Landscape painting as the orientalist product: A Survey of Raza’s Work

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ABSTRACT
Landscape painting explores the beauty of nature and its tradition can be traced from the Chinese and Japanese trends. The major trends cater to the art lover for the photocopy of nature painting. In India, European artists introduce such trends for their personal gain, and to continue the legacy the Indian artists have transformed according to personal emotions and different perspectives required to be studied comprehensively. Artist S.H. Raza and his progressive group are the appropriate populations for such research work. The Method used for research work is a descriptive analysis and data are collected from online sources. In the present scenario, most progressive artists are shifting toward abstract art that is out of reach for the common man. The process of the gradual transformation of their required to be made accessible for upcoming art lovers and art collectors.

Keywords:

INTRODUCTION
Landscape painting explores the beauty of nature and its tradition can be traced from the Chinese and Japanese trends. The major trends cater to the art lover for the photocopy of nature painting. In India, European artists introduce such trends for their personal gain, and to continue the legacy the Indian artists have transformed according to personal emotions and different perspectives required to be studied comprehensively. Artist S.H. Raza and his progressive group are the appropriate populations for such research work. The Method used for research work is a descriptive analysis and data are collected from online sources. In the present scenario, most progressive artists are shifting toward abstract art that is out of reach for the common man. The process of the gradual transformation of their required to be made accessible for upcoming art lovers and art collectors. To cater to the need of such demands I have selected artists from progressive groups to relocate the present abstract work with gradual changes happened under the various impact.
Emerging trends in Indian Landscape.
The Landscape in Indian art is considered secondary to figurative art, as most of the literary works were idealist works. (Deheja H.2000), but due to the rejection in a colonial era, the most artist follows Orientalism in visual art. The majority of debates happened and landscape painting succeed to explore the common concept of idealistic artwork connecting the environment with a similar vision. Also, the western taste in Bengali aristocracy in decorating the interior of their buildings invited a collection of European Landscapes that cater to some of the Indian patrons following in the increased demands for such artists. The impact of such transformation is also extended to modern artists reflected in their intangible landscapes with the fragmented mindset as the ambiance of disparity (Deheja H.2000).

The impact of Indian Orientalist
The 19th-century oriental researcher in India has always guided the Indian Artist by proposing a deep connection with the exploration of past inquiries. The first orientalist Rama Raja leads the practice of inquiries made in his first ‘Essay on Architecture of Hindu’ in 1834 based on the number of visits done to the actual site and investigating it by the local’s views and relates it to the treaties mention in Manasara manuscript. Later the tradition was followed by Rajendra Mishra in his book ‘The antiquity of Orissa’ in 1975-80 explores the temples and sculpture whereas Shyama Charan Srimani’s book about geometry drawing,.Bankim Chandra Chatterjee’s essay for visual beauty, Charuchandra Nags’ book for perfect drawing, and Shilpa pushpanjali, Prabhasi art magazine for realistic and emotional painting. All these attributes indicate the choice for oriental search and landscape subordinates their need to depict at least the oriental sites and nature in the Colonial era. (Thakurta T. 2008). The same Nature can be investigated in Sayed Haider Raza’s artwork in most of his landscape paintings, a collection that is available a lot on the internet.

Emerging Trends in S.H.Raza
Individuality and reciprocating were highly practiced in the modern era(Deheja H.2000). Preservation for an individual Interest formulates an important factor for the highly ambitious person, and most Artists have experienced their achievement with the core of their interests in some sort of art. Artist Sayed Hyder Raza’s Landscapes has been analyzed on such factors in many articles relates to his creative impulses based on his interest to represent the environment in visual form rather than figurative following his teacher’s guidance about the search for joy, color celebration, tenacity, vastness, and enormity. Also in some of the Interviews, he clarified the reason for his interest in Nature and the environment that makes his career associated with Landscape painting. (notes -Artiana, online sources, sh-raza.com). His association with childhood experiences near the Narmada river and the Centre of the dense forest he stated that” The most tenacious memory of my childhood is the fear and fascination of the Indian forest.” During the day, time the village was full of color like a fairyland under the bright beam of sun, and then came the night again. His imagination of him can be visible in his landscape paintings. One such painting where he perfectly depicted his childhood thoughts and imagination is Village en Fête, (1964. Artogram). The relation of his interest with landscape painting associated with the kinds of aesthetic flavors highlighted in some of the articles published in Marg journal for landscape painting. The new aesthetic flavors like synesthetic, a kind of reinventing the visual elements in the landscape as a sense of perfume (2021, Premchand A.). The Neuroaesthetic of raga music explores the meaning of
imagery of morning, evening, cloud, rain, heat, and light through sound effects. (2021, Navratna D.) The soundscape is also a type of aesthetic flavor of noise in the metro city that explores the collective sense of the infrastructure we live in like wind, electricity, traffic, industrial noise, etc. (2020, Pemmaraja G.) Geoaesthetic types concern with the relation between Man and the environment while depicting the land element function as sequences of animation with that element in his mind.e.g Brijvan of Krishna depicted in miniature painting(2021,Roy S.).

Far eastern arts tradition and Raza’s work.
He was also a faithful believer in the human presence evoked by its figurative absence on the canvas rather than in a figurative painting. The paintings of S.H. Raza revolve mainly around nature and its various facets. He painted landscapes and townscapes as the theme of nature. Over the years, his paintings evolved from being purely expressionist landscapes to abstract ones. (Vajpeyi.A.(2007) A Life in Art: Raza.Art Alive Gallery). There are many linkages to his interest in landscape painting like access to the far eastern art publication avail in Art school. The review made on many articles related to Chinese and Japanese landscape painting in the International Art Journal, Artibus Asiae found the major connection with the sources to the Japanese imperial Palace landscape, Tsung Ping comments, water theme in Chinese painting, black sun meditation, blue and green styles, Himalayan painting, Kashmir painting, and Confusing traditions in landscape painting in numbers of Volume like 29/4(1967), 32/2(1970), 33/4(1971), 55/3-4(1995),37/1-2(1975),41/2-3, (1979) 53/1-2(1992), 73/2(2013). His expressionistic landscapes use color and brush strokes to transform the emotion that matured mostly in Sir JJ School of Art from 1943 to ’47. He painted Bombay in fluid watercolor to counter the moods and seasons. As he developed the formal aspects of his landscape painting in Paris, he moved from creating schematic forms to addressing the tension between figuration and abstraction. (Zeenat, N.,2016). Many Internet Archive-metadata-have no. of the article and ancient books for landscape painting that have shaped the transformation of his painting.

The popularity of his work in the Art Market
An interesting fact about his work is that a dozen of his works crossed $1 million in auctions. His painting titled Tapovan (1972) sold for over $4.5 million at Christie’s, New York, in 2018 to break the artist’s world auction record. HT Correspondent (2021, February 10), Hindustan Times, Delhi. It’s observed that most famous art collectors in India and abroad have at least 2 to 7 works in their collection and 43 of his works still belongs to Private Collection. From the report, 40% of his works i.e. 43 works are still awaited to boom the art market as compared with his benchmarks of the recent price in the auction house. So the evidence of his Popularity can be extracted from the Art Market report on his 100 work exhibition. (Report, The Art Trust .com, online Gallery titled ‘Raza – Rendezvous 100 work from 1940-2000’). Top ten Auction records-titled of his works-Saurashtra,La Terre,La terre, Village et Fete,Tapovan,Gestation ,Rajasthan 1,Italian Village,Les Toits de la Rue St.Jacques, Clocher du Village-were sold at high prize 1-3 crore.-6

Art critics view
There are 9 articles written about the layers of colored silence in painting, as legendary, beyond the black sun, the last great modernist, the force of art-never tired of the Bindu, painting is like sadhana, Raza work fetches record Rs.16.3 Cr., the vision of the self. (Vajpeyi.A.(2007) A Life in Art:
Raza. Art Alive Gallery) ‘Villagran with the church’ iconic work of Raza in 1950 was a semi-abstract landscape done with impasto and littered use of paint purchased by John D Rockefeller and his wife. It was held in Blanchette at the exhibition, Trends in Contemporary Painting from India held in Graham Gallery in New York in Feb. 1959 in its collection of Rockefeller until 1994. He was the first patron of progressive artists. (Parekh Maithili2012) Deconstructing Art: Syed Haider Raza, online source: Deconstructing Art: Syed Haider Raza (idiva.com)

Social responsibility
By the 1980s, Raza had eliminated representation from his paintings despite often linking them to actual places through their titles. (Zeenat N. 2016) and as a socially responsible persona, he promotes art among young Indians, initiating the Raza Foundation that works on his mission and gives awards in his name annually as an encouragement to budding artists. The Raza Foundation supports cultural and artistic activities. It aims to promote the works of the painter Sayed Haider Raza (1922-2016) and pay tribute to the work of the artist. The Foundation supports and promotes the publication of scientific, critical, and historical works about the artist. ( https://www.therazafoundation.com/-raza,2020)

Books

Conclusion
Landscape as copy painting is perceived as the skill work of an artist to influence our senses and limits the art product to decorate the interior space but its function exceeds the limit to give the essence of time and space visual as the aesthetical experience. The comparative literature explores the complicated concept of abstract art, rooted in various ambiances of the whole experience. It is the collective approach of an artist to collect as many events of the contemporary trends and transform them into a new perception as the indication for the future. The gradual changes in the progressive work of Raza point to such a future connecting the past sequence. His Meditative approaches to art practices explore the modernity of new realization as mentioned in Vedas and Upanishads.

References
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**Sources**

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