



Satish Chandra a Passionate Floweriest

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ABSTRACT

Satish Chandra was an eminent landscapist and a prolific painter based on natural motif. He was very much found of flower series. As like as great impressionist artist Cloude Monet. He was also developed a flower garden in his home at luchnow, for his day today study. Though his maximum work is oil painting but he has also mastery in water color. His understanding and pursue of excellence in field of capturing natural motifs was outstanding not only he grapes the subject physically but also he hold the essence of soul personally. That quality of work stand apart in comparing Satish Chandra contemporary painter and recognition as a Satish Chandra master of colorist and a passionate floweriest.

Keywords: *Eminent, Landscapist, Prolific, Impressionist, Floweriest, Motifs*

I. INTRODUCTION

Elements of nature such as flowers served as prolific painting motifs for centuries and subverts one of the oldest forms of the still-life. The long tradition of flower paintings extended to the modern era and 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. Time to time several artist like Claude Monet in the 19th century, created his celebrated water-lily painting series and Marc Queen pull the flowers out of their natural surroundings to bring the viewers' attention to the beauty of the colorful blossom and the unique singularity possessed by every specimen. As like as Claude Monet Chandra has also nurtured his passion for flowers in his cottage garden, which won the first prize for small gardens in an annual competition organized by the governor of Uttar Pradesh. The governor would himself visit to look at his painting and to relax with him over a cup of coffee in the garden.

He was well-known in the art world and critics and art-lovers were of the view that he had made a mark within the first few years of his career as a landscape artist. 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. He feels that the beauty of flowers is a means used by Nature to awaken the inner self of human beings. “The best way to open ourselves to the influence of flowers is to love them,” says Satish. He feels that flowers share their beauty and perfume with one and all, without reserve or restriction. Tender, sweet, so close to us and so loving always cheerful and happy, their presence fills the heart with joy “But like a flower!” says Satish. So is not a botanist to paint flowers beautifully. Rather than he produce anatomical flower paintings, it's far for him it is more important to capture the quality, the feeling, and the spirit of the flowers.

II. THE BLUE VASE

Though he was a landscapist but he passionate about floral painting and became hewas one of the finest artists north India who specialized in painting flower artworks. He was one of the pioneers of painting highly impressionist flower arrangements, usually depicted vivid, and semi realistic bouquets of tulip, ginia, water lily and roses. His artworks were usually painted on watercolor in paper, wet and wet technique. The artwork depicts anorange Ginia, a pink highlight is uniformly distributed throughout the bunch of flower and the center of flower a coffee color dot is put and a vase of vividly colored in cerulean blue at the middle and both side of vase is fill with black due to create a volume. The division of ground makes the painting especial the lower part of the vase up to the mid ground satish put vibrant cerulean blue and succeed by pale yellow started from right hand side to cover with background. The lower side of the flower bunch have sap green and dark bluish green leaf covered from all the side. The outer leaf is light in color in compare to inner leaf as a result it's give the natural effect.



Figure 1The Blue Vase

III. THE WATER LILY

Like the impressionist painter Claude Monet evergreen and remarkable water lily series Chandra has also inspire to portray water lily but his application is contemporary rather than classical instead of using the broken dab of color and impasto technique he use soft and flat color. The composition have formal division and subject are center spread form a bunch leaf and two blossom lily bright scarlet color and highlighted by magenta tints, and six buds three in bluish white and three are in magenta. Though Satish well compose the leaf by placing in different plane and creates a variation by putting tints and shades of sap green and the values of black under the leaf creates a 3d illusion.

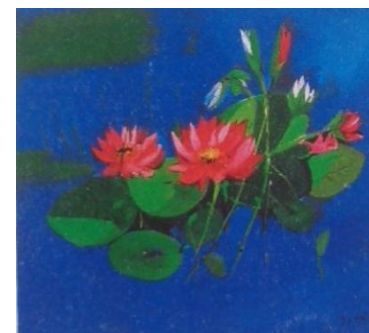


Figure 2The Water Lily

At the left end he put a diffused or blur sap leaf having low intensity which is almost merge with background bluish water that's creates the prospective in composition. Few curved vertical stem enhance the aesthetics of the painting and finally Chandra use ultramarine blue for the water that treated as background which is appealing calm and cool as a result the main subject don't lose its essence of aesthetics. Here Satish justify all the elements by given the required weightage as they deserve as per their importance.

IV. YELLOW STROKES

During his illness, he began to paint beautifully aphoristic pictures of flowers in his studio and dream garden. Here his subjects were the bright yellow blossoms, here we don't get any tress of Vincent Vangoh yellow sunflower because heuse flat color and for the shades he use pitch yellow over the lemon yellow. For creates the petals he left



some gap between two petals and all blossoms are placed in different plane and here he creates perspective through size of the flowers then in midground he placed the soft and blur leaf here also he creates perspective by varying size as well as intensity of color. For the highlight on the blossoms he use titanium white to add on additional charm. Here he also add some fauna at the right and middle of the painting its creates interest to the painting and Finally he put ultramarine blue as a background and value of the color is radiant right hand side composition have darker value in compare to left side.

V. EXPLORATION OF COLORS

It is one of the remarkable master work of Chandra. Here he placed the subject center spread with formal division and instead of three ground he finished the marvelous painting by applying only foreground and background. The subject placed center spread follow division. The blossom are heavily loaded so only flower are seen and few color dab of sap green are put that seems to be the leaf and multi-color flower are seen in the vase that is very refreshing and charm-full. Mostly the crimson lake, light orange, lemon yellow, white and few flowers are cerulean blue in color. The vase is beautifully fill with ceruleanblue and the volume of the vase created by putting dark Prussian blue both the ends.

The handle of pot is also clearly visible and it aesthetically improve the composition. The light another key factor in this whole composition that comes from right and reflected at the middle of vase and we can easily fill magical touch of divine light soften the blossom. Lower part of the blossom fill with dark color and the center of flower he put dark shades. Left hand background is fill with sap green gives the naturalistic fillings and right side covered by pale yellow and up white. In foreground some plucked crimson flower lay down that break the heaviness of upper part composition. Here Satish use his signature to balance the light part of right side and few strokes of cerulean creates the overall harmony to the painting.



Figure 4 Exploration of Color

VI. VASE WITH PINK BLOSSOM

Chandra is more famous for these bold blooms, in all their painted variations. Here, instead, is a flower that is brilliant color and which has such symbolic meaning (its pinks have faded to purple) the blossom incandescent against a light ultramarine background. The surface feels still live with the artist's touch. The composition of this work is simple center spread subject with formal division but the application water color is different instead of reflecting transparent water color here his use watercolor to getting opaque result it shows the confidence and boldness of Chandra and very beautifully he got excellent result in form of final output.



Figure 5 Vase with Pink Blossom

Three of buds are clearly visible with minimal strokes of pink just below this flower neon green leaf are seen which are extended towards the left of the pot but here the color of leaf becomes change in pith yellow with lines of black. Just below the formation of leaf two fully blossom pink flowers are placed in two different plane one is upper at right hand side and other one is slightly below towards the left side. Petals of this blossom are fill with pink but the highlight of the petals are fill by purple and some white strokes are found in the outer path of the petal and the purple patches help to merge subject with background. Lower part of flowers is fill with back that gives the depth to the painting and the vase also fill with dark pursuing blue from right hand side and merge with cerulean blue at left side and thin line of bright lemon yellow articulated the structure of the vase and finally Satish balance the whole dark part in composition by putting his dark signature in light background in extreme right of the composition.

VII. THE BLUE FRAGRANCE

This is a classical painting of Chandra blossom series and it marvelously created having the feelings of world famous painting by Vincent Vangoh “The Starry Night”. Here Chandra compose the whole painting in blue on blue theme. The counter line of the composition is formal division having monochromic in nature except few shades of orange and lemon yellow and white is find. The leaf are completely merge with blue and starry background above the bunch of flowers light green color emerge from background that creates the gap between fore and midground. The bunch of flowers creates perfect volume at the center and the flowers are in such a way that plane is different from other and a prospective creates by tints and shades of colors and few flowers are spreads out other parts of the canvas to avoid the dead or negative space. To break the monotonous of the composition the artist placed orange blossom in middle of bunch and to balance the quantity he put purplish orange at the right hand side of composition also bellow to the flower bunch. A lots of white dots we found in the fore ground of the composition that help to merge fore and background of the composition another thing we can found in this composition are a lots of line most provably it occur by scratching the base of the canvas by knife or pointed nail etc. To create a dramatic effect he put ultramarine blue with the touch of strong black. The highlight of the flowers are grooms up by the touch of the lemon yellow at the center of flowers bunch.



Figure 6 The Blue Fragrance

When we go through the analysis of this particular painting we found here Satish application of brush handling is simple and contemporary approach. As per the color plate is concern the scheme are in classical approach and the light plays a major roll to grief the whole composition.

VIII. THE SHADES OF YELLOW

This is one of fantastic and contemporary work of Chandra though he was impressionist artist who always attributed to raw nature. Here in this painting he very beautifully arrange the flowers and vase. Vase is over loaded with flowers of different tints of shades of pink, lemon yellow with irregular dots



Figure 7 The Shades of Yellow

of sap green leaf and a vase almost merge with background. For the highlight the vase he use cerulean blue of the background and the border or outline of the vase is defined by the pitch green and grey color. Background is fill with cerulean blue at lower part of the left side and the top of the right side and the lower of the right hand side is fill with dark Prussian blue and extreme left of the upper part also fill with dark color. So it gives the pleasant and cool looks to the whole composition without harming the subject. The right side of the flowers bunch having the pink shade that's looks as closer to the viewers and just below this bunch of flowers we found the light lemon yellow color flowers spreading up to the extreme left and the lower part of the vase we found few drop of the yellow that creates a motion to the painting. At the center part of all flowers having the dark coffee color irregular dabs that's seems to be the periphery of the flowers. Some grey scratches are form uniformly to the composition.

IX. THE HUE OF YELLOW

This is the classical composition of watercolor painting of Chandra. In this work application and treatment is justify purely transparent medium. Some area treat as wash technique that's add on charm to the whole composition. It fell the ascents of Chinese and Japanese paintings technique. Wet on wet technique use for the complete the composition.

Vase is long and elongated as cylinder dark green and bluish black color fill into the vase no trace of direct or indirect light heat on the vase so it is fill with dark tone. Just above the vase two bunch of leaf gather together and form the volume at right and left side of the vase and just above bunch of leaf a lots of beautiful and bright flowers bunch are seen. The number of flowers are not easily counts because some flowers are merge with background. Orange flowers are placed front of the foreground due to its color scheme. Few pink blossom just below the orange flowers center of the composition are formed which is always response to the loving heart and memorize the ever green pink series of old master Pablo Picasso. The formation of lower bunch of both side creates additional charm to the composition. Here Chandra is not focus to articulate the shape of actual leaf rather than Chandra put efforts to grapes the essence of real naturalistic composition. To express the rip of the leaf he use grey line and also he put some dab of ultramarine blue that creates dramatic effect to the whole composition and some dab of pink and yellow color also found over the right hand side of vase add additional charm to the painting. Upper part of the flower petals are almost merge with background to form color prospective and the lower side of the foreground just below the vase we found some fallen leaf and petal that creates a very naturalistic ambience to the composition. The signature of the artist which found in extreme right of the corner is not prominent so it not harm the composition.

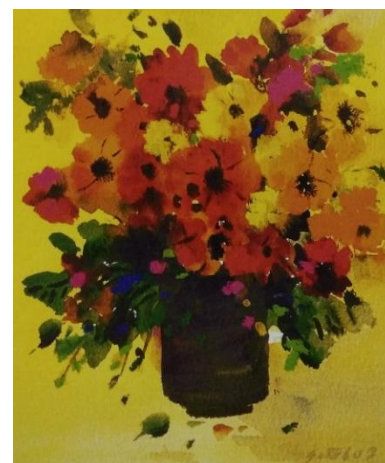


Figure 8 The Hue of Yellow

X. CONCLUSION

Satish Chandra occupies a unique position in the realm of Indian art. Apart from being a consummate landscapist with a distinctive visual diction, he has also been instrumental in shaping the flora and fauna. This dual facet is the axis of the research.



Threading the different phases of Satish Chandra's art chronologically, it highlights the artist's abstracted vision. Despite the realistic connotations, his art successfully sculpts away the apparent references to the objective world to evoke a multiplicity of meanings. The 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. His paintings form a precious and outstanding archive of the contemporary landscape of modern decade.

IX. ACKNOWLEDGEMENT

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