



Satish Chandra a Traveler of Lonely Path's

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ABSTRACT:

He was a Rambler of lonely paths, found of messy jungle and a true follower of silent mountains. His soul was mingled with raw nature. His canvases speak the sublime beauty and divine truth of atmospheres.

The subject of Chandra are ordinary, composition was simple and prominence in its true values but the application and the treatment of applying color are contemporary approach which stand Chandra a unique position not only Indian art world but also in contemporary world. The textural expression of Chandra evolve the polyphonic genre of un-sculpted nature and the richness of color scheme was an integral part of his composition.

Key Words: *Composition, Contemporary, Devine, Evolve, Found of, Genre, Integral, Lonely Paths, Messy, Mingle, Prominence, Polyphonic, Rambler, Sublime, Textural, Un- Sculpted.*

I. INTRODUCTION

Satish Chandra was one of the most renowned landscape painters of India. He was the true artist of India's northern plains, and as special, gentle and dignified a person as his art was uplifting.

He was revival of traditional approach of landscape Painting he rejected the traditional approach to landscape painting and instead of copying old masters he had been learning the nature itself and he observed variations of color and light caused by the daily or seasonal changes. As innovative user Chandra was chiefly known for the evanescent aspects of his landscapes and his innovative use of air, light, and color—factors that have prompted critics often to ignore other aspects of his art, such as content, composition, and floral relevance.

He was so confidence enough in his art, and love for Nature, he devoted his whole life for painting landscapes. In the end, he acquired a reputed title 'Master of Atmosphere'.

II. UNTAMED EVENUE:



Figure 1 Untamed Evenue

In most of his painting he use vibrant shades of yellow, sap green, blue, violet etc. but in this particular work Chandra maximum part of canvas covered by the shades of yellow along with orange at upper part of sky which gives the dynamics to the painting. In foreground a messy jungle was shown which is almost filled with different shades of sap green juxtaposing. Just next to the foreground some mountain are placed that treat as a mid-ground and the rest part is blended with background. The overall composition and execution of this painting is outstanding as his classical romantic's work of messy jungle series.

The composition is based on informal division here Chandra articulated his first focal point is a bunch of tree just placed extreme left of the fore ground and due to give the importance Chandra placed this tree at left peak of the bushy mountain. Leaf of the tree are articulated by given the volume by followed impressionist brush strokes in light blue shades and the back side of tree leaf are filled with pitch yellow and sap green.



Figure 1.1. Untamed Evenue

The upper part merge with the blue sky and the lower part is covered with pitch yellow so the subject is visible with low intensity and to articulated the trunk he use grey color which is prominent and easily visible.



Figure 1.2. Untamed Evenue

In the second focal point Chandra put small part of foreground just middle of it having dark patch showing the depth part of covered land. The lower part having the tint of cadmium yellow which shows the raising area of land then a dark patch of bluish green is shown and above this again light shades of pale yellow and light sap green are used to create prospective and an uniformly small irregular granular dots are creates which given the impression of wild bushy flowers that enhance the values of composition.

The third focal point is a group of mountain just above the second focal point at the extreme right of the mid-ground. To shows prospective Chandra articulated all mountain in low intensity almost merging with foreground. The counter line of the mountain are just parallel above to each other and the upper part is filled with yellow which shows the vastness of the sky.



Figure 1.3. Untamed Evenue



**Figure 1.4. Untamed
Venue**

Fourth focal point is a part of sky just above the second focal point right hand side of the top of sky, here Chandra put dark orange to the whole patch then some dark brown shade is fill at the extreme left. When we focus particularly to the patch it gives the feelings of abstraction but when we go through the whole work it is clear that this dark shades of brown is seems to be the cloud which creates the dramatic effect not only to the sky but it also add aesthetics to the whole painting.

III. MUDDY PATHWAY:



Figure 2 Muddy Pathway

In every 200 hundred kilometer Indian climate would be change and according to that habitant also changed so India have numerous variety of habitant and every habitant have its own design and aesthetics in terms of its landscaping, formation of mountain, village scene etc.

The foreground cover the maximum part in which Chandra shows a muddy pathway comes out from bushy shrubs and at the extreme left of the foreground have a bunch of tree and just back to this tree some shades of yellow cohere and crimson red patches are seen which give the impression of a hut.



**Figure 2.1. Muddy
Pathway**

At the extreme right of the foreground two tree are shown which are almost merge with the background only the impression can see. In mid-ground Chandra placed some plant and village but their opacity is very low so it is almost partially shown and the treatment of pale yellow and cobalt blue are sodull and antique as a result a defused sky will form. Just like a thin film is covered over the whole painting that given a pleasant and cool look to the painting. Two tiny landscape figure at the middle of path in foreground are treat as Chandra first focal point.

To articulate this two figure he put the tiny dab of crimson red, small amount of black and for the upper body part he use the up white color, for the head light black is used. One of the figure is having basket on his head may be he bring something while returning the village. Both the figures are merge with its surrounding at the left side muddy up-white mingle with color scheme of second figure and other then this area rest is filled with pith green of bushes and shrubs. Individual this small part is not so much prominent but as a whole composition it creates an interesting focal point for the viewer and gives lively ness to the painting.



**Figure 2.2. Muddy
Pathway**



The second focal point is a bunch of tree at the left of the foreground. The counter drawing of the tree is slightly tilted towards left. Front one is the thick in comparison of others trees and trunk are filled with yellowish black and to shows the highlight he used titanium white. The lower part is covered with pitch green and light grey that given the impression of bushes and upper part of tree is filled with sap green and the volume of leaf shown by filling of dark yellowish black tone. Just back of this bunch of trees Chandra put a prominent patch of yellow ochre that's form an impression of a hut. This small part is complete in its real sense and also fruitful along with whole composition.



Figure 2.3. Muddy Pathway

The third focal point is a middle part of mid ground lies at the horizon. Here he put only the two or three color shades for complete the whole composition. At the middle he put violet which is already merge with background only the outline demarket the upper shapes of tree and both the side he placed pitch green and sap green patches right side patches almost merge with the background while left is prominent in comparison with other one.

Whole color are blend with each other and form blur effect beside this also Chandra succeed to create perspective by changing the plane. In mid part we found two dab of white patches that's creates impression of hut and front of it a horizontal white line is seen that gives the impression of river shore.

Fourth focal point is a pair of tree extreme right of the foreground. The lower ground is covered with newly born grasses and shrub's which are pitch yellow in color and to show the depth of land here Chandra add some darker tone. The shapes of tree was articulated by impression only just like a water mark so, it is almost merge with background and its visibility is less so if one can overlap that area then he/she cannot see the result but after focusing one can get the glimpse of its existence. It creates a dramatic and magical effect to environments. So Chandra succeed to captures the fragrances and beauty of nature in this way he justified his earn title Master of Atmosphere's.



Figure 2.4. Muddy Pathway

IV. CONCLUSION:

He experiments with the naturalistic colour palatte 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 thigs to deliver the best everlasting impression.

He has devoted almost whole of his life for nature and from there he had gained the confidance to trap its beauty into his canvas. He lived with the tribals, 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.



Chandra palette included all the colours 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.

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