

# international artist

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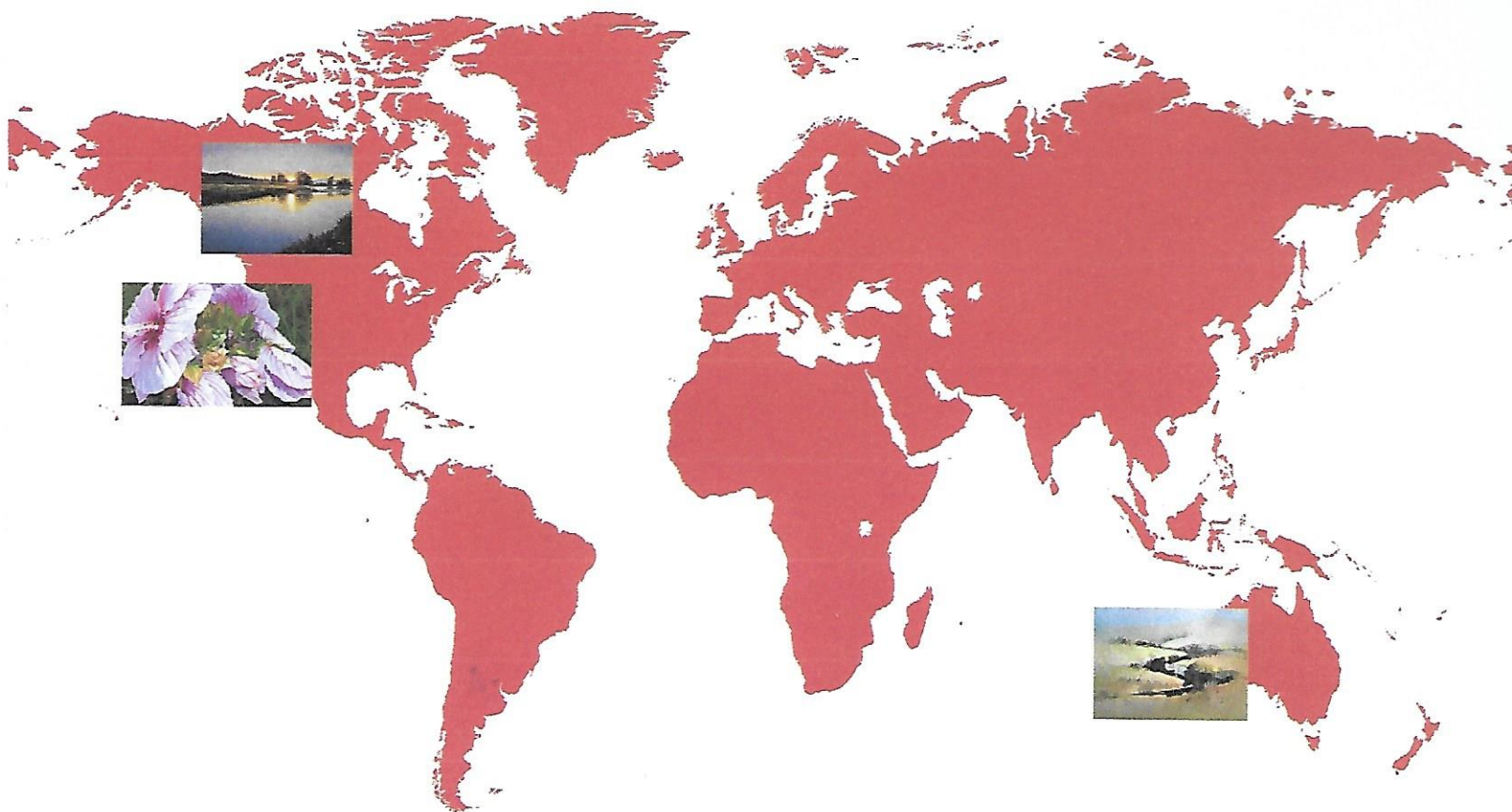
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PLUS EXPLORING COLOR PALETTES with John Lovett







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Aparajita Sen

# Nature Abstracted

Aparajita Sen's latest series of paintings was inspired by climate change

**V**ivid color of nature, particularly of our gorgeous earth, has always fascinated me since my childhood. More recently, capturing the rapidly evolving effects of climate change has influenced my work—prompting my current series *Ridges*.

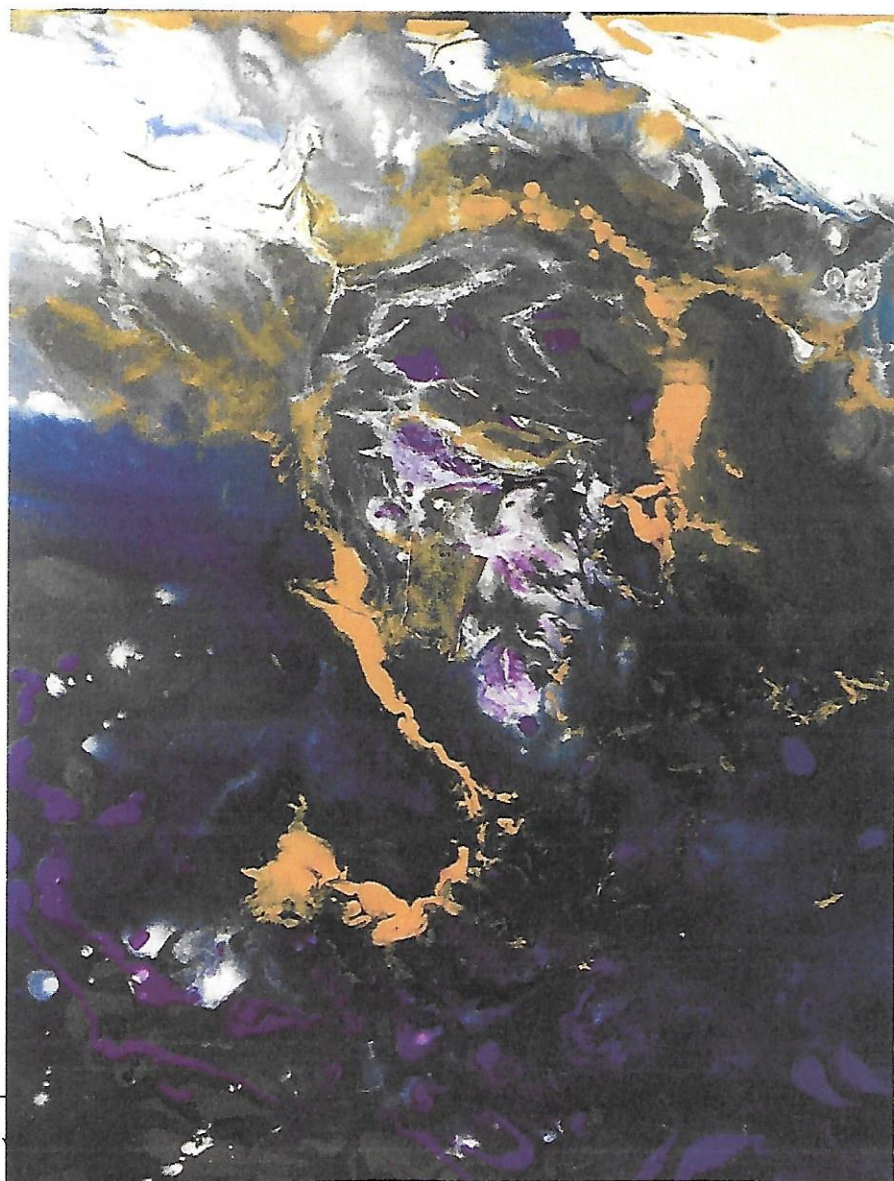
My art resonates with a sense

of mystery, poetry and the lyrical rhythm and movement of patterns in nature and our environment. I am intrigued by symbolic thoughts and impressions and I like to present them in a contemporary and abstract style with brilliant and vibrant colors. Each painting is a product of deep reflection,

meditation and emotions that come from within. I have always been very captivated by our beautiful earth and the formation of its natural shapes and often contemplate painting these images on my canvases.

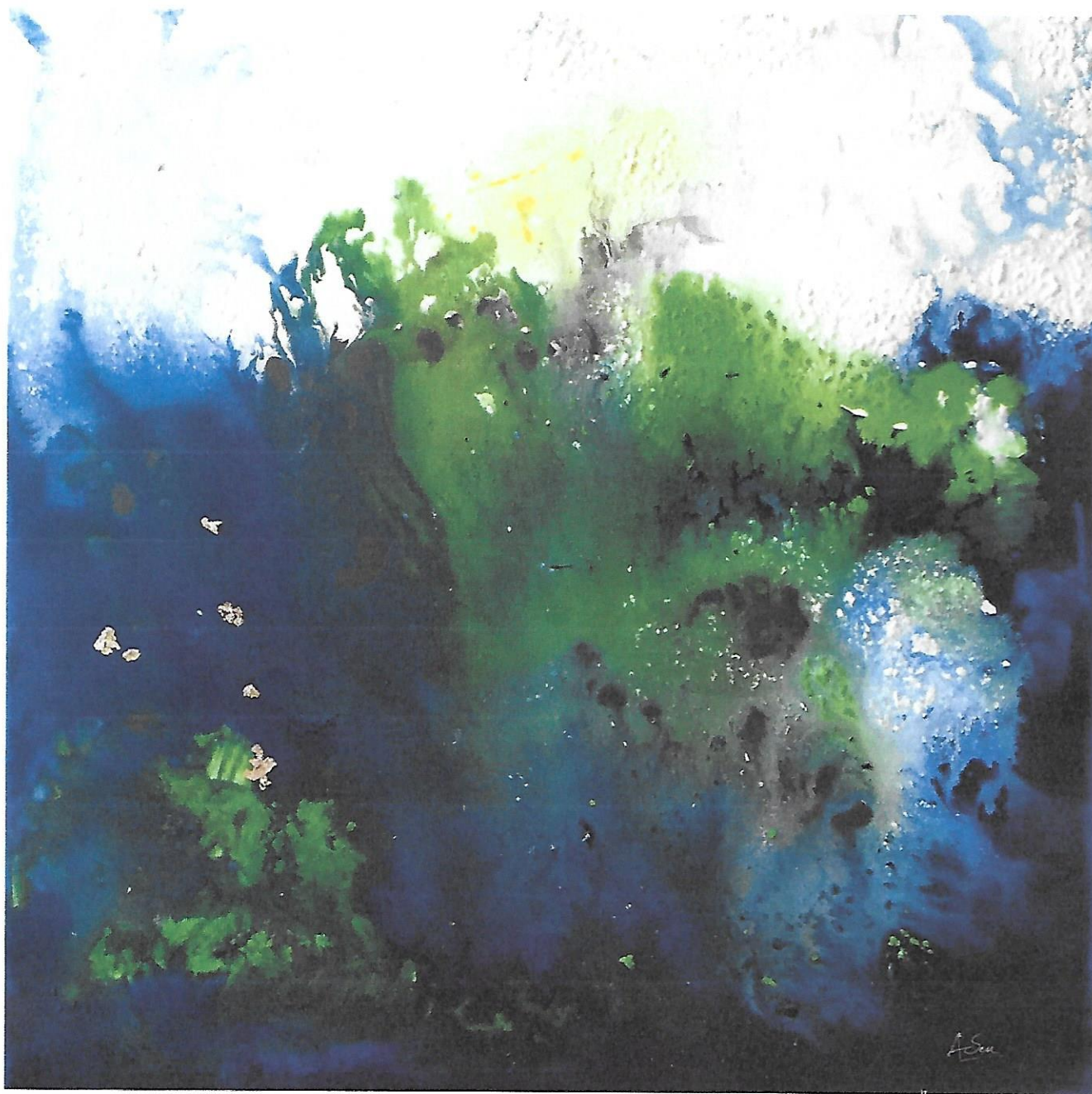
During my many travels around the world for the past several years I have keenly observed the earth from the sky, sometimes visible through the clouds. The vivid colors of the land are so unique and colorful that I immediately desired to paint these beautiful visions. Additionally, being exposed in this way to the versatility of our globe has enshrined in me a renewed appreciation for the world and its environment. The rapidly evolving effects of climate change are of great concern to me and I desire to raise awareness for the issue through my works by calling attention to the majesty of our planet.

So to set forth on the daunting task of bringing our world to my canvas, I began painting a series on our Earth called *Ridges*. For this series, in my mind, there are three very important things to accomplish. First is to capture the texture, second is the movement. It could be a movement of ice, water, sand or just various designs. The third most important thing is the blending of interesting colors. Since I work completely from imagination, the only thing I have in my mind before I begin a painting is my color palette, which mostly comes from my intuition. I



*Ridges 3*, acrylic on canvas





*Ganga Sagar*, acrylic on canvas, 24 x 24" (61 x 61 cm)

I was inspired by the converging of the river Ganges with the ocean at Bay of Bengal.

believe it is very important to have a good working knowledge of the color theory, having spent several hours and perhaps months working on small experimental studies on color theory really honed my skills. It definitely is a good place to start.

The choice of color is entirely dependent on each individual preference; however, it is important to have an interesting contrast of lights and darks, cool and warm and variations of hues.

Color can energizes and dazzle any painting and one has to be mindful about where to place the colors. When I started painting, I would make a list of all the colors my art teachers and mentors would use for their paintings and come home and mix and blend these colors to experiment with what other colors would come out of these mixtures. Once the layers of the background are in place, it is easy for me to see how I can

incorporate movement and a rhythm of patterns in the painting.

Painting this series continues to fascinate me and I plan to continue capturing as many visions as possible. As an artist it brings me great peace and satisfaction to deliver the combined thoughts and ideas from my mind and heart on to my canvas. I urge you also to explore experiment and escape into your world of artistic expression. ■



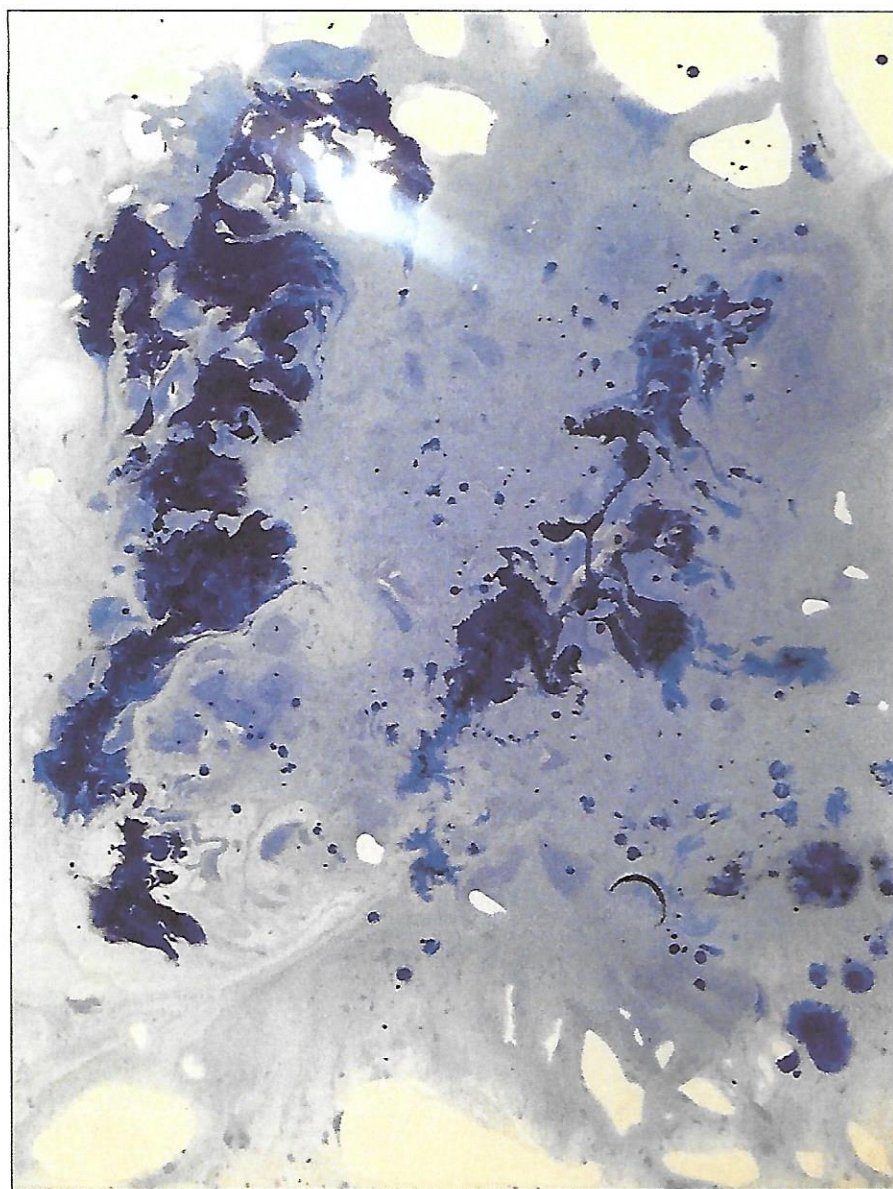
## My Art in the Making

# Ridges 6

### STAGE 1

#### ESTABLISHING THE BASE

For this series I have used the layering and pouring techniques to get maximum color variations and thickness of the paint and texture. Here the first two layers are on the canvas. I normally begin a painting with just my color palette in mind, which consists of a few colors. For this particular painting, titled *Ridges 6*, I used titanium white, yellow ochre, ultramarine blue and brilliant blue.



### WHAT THE ARTIST USED

#### Acrylic Colors

- Titanium white
- Yellow ochre
- Ultramarine blue
- Brilliant blue

#### Other Tools and Materials

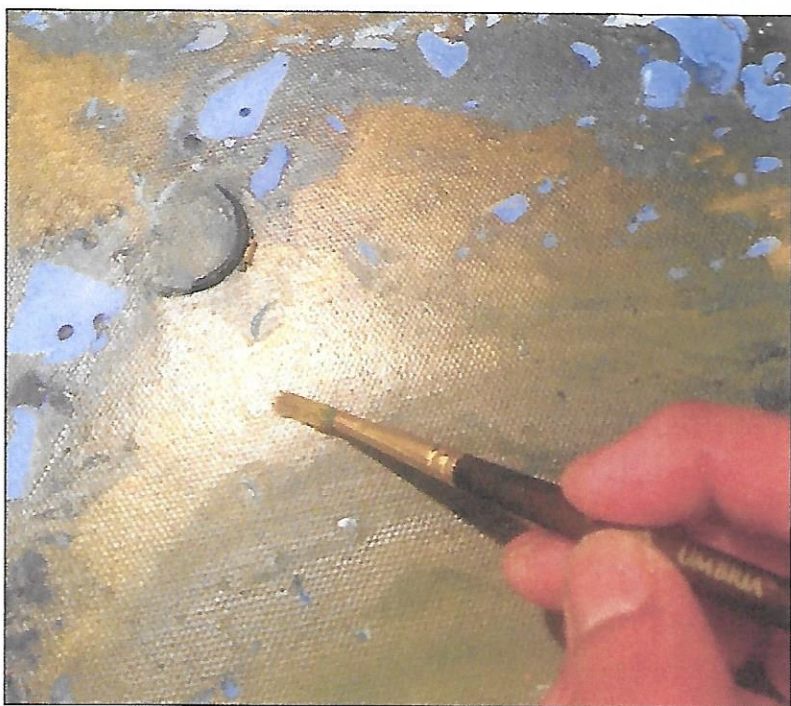
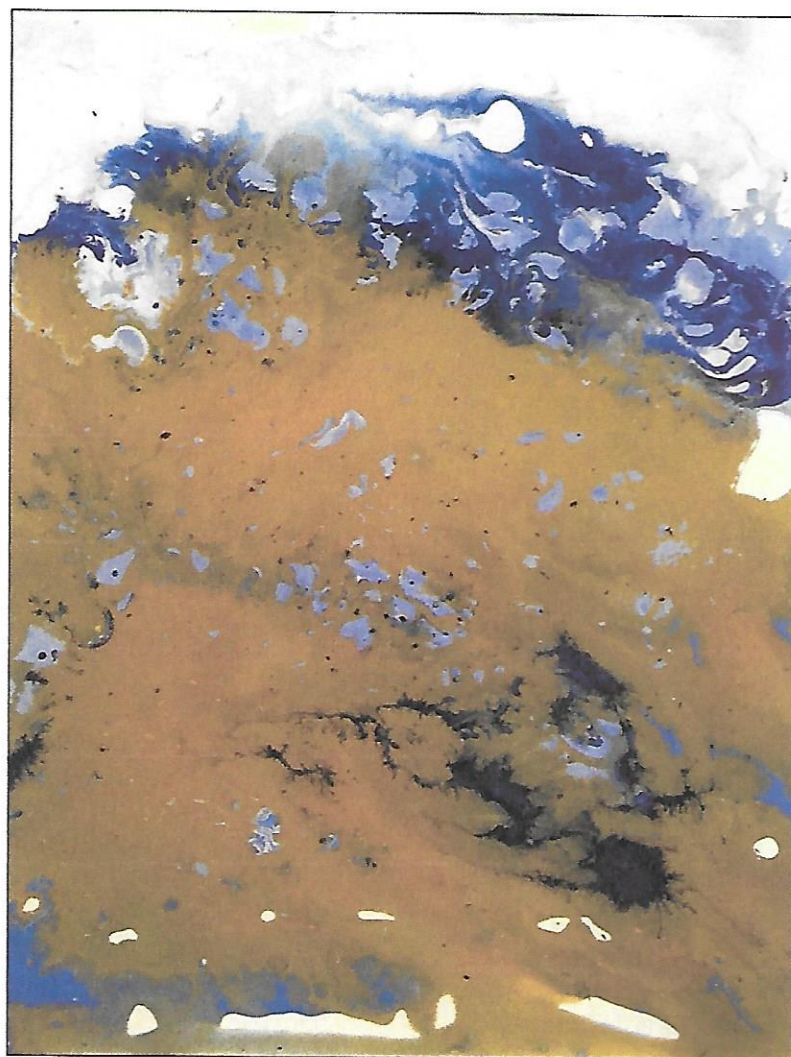
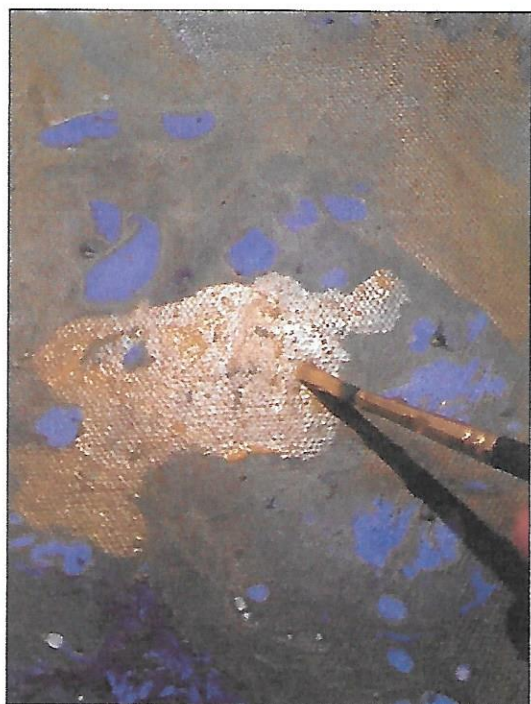
- Plastic working sheet
- Stretched canvas, 24 by 24 inches
- Umbria round #2 and #4 brushes
- Water
- Cups
- Rags
- Plastic gloves
- Paper towels





## STAGE 2 A THIRD LAYER

The third layer of paint is in place above the previous two layers. Sometimes I tone my canvas with a color then liquefy each of these paints with water in a cup and mix thoroughly into a runny consistency. It helps to vary the liquid thickness to get the desired textures. I place my canvas on a plastic working sheet to have a somewhat controlled, mess-free work space. I then pour the paint on the canvas and come back in a few hours or the next day to look at the color formations.



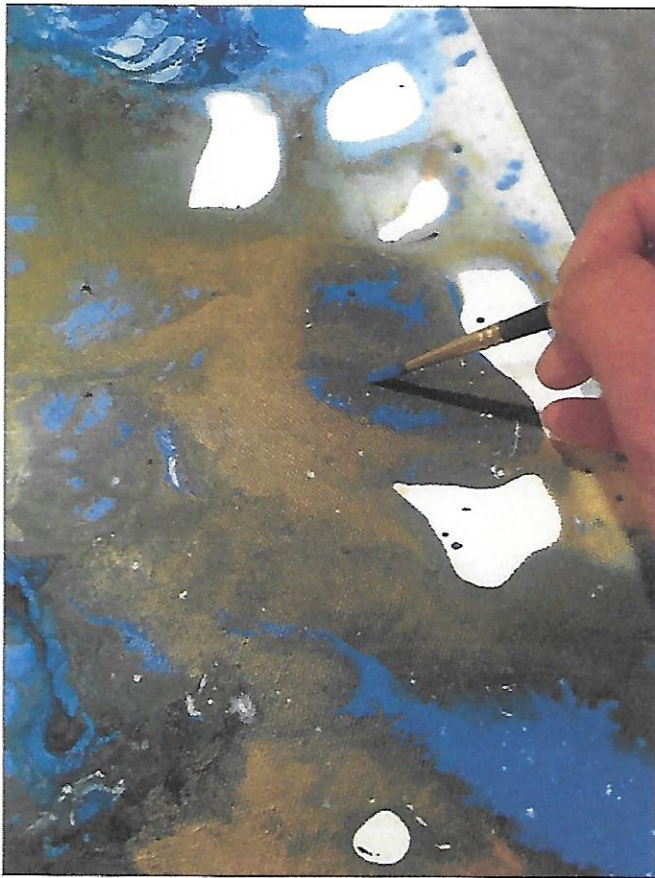
## STAGE 3

### THE BACKGROUND PATTERN

This color pattern is just my background. Once the canvas is completely dry I hand paint all the detail design with a small brush. Sometimes the colors may change quite a bit. For my color scheme, I use complementary colors to brighten up certain areas and hand paint movement in the painting to pull the viewer's eyes to the focal point. Some warm and cool hues can bring together a subtle harmony that provides the viewer with a sense of balance. I painted all the yellow ochre areas with a brush.

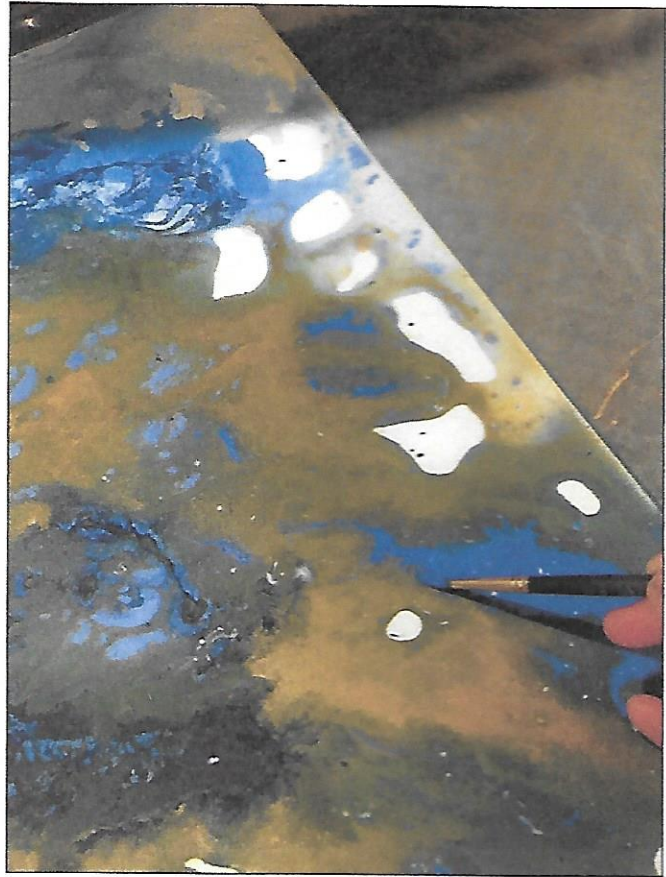
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#### STAGE 4 ADDING THE BLUES

I painted all the blue areas with a brush. The brilliant blue was used to complement the yellow. I added the dark ultramarine blue to create a sense of depth in the ridges.



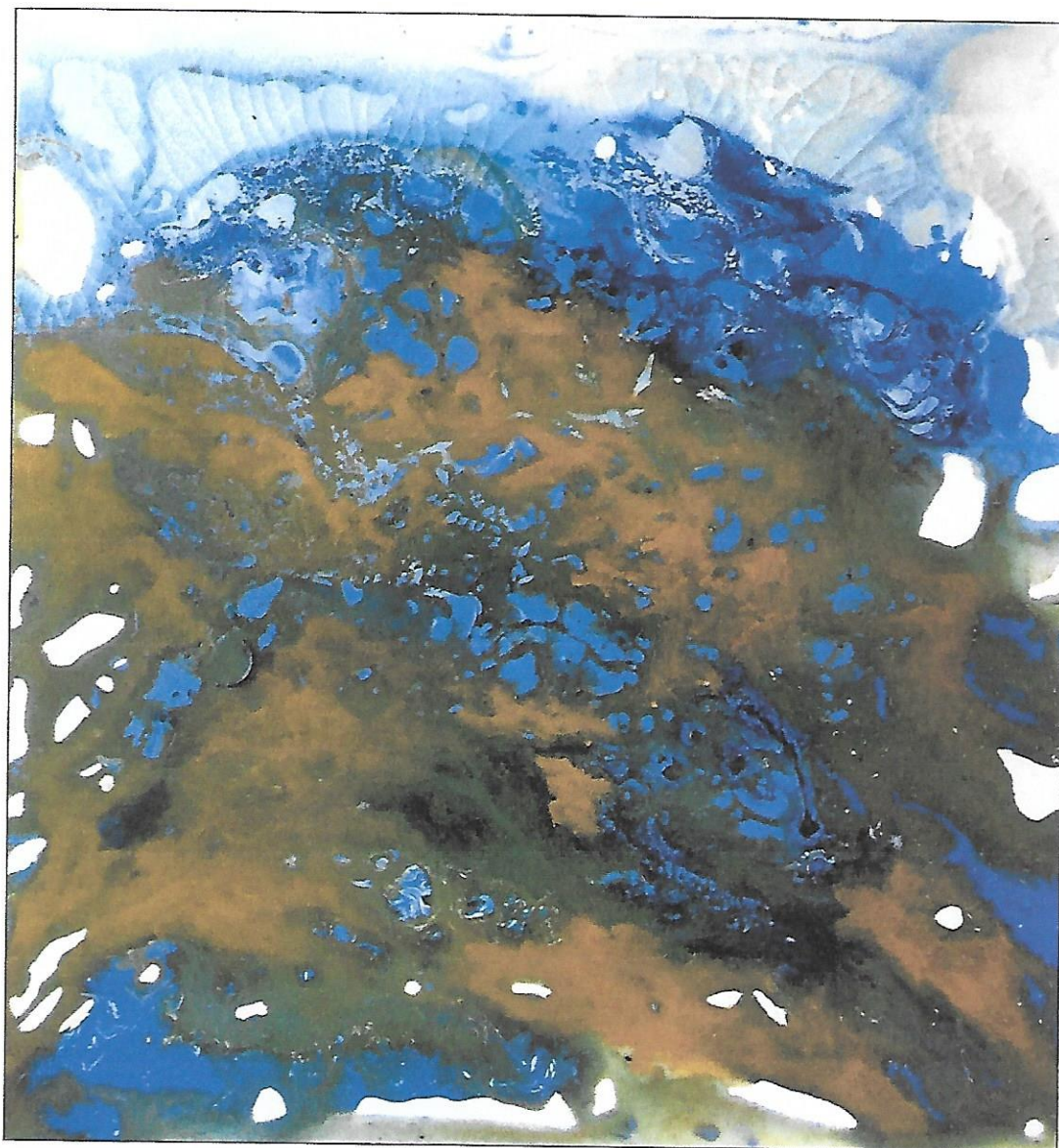
#### STAGE 5 FINAL TOUCHES

I also added some bright areas of white to break up the monotony of the two colors and for strong contrast. This process may continue with some more paint if I am not happy with the way the painting is shaping up.

*Ridges 1*, acrylic  
on canvas, 24 x 24"  
(61 x 61 cm)







**STAGE 6**  
**FINAL PAINTING**  
*Ridges 6*, acrylic on  
 canvas, 24 x 24"  
 (61 x 61 cm)

## ABOUT THE ARTIST




Aparajita Sen's journey with colors began at a very early age. She was inspired by her maternal grandfather, a well-known artist in India. She is a self-taught artist. After her family immigrated to the United States, she continued drawing through her school years where she won awards and recognition for her art. She graduated from St. John's University with a Bachelor of Science in computer science and finance. Subsequently, she worked in the financial/banking field for some years.

Her strong desire to immerse herself in art led her to make the decision to forgo her career in banking and pursue a career in fine arts. Since then she has completed some training with award winning artists at the Visual Arts Center in

Summit, New Jersey, and completed visual arts/ art history courses at Princeton University.

In April 2019, her painting *Ridges 1* won a finalist award from *International Artist* magazine for its Abstract/Experimental Art competition. In 2015 and 2014 she was the recipient of the special merit award for the All Women's online art exhibition and in 2010 she received the award of excellence from the Pastel Society of New Jersey.

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