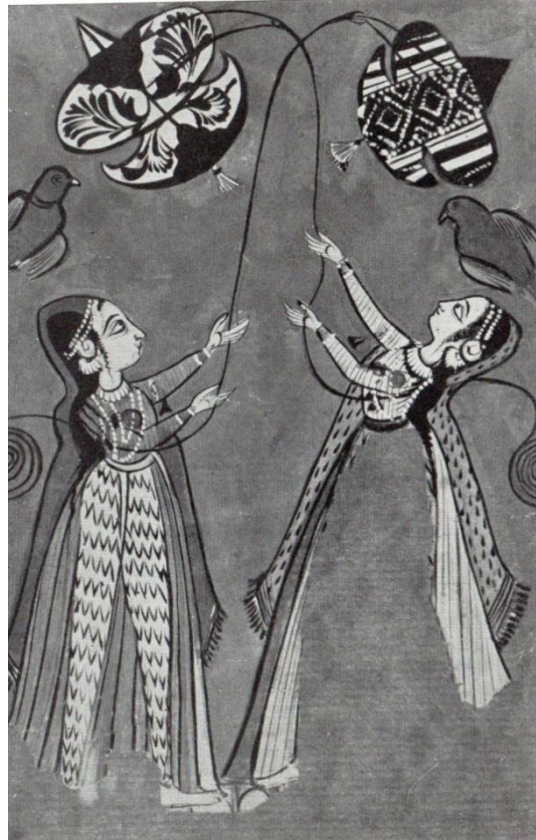


Figure 5:- For the lover who failed to come, Guler, 1765, Kasturbhai Lalbhai Collection.

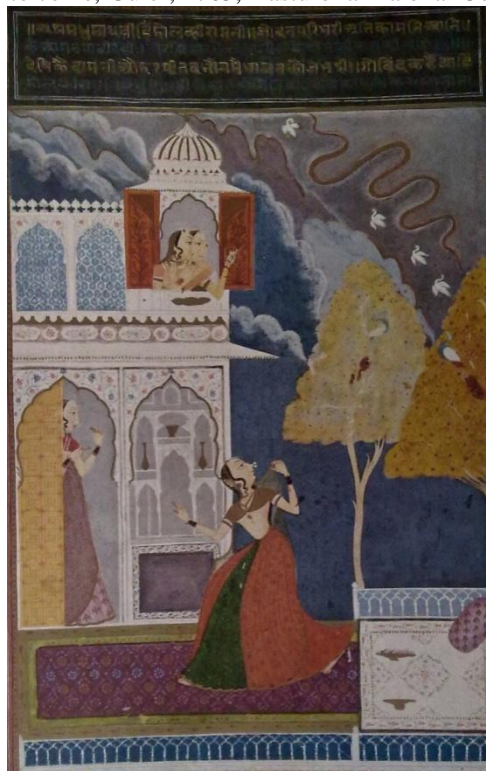


Figure 6:- Madhumadhavi Ragini, Maipura, Dated 1756 AD, Collection of the Author from Ragamala

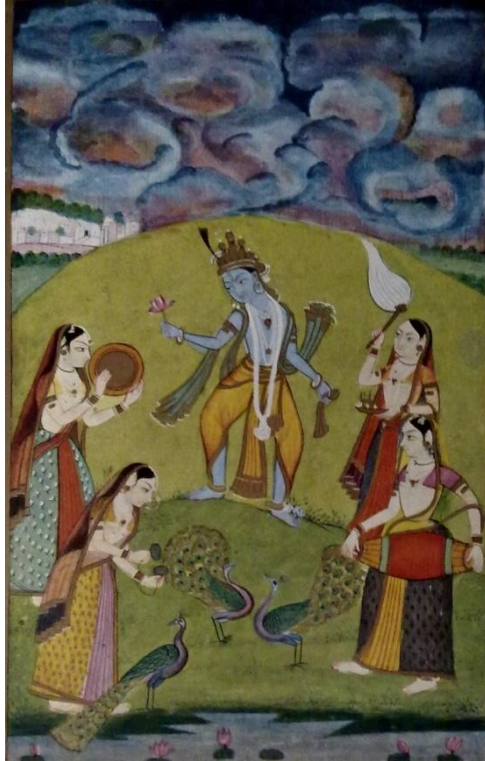


Figure 7:- Bertrand Kumar, Megha Raga, Deccan, 18th Collection, from Ragamala.



Photo 8:- M. Srinath, Young children playing and splashing in standing water during a summer rain, 2011, photograph, Thanjavur Nagapattinam²⁷.

²⁷ <http://www.thehindu.com/news/cities/Tiruchirapalli/article1766427.ec>, 22. 09. 2011

Conclusion:-

Thus to resume all, I will say that the celebration of various seasons like monsoon, winters and other climatic changes, varies from culture to culture and from region to region; depending on the traditions and more importantly on the weather conditions of the particular area. In France as discussed above due to very cold atmosphere rain is not celebrated the way it is celebrated in our part of the eastern land. Even the meanings, impressions and the vary emotions associated with rainy season are different in different cultures. Thus, the picture of art as well varies from one another.

Travelling towards Europe brought a new aspect and a different vision to me, where rain was less liked and was considered as an element which enhances depression in people. This was totally a new approach and brought me in front a new aspect of rainy season, which was unknown before. I strongly felt that in Europe due to the fast development and scientific advancement, their picture of art has become more calculated, scientific, abstract and less romantic as compare to the eastern part, where swings in the gardens and dance under rain is still considered romantic and attractive. In west cold climate adds further and we see that fewer artists consider rain romantic and pleasant. Rain is not warmly welcomed, the way we observe and feel in eastern culture where rainy season in east is still considered very romantic. Even today it is celebrated and welcomed with same zeal and zest, as people use to do long ago, with all bright colours, dances, songs even arranging various festivals in this regard.

This research also highlights the fact that the colours significance also varies from country to country. Gray colour or gray clouds or gray sky in Europe by the general public is considered sad and less charming, as they like sunlight more due to the very cold. Whereas, in east the gray shade of clouds in very hot June or July bring relief to the people, and unlike Europeans gray clouds bring relief in very hot days. As gray clouds are considered massagers of the rain, cool breeze in very hot season, as well as change in weather; thus are celebrated and welcomed warmly by the people. Unlike west where gray is associated with depression, sadness and it is also a connotation of winters and thus make people appreciate gray sky less then bright blue and sunny sky.

Season plays vital role in artistic production as well, either its painting or film making etc. Artists' moods are somehow or other are closely associated with seasons. Weather and climate effects the artistic production and we experience these emotions through their work, colour, texture and subject matter.

I would like to finish my dialogue with the classical verses of Gitagovinda, who wrote in this romantic poem in the opening chapter of Anjan Chakraverty's book, Indian miniature painting, which depicts the romantic atmosphere and the lyrical drama of Radha and his lover under the sky; where clouds are gathering and are giving the massage of changing weather and approaching rain;

“Clouds thicken the sky
 Tamala trees darken the forest.
 The night frightens him.
 Radha, you take him home!
 They leave at Nanda's order,
 Passing trees in thickets on the way,
 Until secret passions of Radha and Madhava
 Triumph on the Jumna riverbank²⁸.”

²⁸ Anjan Chakraverty, *Indian Miniature Painting*, New Delhi, Lustre Press, 1996, p. 69