

THE INDIAN IMPRESSIONIST AND ROMANTIC PAINTERSATISH CHANDRA AND HIS WORK'S

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ABSTRACT

Chandra portray the formation of mountains cape in a very individualistic style and his work evolved from form to formless. His landscapes was not only depicts what is immediately visible, but also captures the underlying mood – the essence and the soul of Nature. 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.

Chandra's art is marked by a strong sense of individuality. His landscapes are not faithful reproductions of Nature as seen by the naked eye but they are representative of the mood and sentiments of a particular sight.

Keywords: *Evolved, Formless, Formation, Individualistic Style, Luminosity, Optimist, Portray.*

I. INTRODUCTION

Satish has an extraordinary ability to create an object is not just a three-dimensional effect but a fourth one – of the presence of a 'beyond' – giving the canvas a sense of endless expanse. The mystic Satish, in his soul-searching efforts, moves beyond man and Nature towards a silence so profound that he touches the glory of a greater truth, and realizes the oneness of God and man.

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.

He uses warm colors like earthy browns, warm yellows and flaming oranges, placing them alongside blacks, blues, greens and whites. He invests the whole view with a shimmering light – the overall effect gives birth to a feeling of calmness and tranquility, wiping out restlessness. Romantic elements find their way into the brush strokes.

Due to skilled use of color and brush he creates a vibration on canvases and it contains views of grasslands, rolling fields, trees and open skies; of forests, mountains and rivulets – each vibrating to the play of light. Apart from technical manipulations, he varies his color scheme and always arrives at

the required rhythm of harmony, sometimes concentrating on the horizontal sweep and, at other times, visualizing the composition as leading inwards. The various shades of green, bronze and ochre are applied with a gentle, sensitive hand. Chandra's landscapes are inventive in detail and succeed in creating a mood.

His compositions were visualized from these approachable and unapproachable ends, and this is what gives his paintings a distinct touch and cumulative impression of his landscape is one of splendid isolation.

II. METH

ODS AND TECHNIQUES

There are two common misnomers about Satish Chandra. The first is that, as an Impressionist, Chandra's paintings were done spontaneously. In fact, Satish studied his subjects intently, planned his paintings, and worked hard to achieve the results. He often painted a series of the same subject to capture the changing effects of the light, swapping canvases as the day progressed. The second is that all of Chandra's paintings were done on location. In fact, many were painted or finished back in his studio.

2. A. COLORS IN SATISH PALETTE

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 these twelve colors i.e. 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

2.B. CHANDRA'S USE OF LIGHT GROUND

Chandra painted on canvas which was a light color, such as white, very pale gray or very light yellow, and used opaque colors. A close-up study of one of Satish paintings will show that colors were often used straight from the tube or mixed on the canvas. But that he had also scum bled colors using thin, broken layers of paint that allows the lower layers of color to shine through. 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.

III. CHANDRA'S SUBJECT

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 worked on a numerous series on messy jungle and mountainscape 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.

3.A. STYLE

He was displayed an evident evolution in his painting style throughout his long career. 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.

IV. EARLY WORK

In Chandra's early paintings he executed dramatic, romantic subjects by emphasizing luminosity, and atmosphere. One can observe a more precise attention paid to natural and structural details in his early years, as compared to his later years. During his life time, he had played around with all the styles of landscape composition including mountainous, pastoral and marine. His career were marked by several influential figures and mentors like SudhirKhastagir (who was the principal of the College of Arts and Crafts), NityanandMahapatra, B.N. Arya, R.S. Bist and M.L. Nagar, combined with his endless creativity taught in Luchnow Government Art College that would later play a key part in the development of his own style.

4.A. USE OF LIGHT

Despite not being a traditionally Impressionist painting, Chandra love of natural light can be seen in both of his earliest recognized works. The low lit dark tones of Green field and the natural summer sunlight of the Massey Jungle are a perfect display of Chandra's early palette range. In Green field, he studies how light reacts upon touching various colors on ground and trees. The dark blacks and browns of composition seem as depth to the painting cerulean blue and violet gives endless to the sky and shades of turquoise blue enhance the environment of the composition. Some of his darker composition he use low lighting seems to illuminate the lighter colors which results a harmonious and dramatic effect of lights. Chandra's interest in the study of color is on display again in the fore ground. Here the light is not obvious to the viewer, but is fully represented in how it affects the objects in both paintings.

V. MIDDLE YEARS

By the time he painted about oil painting his style of "plain air". This outdoor painting style would be adopted by the Impressionist style, like John Constable and JWM Turner. These painters would inspire him a lots and create an iconic style of his own a new style, which involved rapid brush strokes and broken color. Perhaps the best example of this style was greatly acknowledged Impressionist messy jungle series.

5.A. BRUSH STROKE

Chandra's brush stroke is a key feature of his works. The technique, honed throughout his career relies on fast brush strokes in order to depict light in never before seen Realism. In his maximum execution Chandra's

Impressionist brushstroke can be seen in full effect. The piece itself is a painting of his flower series his rapid brush stroke is used to portray the setting fragrance reflective light on the gentle foreground.

VI. COLOR PALETTE

Chandra's renowned use of color is directly linked to his use of light. The artist had a love of depicting color in new and experimental ways and this was heavily influenced by the different ways objects would look depending on the time of day. Such a pursuit, which included both night and day, meant that Chandra's use of color was widely ranged. His use of dark tones was often utilized in order to further highlight his use of brighter colors. Chandra's work drew such brutal criticism, because he was breaking the rules of artistic representation and this was particularly the case with regards to his use of color. His work was said to be influenced by the impressionist tradition. His colors were unmediated and such a preference gave further depth to his shadows. Unlike old master landscape artists of he had also very much favored of using light colors as a base for his painting instead of the traditional dark primers.

VII. LATER WORK

In his later on age like most of artists, he was heavily influenced by the masters that came before him. After closely studying the techniques of fellow Romantic landscape artists, John Constable and Turner, Chandra began to develop his own unique Individualistic style. His greatest influence however, came during his travels when he witnessed nature of northern plain of India. Chandra's personal Impressionist ability is said to have reached its peak with his jungle and mountains cape series and blossom series and these paintings were what most people think of when considering Chandra's illustrious career. After this high point came Chandra's continued pursuit of actualizing the effects of the changing day on scenes.

VII. A. PERSPECTIVE

Artists have long known that distant objects close to the horizon appear bluer and get lighter the further away they are. The traditional approach has been to paint atmospheric perspective softly, using as well-blended and diffused a brushstroke as possible to make the imagery appear further away. He shakes up that tradition by vigorously attacking this area with his signature short, choppy strokes, once again coaxing the viewer to "optically blend" the strokes and values, and it still fades into the background.

Chandra's style notably changed towards his later life as he sought to pursue even more means of depicting natural lights effect on different scenes. One of the best example of this series are mountains cape. Chandra sought to painstakingly depict the changing look of something as ordinary as composition depending on the time of day they were seen.

VIII. APPLICATION

Chandra's use of color towards the end of his career is said to have changed significantly due to his ailing health. The artist suffered from Cardio- Vascular dyesis but continued to paint before his end. Due to this work, primarily in terms of the palette used for a number of pieces, changed when his first heart attack in Mumbai, he realize his identity as a painter had survived, an identity that no outside force could destroy." Intuitively, he returned to painting.

Once again in 1985 was followed by other heart attacks. Yet, the period that ensued was one of great artistic achievements. He developed a new sensitivity to color and many of his finest and most poignant works come from this time. His landscape came to be distinguished by their powerful mood and atmosphere.

Soon after returning from Bombay, he get a Muslim friends in name of Dr. MansoorHasan, a cardiologist, at a friend's house in Luckhnow. Over the years, this bond deepened. They met often, and over a cup of coffee and chocolate biscuits, they talked about Indian art and culture, religious and its different aspects, 'shairi', music, and many other things. They inspired each other and performed as 'twin souls'.

In 1989, the president of India conferred the National Award as a leading artist on the Indian art scene, and in 1993 the government of Uttar Pradesh gave him the 'Yash Bharti' award as the state's leading artist. A beautiful park in Modinagar was named after him. He was invited to take part in numerous art exhibitions in India and abroad and held a number of 'one-man' show. His woks found their way into art collections. He was appointed the chairman of the UP State Lalit Kala Akademi in 1994 and continued in that post till 1998.

In 2001, at the age of sixty-one, he was once again seriously ill. This time, it was due to vascular tachycardia – his pulse rate went up high. He had to be rushed to the SGPGI (Sanjay Gandhi Post Graduate Institute of Medical Sciences), Luckhnow. Here, he was given multiple electric shocks to bring his pulse back to normal. However, he suffered a cardiac arrest in the middle of the night. But once again, he returned – a miracle again? Gradually, Nature headed him. As he said, "In the lap of Nature, my internal vision brightens, worldly Preoccupations vanish and the sacred dialogue between myself and Nature begins." It was at this time that his paintings gained in intensity and spiritual essence, and the colors glowed on his canvases with the inner glow of his spirit.

IX. PAINTINGS TECHNIQUE

COMPOSITION

Some of Chandra's paintings from this early period show that he made initial sketches in charcoal on the canvas before applying paint layers. No preparatory drawing could be identified under the paint layers of this work. Instead, the composition of the painting was marked out using paint. These initial lines of paint were applied in narrow continuous brush-strokes. The blue and green horizontal strokes across the center of painting, were applied during this stage indicate the edge of the river and the beginning of land.

9.A. BLOCKING-IN

The main fields of color were blocked-in using texture applied with dry and undiluted paint (see image on the left). Satish handling of paint at this stage unique. The area below the horizon was initially left unpainted.



Figure 1 Blocking-in

9.B. HANDLING

Technical study has revealed the way in which Chandra applied the detail and upper paint layers in this work.

9.C. CHANDRA’S ICONIC STYLE

Although Satish has a ‘sketchy’ or unfinished appearance, it was signed by him to indicate its completion. Often, Satish signed his painting in black paint. In this painting, however, he used the same translucent, light brown, paint as he had applied in the foreground so as like Chinese artist use their signature as an elements here Chandra balance the composition by putting his iconic signature.

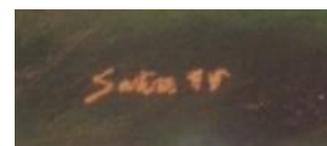


Figure 2 Iconic Signature

X. BRUSH STROKES

THE IMPRESSIONIST BRUSH STROKE

He had not use the traditional technique of applying thin glazes to build up shadow and form. Instead, his most striking effects were created using a single color, quite thickly applied using a bold, flat and even-loaded stroke. This type of brushwork has been given the term tache, the French word for ‘blot’ or ‘stain’. The tache technique of paint application signaled a move away from the traditional method of blending colors on the canvas.

10.A. WET-IN WET

Some of the his water color painting he use wet in wet technique it given the result looks like wash painting though he was very much found of using water color and inspired by some Indian master like Abindranath Tagore, Badri Narayan Arya, Abdur Rahman Chughtai.

10. B. IMPASTO

Most of the painting of Chandra he use color from direct from tube or he use knife for the layers the paint are thickly applied. This thicker paint is termed “impasto” and was applied with variously-sized brushes as well as knife.

His brushstrokes are incredibly simple and to maintain the same level of spontaneity and energy throughout, he has not worked any part of the painting past the level of a few short strokes, allowing the viewer’s eye to “optically blend” color and value information. Some of his work has short strokes and heavy impasto anticipate both the work of JWM Turner and Constable.



Figure 3 Impasto

While his impasto grows more aggressive and sculptural when the scene contains a harsher, stronger light. This series of paintings also emphasizes the speed at which Chandra must have had to work to capture the light at the right moments.

XI. CONCLUSION

Satish Chandra had beautifully used all this mastery of art and diffused together different techniques to bring out the nature and the beauty of different landscapes together using different forms and strokes. The beauty of his paintings are because of his bold use of both direct and indirect colors to get almost the perfect effects possible. His treatment of light and dark shades is really something to devote upon. The sceneries and the landscapes creates a mental connection between the viewer and the painter. They can almost sense the beauty and the fresh air through the wide views of the painting.

Satish Chandra especially remembers to create the volume through different planes and dimensions. There are various aspects in his painting that he brings alive through colors. He experiments with the naturalistic colorpalette and draws almost exactly what is preserved in the original landscape. There is a concept of 'space' in his paintings to breadth. He maintains the soothing effect through that empty space and gives some rest to the eyes and let it settle while you are admiring the rest of it.

He maintains the background, foreground and midground and never let one of these hide on another. From the sky to the bushes he takes care of the slightest of all things to deliver the best everlasting impression. He has devoted almost whole of his life for nature and from there he had gained the confidence to trap its beauty into his canvas. He lived with the tribal, fisherman or natives and that had left an indelible mark on him and his paintings. All that he saw found its way to his creative workspace.

His palette included all the colors in the spectrum and beyond. All the trees are motivatively putted in the landscape keeping in mind their importance. The small huts and the people almost seems to be real. The birds and the canopy drives the viewer to almost into a different world altogether. He knows how to balance the art form and never uses too heavy colors in his painting that may hamper or obstruct the viewers and distract them from he main subject. He knows the importance of every small aspect of nature.

The beauty of the Indian landscape and villages are very well depicted in his paintings. The men and the women are shown doing their everyday work. He had maintained the everlasting connection between a person and the nature. Satish Chandra is a man who is inspired by lots of other painters but he had maintained to keep his uniqueness and his style.

The wet on wet technique is one such example of his masterstroke that is prevalent in almost all of his painting. There is a dense connectivity and elevation in his work. He had maintained to be him and leave his impression in all of his masterworks. He delivers the best in each painting and yet manages to make the next one even better each time.

All his work is evident of his perfection and honesty. The illusionary work of Satish Chandra is a true inspiration of passion and perfection blended together in a right way. He has always maintained the beauty through his craft and the landscapes almost glittered like a real photograph every time he creates anything.

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