

Sayyad Haidar Raza's Landscape paintings: A Review

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ABSTRACT

Nature serves as the inspiration for Sayyed Haider Raza's works, which are recognised as pioneers in the fields of realistic, abstract, symbolist, and tantric landscape painting. All of these investigations have a connection in some way to every stage of his life, from his earliest memories to his most mature ones. These enduring repositories have been brought up in significant publications on a number of occasions, and they have suggested a serious engagement and additional investigation in the explanation of the source of his creative force. According to scholarly opinions, better explanation of the relationship between several phase types and a multi-transformed landscape is needed. With a thorough analysis of the literature and a concrete application of the prior research data, several alternatives may be explored. With a thorough assessment of the literature and a specific research point, the information from earlier studies provides the ability to investigate a number of alternatives. Studies have been looked at in this regard to explore additional points of view on specific affirmative assertions that appeared in different eras of Raza's work.

Keywords:

INTRODUCTION

A view finder in Raza's childhood phase-

The fact that Raza was given the mandate to sketch his surroundings after being briefed about his background, birthplace, and forestation shows that art therapy was widely used in schools to address students' issues with psychological distress that interferes with their ability to learn and develop socially and emotionally healthy coping mechanisms. (Berberian, M., & Davis, B. 2019). Indian educators were well aware of the power of art as a means of attaining a purpose, as seen in the use of Trataka yoga as a form of therapy for the elderly. Trataka yoga clears the vision of visual stutters such as overlapping pictures and maintains it while concentrating on a single objective. The school-based art therapy education policy encourages pupils to take art classes to correct these behavioural visual flaws. When Margaret Naumberg and colleagues presented their research on "Creativity for Exceptional Individuals" at the ninth symposium on Creative Art Education in 1964, they made the argument that art therapy can help with the challenge of academic and emotional reconstruction. Their argument was published in the Syracuse and Herald-journal. (1964). In order to confirm the fundamental instruction provided by Raza's school regarding how to hold images and transform

them on a surface with the aid of line and colours, it can be said that the school-based art therapy programme aids in controlling emotional behaviour and challenges in the educational field. The following are some of the references that are regularly cited in some of the writings, articles, and interviews: 1). The birthplace, the Babaria, M.P., forest setting, the high school punishment to concentrate on a specified point on a wall, and the first pencil landscape at the age of 12 have all been written about and discussed numerous times to support the motivation for his innovative creativity. 2) His attendance at art schools in Nagpur, Mumbai, and Paris was constantly linked to his scholastic success, awards, and scholarships, which served as a catalyst for his switch from watercolour to oil and acrylic as a medium for colouring. 3). The influence of high school teachers and art school mentors such as Rudy Leyden, Schlesinger, and Walter Langhammar are discussed for the constant transformation that occurred in his landscape paintings when analysed through the lenses of modernist Van Gogh, Cezanne, and Picasso. Later, the influence of contemporary art and literature from Paris inspired his concept of geometrical abstraction, extending the connection with pure abstraction element in the tantric form.

A View finder in Raza's art schooling phase-

The audience is compelled to alter mental states and experience the ultimate emotion by being informed about the significance of Van Gogh, Cezanne, and Picasso and by creating a self-motivated space using vibrant colour with the help of dissecting western paintings and representing them with Indian sentimental touches to appeal to some senses. His works were of a calibre that, in addition to taking the viewer out of the present, also led him into a state of mind linked with images and the psychic's sense of belonging. (Dehejia H. & Hoskute R. 2000). This impression differs from that of Picasso and others since viewers cannot experience the novelty of the distorted views. The kind of soul-satisfying that has an invisible profile and forces people to forget their academic excellence, which is beyond the scope of any significance. His aspirations to use certain simple shapes as the universal language for the vision to extract a specific feeling or meaning are profound.

The Nature and its influence in the works of Raza

His Plein Air landscapes frequently represent the scent of the Narmada River, the recollection of a lush forest, the breath-taking sight of a colourful village in the bright sun, and the same night's emblems of joy and dread. Some of the locations in his hometown, Nagpur, Mumbai, and Banaras, have inspired him to study the same experience in vivid dark shadows and light while still in school. The stark colour contrast and straightforward viewpoint invite the viewer to observe such an amazing event. (See plate:1,2,3)

His expressionist teachers at the school of art can be seen in the panoramic visualisation of the site scene and the rendering of key glimpses of lights and their reflections. Under the impact of western art education and part-time commercial artwork, the spontaneity of Plein air styles changed. His panoramic images, which represent the space by combining a significant number of realistic and non-realistic formal compositions, appear to reflect the mixture of both impressions.(see Plate:4,5,6) The variety of formal arrangements in the Kashmir series' landscapes reveal the excitement and sublime experience in identifying the key wide perspectives. There are numerous landscapes with such themes as Kashmir, Chinar, etc. that highlight how passionately we relate to the sublime and how it is both an effect and a result of elevating the soul. As stated in the Essay, in order to recall the

influence of the sublime in visual form, a few historical movements are necessary. Puttforten R (pg. 106-241), (see Plate:7,8,9)

The abundance of formal arrangements in the Kashmir series' landscapes is a sign of the artist's passion and sublime experience when searching for the key panoramic views. Numerous landscapes with such themes as Kashmir, Chinar, etc. shown how the sublime's enthralling relationship can have an uplifting influence on the soul. Few historical movements are necessary to recall the sublime's impact in visual form, as stated in the essay, in order to heighten the sublime. The landscape's brilliant tones convey the idea of fire, while the shapes of the buildings and churches cut into the plane to interact with a variety of energies. The crux of the spark for the impasto and coloured technique in his series is the creative Parisian culture combined with Indian miniature like, 'Ville Provencale; 1950', 'Village en Fête; 1964. (Dalmia Y. 2018), see Plate:(10,11,12)

A book rich of symbolic hints to the meaning hidden behind the structural forms, culture of landscape as a "way of seeing" has attempted to study the symbolic aspect of the landscape. (Jain, 2007). Despite frequently using real locations in the names of his abstract paintings, Raza had abandoned representation by the 1980s. (Zeenat, 2016). Although his abstract paintings had a natural undertone, they eventually came to follow ordered patterns and were appreciated by commercial businesses for their production value. In the works "Progressive literature in Bombay art society" and "Biographical of Raza," there is a remarkable quote about his desire to channel his transformative learning through the experience of vision. See Plate:13,14,15).

Study of Some selected Works

A few pieces, including some trees from each phase related to S.H. Raza's life interval, have been chosen in order to explain the progressive progression that occurred concurrently with life events. His life and art are intertwined and dependent on one another. Based on comparison and observation, the abstract aspect of his work is comparable to the essence of creation.



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13



14



15

It is possible to observe the evolution of his relationship with nature and how, from the beginning, he found new ways to develop his aesthetic perspective of the world. He dives headfirst into the surrounds, using his mastery vision to point out the pinnacle of each scene and location. The abstractions are evoking his starting process, in which all that is born would dissolve into nature's

fundamental law and join with nature. Only the evolution of things, objects, and associations through process, movement, and creative association remain.

Picture Monogram links-

- 1) *street scene Nagpur*/<https://www.bing.com/images/blob?bcid=S7DZpkF6f4AE-w>
- 2) Landscape in water colour,(1940)/
<https://www.bing.com/images/blob?bcid=S2KVcS9Yn4AEBQ>
- 3) untitled landscape/ <https://www.bing.com/images/blob?bcid=S2mWgIh2hYAENQ>
- 4) Benaras(1944)/ <https://www.bing.com/images/blob?bcid=r3.RrvXRzoAEcA>
- 5) Benares www.christie's/ <https://www.bing.com/images/blob?bcid=r3.RrvXRzoAEcA>
- 6) Malbar Hill at Bombay(1948)/
https://mediacloud.saffronart.com/auctions/2017/feblive/shraza_1702live_32244_big.jpg
- 7) Chinar site/ https://1.bp.blogspot.com/-wnCHCclv2iI/X1u9Fo_G3wI/AAAAAAAABC-U/HtMecVkjCw2yVBWqm9DVWrRHgAmsWvIwCLcBGAsYHQ/s1600/118823015_3590675460956266_7377450816383909210_n.jpg
- 8) Kashmir Landscape
https://1.bp.blogspot.com/wnCHCclv2iI/X1u9Fo_G3wI/AAAAAAAABC-U/HtMecVkjCw2yVBWqm9DVWrRHgAmsWvIwCLcBGAsYHQ/s1600/118823015_3590675460956266_7377450816383909210_n.jpg
- 9) https://1.bp.blogspot.com/-wnCHCclv2iI/X1u9Fo_G3wI/AAAAAAAABC-U/HtMecVkjCw2yVBWqm9DVWrRHgAmsWvIwCLcBGAsYHQ/s1600/118823015_3590675460956266_7377450816383909210_n.jpg
- 10) Village/<https://www.bing.com/images/blob?bcid=Sz.WoWNnIAEqxcxoNWLuD9SqbqtqVTdPyM>
- 11) LaVillage,(1956)/https://media.mutualart.com/Images/2010_08/17/0020/931819/129265132408252348_013f54a5-eb8f-4224-8548-303bae29af86_155798_570.Jpeg
- 12) Untitled(house) / <https://www.bing.com/images/blob?bcid=S07SiYESioAEpA>
- 13) street/<https://www.bing.com/images/blob?bcid=SxZnZzgnFYAErw>
- 14) City scape(1952)/https://www.christies.com/media-library/images/features/articles/2019/05/28/sh-raza-guide-update/lot-17-sayed_haider_raza_untitled-s2s1.jpg?w=380
- 15) Carcassonne,1951/https://mediacloud.saffronart.com/auctions/2011/summerart/shraza_10sp1822cr_big.jpg

Conclusion

Sayed Haider Raza, a landscape artist, has said that painting is the spontaneous process attained systematically to comprehend abstract art. (Akhilesh, 2000). With today's age coping with the digital world, such determination requires a commitment to lifelong learning. The seeds of Raza's work to create a new visual language for sensitive visuals through observation of nature and the landscape can explore a different way for future generations to perceive and register the gradual changes taking place all around us and associate them with various formal representations. In Raza, the abstract form must go through several stages, and each stage's interdependence has a new significance. These stages continue towards abstraction while keeping a passionate distance from

the number of series in order to reach the centre of mean fullness. As an abstract artist who wants to appeal to everyone, Raza has explored every avenue to find a new idea that would serve as a bridge between east and west cultural traditions.

Reference

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