

THE STRUCTURE AND MOOD'S OF SATISH CHANDRA COLOR PALETTES

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ABSTRACT

Satish Chandra was a follower of Impressionism sought to depict his whole life in a same style. The style of Impressionism meant that color and the manner in which the sun or the moon bath objects in different types of light were of key importance.

His style was key to his identity, as the artist sought to portray color and light in even more ingenious ways. His thirst to depict this element of art took him as far as the Mediterranean and various locations in northern plain. The result of such exploration was the birth and genesis of an artistic style that is still greatly revered today.

Kew Words: Artistic, Depict, Portray, Elements, Exploration, Genesis, Impressionism, Ingenious, Mediterranean, Revered, Thirst.

I. INTRODUCTION

Satish Chandra portray the formation of Mountains cape, Seascape, Landscape in a very individualistic style and his work evolved from form to formless. Textural form additional Charm to the painting which implies only fragrances of colors and work after blending in spectator's eyes. In his landscapes Chandra not only depicts what is immediately visible, but also captures the underlying moods – the essences, the soul – of Nature. His work has a freshness and a spontaneity that springs from his impression of a scene. The subtle luminosity, the reflections and shadows, the casual passers-by and the every movement of the trees and birds are accurately depicted.

An optimist, Satish combines realism and impressionism aesthetically so as to assume newer and fresher dimensions – mixing the two in a way unlike any in recent times. He had an extraordinary ability to create not just a three-dimensional effect but a fourth one – of the presence of a 'beyond' – giving the canvas a sense of endless expanse. There is a touch of magic, mystery and enchantment in his paintings – that inexplicable extra quality that sets apart a work of art. He emphasizes the delicacy of color patterns and the simplicity of composition. The pigments are so thinly laid, often so diluted, that they flow freely, giving his landscapes the elusive, luminous transparency of watercolors. There is an immensity and vastness allied to his work that gives it subtle and engaging depth.

His forest series are an ensemble of deftly scuffed foliage, scum bled undergrowth, brambles and long grass that the knife has scratched across the canvas. At times, the large twisted trunks of trees with their roots penetrating deep into the bosom of the earth, and twigs hanging from the branches, give rise to a mysterious and haunting

atmosphere, bringing on a feeling of loneliness. The foliage merges with the background of the sky or, in the case of the trees, with space. In open fields, the standing crops wave into a pattern to reach the humble huts.

Landscape human figures (which most landscapists use as a counter-point to Nature) are appear occasionally, losing their way in the shrubbery, or moving in the wind like tiny specks. Almost insignificant, they are usually absorbed in some activity – sitting down, bending over, working or even with their backs to the viewer. He would always be part of Nature – this is why in his landscapes, man, though important, occupies a secondary position.

The ever-changing sky is a source of great fascination for him. The sky is the source of light in Nature and governs everything. The quality of light in the sky has a direct influence on the atmosphere and mood in his paintings.

He was used quite a vivid color most are the primary and direct color, Sap green and blue are the base color. In his later period black had also disappeared from his color plate as a matter of habit he use flake white, cadmium yellow, vermilion, Crimson, cobalt blue, emerald green, turquoise blue and that's all.

After closely analysis of his paintings. It found that he used Titanium white, Yellow Ochre, Chrome yellow, Cadmium yellow, Viridian green, Emerald green, French ultramarine, Cobalt blue, Turquoise blue, Madder red or Indian Red, Vermilion, Burnet Siena, Ivory black for completed his paintings.

The Journey

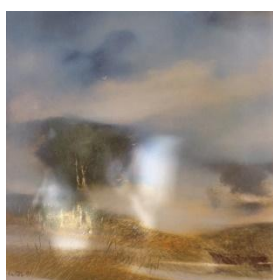


Figure 1 The Journey

This is one of the best work of Satish Chandra Classical composition with classic color scheme. It have three ground. The foreground comprises with river which is almost covered with yellow ocher grasses and a number of white scratches are made that normally diagonal tilted line and few black vertical line are seen that shown the dry stem and some up-white and pale yellow color vertical line are



Figure 1.1
The Journey



Figure 1.2 The Journey

shown the cutted trunk and extreme right of the foreground a lonely wooden boat is seen and the reflection is clearly visible . In midground he put a big tree and some foggy up white space and rest are background fill with cobalt blue and form a up white cloud. Lots of white cranes are added additional charm to the whole composition.

First focal point of this painting is the tree trunk of lonely tree at the midground. Here Chandra articulated the trunk with up white and surrounded by dark shades so the branches are clearly visible. Here Chandra avoid the hard line so the whole composition is soft and very close to the British landscapist JWM Turner world famous "The Steam" series.

The second focal point is a lonely boat at extreme right of the foreground. Here Chandra fill the boat with soft and light tints of grey and the subject almost covered with long and ripen grasses and to shown the water he put a up white horizontal line just below



Figure 1.3 The
Journey



Figure 1.4 The
Journey

the boat then he creates the shadow in lighter tint. Upper part of the composition midground is also fill with yellow ochre but the tonal values creates prospective between two layer and finally when we see the composition as a whole we found the importance of the subject the lonely boat.

Third focal point is a part of midground at extreme right. It have foggy impression of a small tree with a bushy background and the charm of this particular part is due to its mysterious and foggy weather and melted vanishing point add on additional charm to the composition.

The fourth focal point is a part of sky fill with cobalt blue and the lower part have the up white cloude and just slightly left to the center a white lonely cranes is visible as like a holy saint that add on motion to the painting as well as it balance the group of cranes wondering near the lonely big tree. The impression of all birds are merge with blue sky.

The Shades



Figure 2 The Shades

Water color is one of most hard and fast medium due to its transparency and flexibility its always fascinated the artist to pic as medium. Satish Chandra was also fond of water color and complete his respective Masters with water color as an specialized subject. Here he use wet on wet technique to articulated this beautiful painting and hives the impression of wash painting. Here Chandra use very bold and vibrant color scheme. For the sky he use bluish black and light touch of cerulean

blue. The black color gives impression of cloud and the lower part of the sky fill with gob yellow and the reflection is creates with Napoli yellow. Mid ground have yellow ochre mountain and the shades are fill with black. In foreground river a



Figure 2.2 The Shades

lonely boat is articulated the outline of the boat is not certain it spread with midground due to the wash technique it appealing good and its reflection on water is clearly visible that improve the composition aesthetically and just below the boat granular white color is visible that depict the highlights of the painting. Some

birds are wondering at lowered part of the sky that make action and motion to the painting.

The first focal point is a lonely boat at the left side of foreground it is articulated wet on wet technique so it is almost blur with background. Black color is prominent in whole composition and it has some dark tilted line to form flake and it has drop shadow on water and the reflection is continue more then half of the foreground.

The second focal point is a part of river having three small vertical line. in color and uper part merge with midground. Left side is having

horizontal line that shows the highlight and the right side of this three line we have find some up white and bluish grey shades that gives feel of water and the rest of lower side have light tints of pitch green . The line is break the monotonous of the composition and balance as a whole.



Figure 2.1 The Shades



Figure 2.3 The Shades

Which is black yellow



Figure 2.4 The Shades

Third focal point is the part of sky having the black cloud and a bifurcated curve path of cerulean blue which mingled with cloud that shows the clear sky which covered by black cloud that creastes dramatic effect of light and creates an interesting point to hold the spectators eye.

Fourth focal point is a part of sky fill with gob yellow and the lower part have small shades of yellow ochre having the thin line of dark brown pole and just above this pole many tiny birds are seen in black color though due to distance some are merging with background and some are blur effect. This birds add on additional charm to the painting.

The Autumn

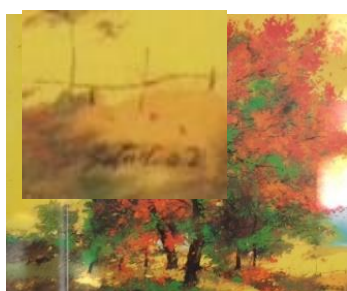


Figure 3 The Autumn

Satish Chandra was an Impressionist painter and a distinguish landscapist. His iconic form of tree stand apart from other contemporary artist of his time. His Massey jungle composition was highly appreciates by largely audience and his boldness to use the direct primary color make his work prominent and elegant though his composition not lose the realm of nature and reflect the freshness and calm and coolness of raw nature. It is one of the best execution of Chandra. Here

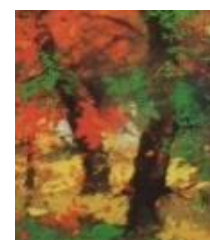


Figure 3.1 The Autumn

background is fill with bright gob yellow and the maximum part will be covered by the volume of leaf which is brightly color with scarlet red, orange and some part are covered with bright sap green.in foreground a pair of tilted trees are form and just above the first plane another five thin trees are seen. Left hand side foreground fill with some tints of sap green as well as dark pitch green but the right hand side ground is fill with gob yellow and under trees some fallen scarlet red leaf add on additional charm to the whole composition.at the extreme right in foreground a boundary is form by the bamboo and just bellow it Chandra put his signature that also act as an element of painting which is break the monotony of the yellowish foreground.

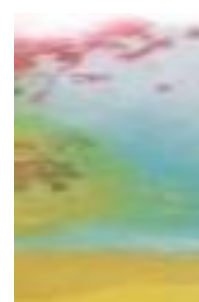


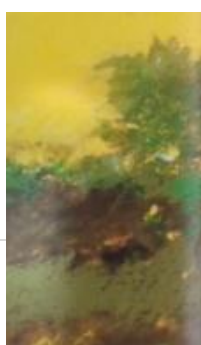
Figure 3.2 The Autumn

The first of this painting itself a complete composition with a variety of color. The best part is the a pair of tilted tree trunk having some small half end branches or nuts. The base of the ground have gob yellow and small part of lower side have viridian green color that is impression ground shrubs and the upper part having the beautiful scarlet red leaf and right side balance by viridian green and the trees are fill with black color so it are prominent and clearly visible in whole composition and aesthetically improve the painting as whole.

The second focal point of this particular painting is a part of foreground covered with gob

Figure 3.3 The Autumn

yellow background along the touch of yellow ochre and a tiny dab of green. A thin boundary was form with bamboo stick and just below that Satish put his signature as a motif of composition as like chainise artist put calligraphy to balance the whole composition. The variation or the gradation of different shades of color creates the depth to the flat ground.



The third focal point of the painting is just above the second focal point it has fill with gob yellow at lower part then it succeeded by cerulean blue at the same time the left part is mix with ground yellow and form bluish green effect that is almost blur with cerulean blue and upper part is having some pink shades of tree that gives the impression of flower. In the whole composition only this much part have the shades of blue so it is easily marked from a distance and prominent enough.

Figure 3.4 The Autumn The fourth focal point is the part of extreme left of the midground. It has the tints of green, raw umber and the upper part is feel with gob yellow that may be part of sky and just bellow raw umber patch is seen that area is high in plasticity and two black dabs are seen that may seems to be stone and lower to that Chandra put dark sap green and a small part again fill with raw umber but here Chandra put two three up white dot that treat as the highlight and make the composition successful.

Mysterious Blue

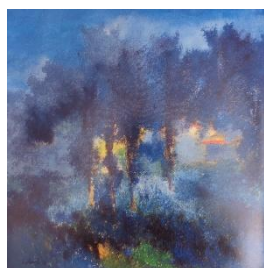


Figure 4 Mysterious Blue

This work is simply the expression of soul and purity of Chandra and it just like blue haven. Here the Chandra beautifully play with the light and shades of blue though it is having some tints of lemon yellow and orange at the middle of the canvas and four vertical strife of trunk are partially visible at the center that breaks the monotonous of the composition. At the lower part of the painting Chandra placed

some tint of lemon yellow just succeeded by the patch of the sap green along with dark blue that creates the boundary of foreground

and border of top of the tree. In this calm and cool painting he articulate his first focal point as a



impressionist and semi realist impression of hut having very light tint of orange with some of lemon yellow tint are visible at just right of the composition. Though its composition is not like the world famous painting "hystek" by Claude Monet but while we go through this particular part of painting it gives the feel of the old master work.

In his second focal point Satish put the group of vertical tree trunk at the center of the painting.

That are the main subject of the painting. Trunk are fill with raw umber (dark brown) color with blur edges and the volume of leaf is created with dark Prussian blue. Behind this trunk Chandra put lemon yellow and light sap green and the lower side white patches is clearly visible.



Figure 4.4 Mysterious Blue

Figure 4.2 Mysterious Blue

The third focal point of Chandra is the lower part of the foreground having the sap green and blue patch.

It is just center of lower part. Though the foreground

and the background form in a single plane but Chandra creates prospective by the help of color prospective and it can help to distinguish both the fore and background.

More of that in whole blue scheme this green add on charm to the painting.

Finally forth focal point is the top of the tree at left hand side of the painting. It is just a



Figure 4.1 Mysterious Blue



Figure 4.3 Mysterious Blue

harmonious color of dark Prussian blue with presence of cobalt blue. The application and treatment is simple and the result of this process is impressive. It is just a edges of trees though its looks as cloud. As a whole in composition this dark form creates the variation in monochrome.

The Shore

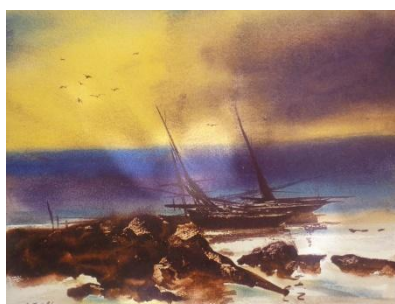


Figure 5 The Shore

This is one of the best water color painting of Satish Chandra with classical or formal division. Here he divided the whole painting in three ground such as foreground, midground and background. In foreground we found lots of stones and a inclined land continue from left to right just back of this land Chandra put a pair of wooden boat in river that cover all the midground. A horizon is clearly



Figure 5.1 The Shore



Figure 5.2 The Shore

visible and rest is yellowish sky with shades of purple is treat as background. Overall the water color painting of Satish has its unique place in art world. his work are capable to take spectators into the nature's laps and test the flavor of harmonious untouched world.

The first focal point of this painting are the top of the boat having bamboo and the screen of the boat which not only aesthetically improve the boat but also it is necessary for holding wind that help to move the boat. The composition of this particular part is classical because the artist perfectly balance the active and dead space with a informal division and as per the color scheme is concern the Chandra use black for the lower part and for upper he use light shades of black that nearly merge with background. Rest other thing like bamboo and screen also fill with black color that predict the evening or low light in surrounding.

Second focal point is the inclined land with three vertical line at extreme left of the composition. The color of the land is fill with dark yellow ochre with dark brown shades some places the tint are seen to shows the up-down of inclined land.



Figure 5.4 The Shore

Three vertical line of dark blue color are seen that makes composition with horizontal line. Just above this vertical line we found some space of white that refer as river and rest background cover with purple.

Third focal point is an black half circular stone under laying in water only upper part is seen and its reflection is clearly visible in water with lines. Just below this stone we saw the part



Figure 5.3 The Shore

of another stone that also fill with dark yellow color. To shows the water Chandra put very light sky color and just left paper white it shows the transparency. The plane of the first stone inclined from left to right.

Forth focal point is the part of yellowish sky having a number of birds moving around in a circle. Bird are very tiny size according to the prospective and due to black color bird it can easily seen in yellowish background and it given the motion to the painting.

The Rest

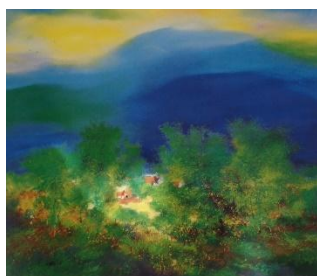


Figure 6 The Rest

This is one of the best landscape with bird view along lots of blue mountain and finally merge with yellowish green sky. The foreground having a mountain peak having a lots of green tree. A number of huts are seen at the end of peak. Then a large part of mid ground have a number of mountain that almost merge only we can recognize trough the variation of color. First mountain is fill with cobalt blue and rest have fill with a tints of cerulean blue. Background having the glossy touch of lemon yellow and yellowish green that gives the romantics landscape and the sky balance the green foreground. Also in fore ground we see some amount of dark yellow ochre and Indian red



Figure 6.1 The Rest



Figure 6.2 The Rest

that shown the land and all other part cover with greenery except near to the hurt we found the patch of nepoli yellow and yellow ochre that's stand as the clean path.

Satish place his first focal point is two landscape figure just near to the first hut. They are only the impression almost vanish one can recognize this two figure by judging their apparel only the first one is lady figure wearing the red dupatta and white sari and nearby a girl moving with her wearing black scoot and white kurta but recognize the second figure is very difficult so predicting statement she or he is not be confirm any how this two tiny figure are add motion to the painting and enhance the composition.

In the second focal point also Chandra put another hut just above the right hand side of the composition here the hut is partially seen only yellow ochre and grey patch are seen and the



rest of part are hide by the bushy tree and parallel to this hut another hut is seen that also almost covered by tree and both two hut make a unit and form strong and classical composition.



Figure 6.3 The Rest

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Third focal is a composition of pitch yellow, Sap green, yellow ochre and raw umber this is basically part of the extreme left inclined land having lots of sap green and newly grown pitch yellow leaf. Raw umber shows the land of that particular area and some white scratch are seen that represent the dry stem. This whole dark part bound the spectators eye in a boundaries.

The forth focal point is the piece of sky mostly tri-color upper part of this having transparent lemon yellow and the lower part have cobalt blue and the middle of the patch have white that creates blur like effect. Whole patch given the soft appearance and left side at the white part having two birds that almost defused with white color . due to the prospective the bird size are very tiny. It hard to seen although it is visible like a crescent moon that aesthetically enhance the composition.

Conclusion:

He had worked on a numerous series on messy jungle and mountains cape with different effects of light and shades, whose visual appealing was like old master JWM Turner, John Constable, Clouded Monet etc. All natural motifs had to be done in order to render and variation of intensity or the light spread over everything became the subject matter of Chandra.

He had painted many subjects again and again, but every one of his series paintings is different, whether it's a painting of a messy jungle or a seascape. He had built up texture through his brushstrokes, which vary from thick to thin, with tiny dabs of light, adding contours for definition and color harmonies, working from dark to light.

Though he was stayed true to the genre of landscape, as his career progressed he began to pay less attention to the details of objects and landscape and more attention to the effects of light and color. He had become increasingly fascinated with natural and atmospheric elements.

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