

SAISH CHANDRA LOVES WITH THE BLOSSOM

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ABSTRACT

Satish Chandra's approach to form flower series was unique not only due to its application but the way of handling medium was exceptional. Some of his series was made with medium water color on paper with transparent or wash technique in other hand some paintings were articulated with bold, vibrant and opaque, so the division of color were clearly visible. The influence of impressionism was clearly visible in Satish Chandra painting. As like a numerous artist pick flowers as an elements for nature study as well as still life but Satish pick and put it to the different height and set an exemplary mark for archive of his contemporary flower study for modern decade.

Keyword: Application, Handling, Transparent, Wash Technique, Articulated, Bold, Vibrant, Opaque, Division, Contemporary, Archive, Exemplary, Landscape

I. INTRODUCTION

The long tradition of flower paintings extended to the modern era and not only botanical elements found its place in almost every art genre that followed. High decorative properties but also the symbolic undertone that gave the artworks philosophical connotations. As like old master Claude Monet, Chandra had also nurtured his passion for flowers in his cottage garden, which won the first prize in an annual competition organized by the governor of Uttar Pradesh. The governor would himself visit to look at his flower courtyard and his refreshing painting and to relax with him over a cup of coffee in the garden.

Over the years his passion for flowers has poured forth on paper in watercolor and in mixed-media. Clusters, fistful or bunches of flowers, under his touch, bloom and blossom out on paper in all their splendor and glory. His paints delicate clusters of white, pink, light blue, mauve or light yellow flowers set among velvety foliage – they seem to envelop and conquer us by their sweetness and beauty.

II. THE BLUE GENIA

Chandra had courage to put any color in any medium. The bright shades like florescent Blue, Lemon Yellow, Pink are very top to balance on canvas but due to his expertise in color scheme Satish can tackle any color beautifully. His magical brush strokes enhance composition aesthetically. Chandra was not only very much found of Blue color but also he was loves to put different tints and shades of blue to his myriad canvas. Blue is always passionate him due to its vibrancy, expressiveness and refreshing. Here he form a beautiful center spread composition with formal division and all the flowers are arrange in a circular manner.



Figure 1 The Blue Genia

By using the various size of flower Satish creates a prospective. Here he emphasized blue as a dominant color along with the three different shades of blue such as whitish blue, some flowers are from right hand side and few are placed just below the cerulean blue and ultramarine blue flowers of foreground and the rest of part of the composition covered by leaf of different shade some are newly born leaf having sap green and some are viridian green and some ripen live have gobe yellow along with Indian red leaf are seen. The arrangement of leaf in such a manner that follow the prospective and rest part is mingled with bluish black background that is recessive and it is help to uplift the composition and main subject get appropriate value.

III. THE CRIMSON FLAIR



Figure 2 The Crimson Flair

Wet on wet technique composition are among his most popular works, the glossy orange, pink and crimson flowers along with raw umber and dark yellow ocher leaf give steadiness to the painting and the right side fill with irregular vermilion green patches that give movement to the painting as well as fill of contemporary expression modern painting. The composition of this work is in portrait with vertical composition of line in form of a bunch of flower faces towards the source of light. Here he form only two ground i.e. foreground and background. Here he had not focused on the articulation of exact replica of flower rather then he enjoy to express the freedom of color and grapes the essence of aesthetics of marvel of nature. Here Chandra follow the first rule of impressionist painter that “nature have no line” so he had avoid to put line he just express through only color by given proper volume and all blossom flower are defused with raw umber leaf. The stem are partially seen at the lower side of the painting and the center of the flower a dark brown smoggy dot seen it demarked the petals. The leafs are form very confusingly draw most of are merge with the flower but due to the color it can easily demarked and the values of different tints and shades of raw umber creates a mystic environment. Background fill with Gob yellow and flat so it beautify the

aesthetics of the subject without losing the naturalistic appearance and some amount of the vermilion green at the right hand side gives the contemporary look to the whole painting and makes harmonious output as whole.

IV. RED ROSES

One of the marvelous and refreshing painting of spring roses with bright blue background and the shadow and cast shadow is clearly visible and that helps to uplift the foreground composition profoundly. In this particular composition Chandra put lots of red rose buds along with some tints of permanent yellow and pink. The application of medium is opaque but top of one or two flowers are transparent and look as like wash painting followed by wet on wet technique. In lower part of the composition instead of flower here he placed some curved irregular sap green stem with lots of branches and leaves. Some white and pink tiny dots are found all over the composition that's gives the felling of ornamentation and refreshing psychologically.



Figure 3 Red Roses

Right hand side of lower part Chandra form some curved line by scratching the base and the background fill with cerulean blue and ultramarine blue for the shadow here Chandra put dark bluish black just below the leaves and buds it creates the dimension to the foreground picture and distinguish between background and foreground. Some of the highlight found on leaf and buds are grace the whole composition and the vein or rip of the leaf are shown. Chandra use black color partially with frequent interval and the shape of leaf as similar as naturalist rose leaf.

V. THE PINK BLOSSOM

Chandra's art is all about study of raw nature and natural motifs, defining their likeness, making them natural and with as much as their best possible way.

It is one of the classical composition of Chandra. Here he shown the spiral composition of blossom roses along with the buds. At the lower part have some yellow ochre leaf and rest leaf and stem are in sap green in color. The total painting is very softly handle with cool color scheme. Here the Chandra placed the composition with informal division. The upper two buds are simply fill with up white with soften edges. The foliage is covered by sap green. Just below this bud a full grown pink blossom was articulated. Maximum petals are white except the inner circle few petals are pink and some thin dark line are shown to form the petals.



Figure 4 The Pink Blossoms

Below this blossom two wide dark line are shown one in purple and red in tone and another one is form with black. This two both are seems to be the stem and just right of this stem another fully grown pink blossom roses is form which face towards the right and having two very thin line are present to

differentiate the petals. At the lower part of the composition few yellow ochre and crimson leaves are shown that balance the overall composition as well break the heaviness of the upper part and the back ground is fill with ultramarine blue that create soft and cool fillings and the extreme top of the composition at the right hand side Satish put the dark Prussian blue to give the weightage to the composition.

VI. FLOWERS IN A VASE

It is one of the most famous and evergreen painting series Flowers in a vase. Here Chandra articulated this beautiful painting by oil medium. This was one of the best exemplary work of master still life at his studio. The painter was attracted by the blossom ability to reflect sunlight. So he was created a series of paintings showing the transformation of the flower and the surrounding light at different times of day and various seasons of the year. Here the Chandra shows the multi-color flower form a heavy and dense bunch of blossoms, Genia are prominent with having lemon yellow, few orange blossoms also shown and two of them are fill with ultramarine blue color



Figure 5 Flowers in a Vase

so it is add on the additional charm to the composition and break the monotonous color scheme. The lower vase is long and elongated dark coffee color. Raw umber color dominant in vase but middle of the vase we found the light grey and golden yellow which seems to be the reflecting light. Below the pot a dark black patch is seen it seems to be the reflection of vase. The background was beautifully treated with dirty yellow ochre and pale yellow color so the background is given the resemblance of antique look without hampering or disturbing the main subject of the foreground. Accordance to its application and treatment of the paintings it looks like as the historical old master painting.

VII. CONCLUSION

Satish Chandra flower series stand apart. Being a consummate landscapist with a distinctive visual diction, he has also been instrumental in shaping the flora and fauna as similar as it its real means. He was not only focused his aim to constructed the outer structure but always fascinated towards to eternal soul of each individual subject.

Satish was a versatile artist and really a true successor of atmospheric visual diction and polyphonic value is the result of his abilities as a colorist and skill to strike the right note through a flawless symbiosis between form and content. Satish Chandra passed away from this materialistic world but his soul was stick with his precious and outstanding archive of his contemporary landscape of modern decade.

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