

## Imaginative Realism: An Analytical Study of Ustad Abdul Majid's Autodidactic Landscape Paintings

Wajahit Ali<sup>1</sup>, Dr. Samina Zia Sheikh<sup>2\*</sup>, Muhammad Yasir Azeem Khan<sup>3</sup> and Sammar Anwar<sup>4</sup>

<sup>1</sup>Assistant Professor, Institute of Art & Design, Government College University, Faisalabad, Pakistan.

<sup>2</sup>Art Historian and Alumnus, College of Art & Design, University of the Punjab, Lahore, Pakistan.

<sup>3</sup>Assistant Professor, Institute of Art & Design, Government College University, Faisalabad, Pakistan.

<sup>4</sup>Lecturer, Institute of Art & Design, Government College University, Faisalabad, Pakistan.

Received 05 Dec 2021, Accepted 26 Dec 2021, Available online 04 Jan 2022, Vol.10 (Jan/Feb 2022 issue)

### Abstract

*The development of landscape painting in Pakistan took place in a few distinct ways. One is through the academic tradition, in which the major component of learning comes from institutional setup as formal education. The other is learning from guilds or from lineage of artists as heredity where learning is often based upon observation or oral tradition. Strong observation and imagination of an artist play fundamental role in such process of learning. This autodidactic tradition offers an artist learn through an inherited tradition or oral repertoire of knowledge and experience skills that are preserved and transferred by generations of a family. This essay discusses the work of an autodidact landscape artist, Ustad Abdul Majid. His landscapes are interpretations of his imagination and memory but with a realistic rendering that often express amalgamation of romanticism as well. An analytical approach is opted to analyze Ustad Abdul Majid's landscape paintings as a combination of elements that one finds in both Eastern and Western art traditions. This research initially provides an overview of major developments in landscape painting in the West and the artistic repertoire of oral tradition in the East. Furthermore, analysis of certain moods and feelings in selected landscape paintings is focus of this research by investigating usage of various elements and principles of art. Not much of Ustad Abdul Majid's artwork is documented so this research provides an opportunity to the readers to know about autodidactic landscape paintings that are not less in any way from institutionally produced art works.*

**Keywords:** Landscape paintings, Imaginative Realism, Eastern and Western influences, Ustād and Autodidact.

### Introduction

Art, in its most generalized sense, expresses a collective labour of most profound human capabilities. As a sensitive individual and an artist, he observes the reality within him and around him, and then from a unique and distinct disposition processes the information. The perceptions get multiplied with emotions, are filtered by reason and enriched by imagination but then, the most distinguishing capability that comes into play and which transforms a sensitive individual into an artist, is the capability to represent the whole body of thought and feeling into an art work that speaks for itself. An artist uses a visual language to communicate the depth and expanse of human experience and does this in a way that even the subtlest of shades do not go unnoticed. The right combination and unique expression of human capabilities that define an artist is still a mystery for scholars inquiring into this area.

In the modern world, the focus of art institutions and theoreticians is to find out an appropriate method that could instil the essential spirit required for producing good art, but the process of teaching and learning of art has remained largely intangible. We find good artists that are chiselled by finest of institutions and then we find another breed of artists who are not a product of institutions and organized learning. We find these artists passionately driven, extracting from several sources, extremely hardworking, dissatisfied with their own accomplishments and venturing the journey of self-exploration and discovery all alone. This essay is an attempt to represent an example from this breed.

Ustad Abdul Majid, a Pakistani autodidact landscape painter who was born to a lineage of artists. His grandfather Ustad Allah Bakhsh is one of the greatest painters that the Subcontinent produced. Ustad Abdul Majid did not learn art from any institution but had the opportunity to learn the basics from his grandfather and then his father, Abdul Aziz as inheritance. He as an autodidact could not resist the passion to develop his

\*Corresponding author's ORCID ID: 0000-0001-5927-8830

DOI: <https://doi.org/10.14741/ijmcr/v.10.1.1>

own individual style in later years. His subsequent journey remained a love for exploring the unknown in both subject matter and technique. Ustad Abdul Majid paints landscapes from imagination but from a perspective that is probably the most difficult for a painter to accomplish. In his landscapes, he seeks to represent moods and feelings expressed through the tonal range, composition and brush strokes. According to Ustad Majid he represents the Sublime that roars in his imagination and is then expressed in an art work. In his own view, his art work embodies his imagination but the imagined landscape does not break the laws of nature. It recreates the feeling associated with it on canvas in a way that through the landscape, the emotion finds its body and through the emotion, the landscape, its value. This approach reminds of Paul Cezanne who once said, 'The landscape thinks itself in me and I am its Consciousness'.<sup>1</sup> Ustad Abdul Majid has produced an enormous body of work in a career that spans half a century. This essay focuses on his collection of rocky landscapes in both oil and water colour produced in recent years. The first part of the essay discusses the approach of the artist towards landscape painting, his learning curve, findings, techniques, signature conventions and objectives. The essay discusses various parallels that can be drawn with both Eastern and Western approaches to landscape painting. The second part analyses his paintings from his series of rocky landscapes in the context of approaches discussed in the first part. It discusses their composition, use of elements and principles of art, nature of communication and stylistic features. Since there is no publication on the artist, the primary data is collected through interviews of the artist.

The significance of this study is threefold. First, it brings to light an artist, who developed a style of his own without a formal learning. The learning curve can provide with important insights to both students and teachers of art who are working in an institutional framework. Second, it offers a critique of landscape painting that represents the Sublime through imagination. The analyses of paintings will help in further inquiry into the subject and will furnish a ground for understanding the intimate bond between the artist and his art work. Third, it will bring to light an artist who is worth exploring but could not introduce his work to the public due to the simple fact that we do not have a proper system in place in the prevailing art scene of the country.

### **Diverse disposition of Ustad Abdul Majid's novelty towards Landscape Painting**

The landscape paintings of Ustad Abdul Majid, as we shall see, are a unique blend of Western and Eastern sensibility. His learning curve has been largely of a self-

taught painter since he never studied art or practiced it in an institution. However, he was born into a family of notable painters but his work cannot be seen as a continuity of family tradition. His grandfather, Ustad Allah Bakhsh was renowned painter, his father; Ustad Abdul Aziz was also a painter of credible stature. Both his grandfather and father worked in the genre of landscape but their approach was not his ideal. Ustad Abdul Majid did inherit some aspects of his approach from these masters but the kind of life he lived, the exposure he had and the inclinations he followed, forged him to become a different kind of painter. This essay is an attempt to chart the distinct character of his approach towards landscape painting by tracing the influences he absorbed and highlighting the individual contributions he made in terms of subject matter and expression. Nonetheless

Since Ustad Majid belonged to a family of artists therefore an initial training came to him as a matter of family tradition. From childhood, he had the opportunity to observe great masters at work, which instilled in him a preference for hard work. His initial training by Ustad Allah Bakhsh and Ustad Abdul Aziz made him realize the potential he had. In his adulthood, he had the chance of meeting famous artists of his time, which added to his interest of becoming a painter. This was possible due to the fact that Ustad Allah Bakhsh's studio which he first established in Gawal Mandi and later in Muslim Town was a busy and active place where a number of people came to learn from the *ustād*<sup>2</sup> who did not charge anything for teaching them. The young Abdul Majid, as he himself told, had an acute sensitivity to observe nature, and art initially stood before him as a means to fulfil the deficiencies of a visual. He had a strong capability of imagination, which would inevitably intervene in whatever he painted.

After establishing a good reputation for painting landscapes and portraits, Ustad Abdul Majid regularly exhibited his works nationally and internationally. He exhibited in all famous galleries of Lahore, Karachi and Islamabad. He received numerous prizes and honorary certificates. In 1975, in one of his held exhibitions President of Pakistan honoured him by calling '*ustād*'. His work is selected by the Chief of Army Staff for the National Army Headquarters in Rawalpindi. He also established an institute to impart art training and named it Ustad Allah Bakhsh Academy after his grandfather.

The first phase of Ustad Abdul Majid's painting was in accordance to realist tradition. He followed his grandfather in portraying the pains and pleasures of a society. In 1980s, he developed a focus to depict the misery of working children. His intent was to draw the

<sup>1</sup> Maurice Merleau-Ponty, *Cezanne's Doubt* (Illinois: Northwestern University Press. 2007), 77.

<sup>2</sup> *Ustād* means teacher though it is also a local terminology that means, master trainer of a guild or instructor. *Ustād* is also honorary title that is awarded to someone for his invaluable contributions to deliver or transfer his knowledge or skill to generations such as Ustad Allah Bakhsh. Nonetheless Ustad Abdul Majid belongs to a lineage of artists that is why he is also called *ustād* by his trainers and is also known with this title.

attention of privileged class towards the social injustice but he could not succeed even after gathering a group of students who worked on the same subject matter and cause. Disheartened, he left Pakistan and boarded for United States. His initial years in the new country were mostly spent in earning to survive and settle. The scenic beauty of the new land inspired him to work again but with a different intent. His sensitivity drove him to paint the rocky landscapes. He did not have ample time to paint on the spot but his extraordinary memory helped him to retain what he saw. With an interesting use of imagination, he was able to create places, which were as realistic as they could be. His fascination with rocks made him produce landscape paintings, which were a break from his family tradition. He stated, "I thought that when there was nothing, no shape and form, there was only flat earth. With the passage of time, the landscape changed and forms took shape. The colourful rocks and hills gave me the message of long lost centuries, and then I thought that I could paint the ever-changing history of earth, which still had its original beauty, in spite of the pollution created by mankind."<sup>3</sup>

The landscape paintings of Ustad Abdul Majid are created from a combination of memory and imagination. Stylistically, they contain elements from Western and Eastern sensibility. The Western element came from Ustad Abdul Majid's visits to galleries, where he would sit for hours in front of paintings made by great masters of the genre. He would observe them in terms of precision, composition, depiction of light, symmetry, harmony, emphasis and other observable details. The Eastern element came from the tradition of family and the land where he developed his initial interest. A historical view of these elements will help in analysing the landscape paintings produced by Ustad Abdul Majid and will also enable us to contextualize his approach as an artist. Prior to analyzing Ustad Abdul Majid's Landscape paintings it is important to have an overview of western history of landscape paintings that will help relate and analyze western influences in art works of Ustad Abdul Majid. The tradition of landscape painting evolved mainly in the West. It went through various shifts in selection of content and modes and techniques of representation depending largely upon how the artist approached the genre. The initial expression that can be labelled as attempts in landscape painting goes back to the religious representations of medieval Europe. From sixth century onwards, we find landscape used as a background in religious paintings expressing the preferred themes of the Church.<sup>4</sup>

With European Renaissance, man returned to reason and started observing nature independent of religious

belief. This fresh look affected philosophy, literature, poetry and arts in a considerable way. At the beginning of fourteenth century, painters turned towards representing natural beauty. The frescos made by Ambrogio Lorenzetti express nature in its factual detail without the use of symbols.<sup>5</sup> The fifteenth century, marked a rekindling of scientific attitude and this had a great influence on the way artists approached visual representations. For instance, with science, the sense of relation, proportion, comparison and measurement became important factors in painting perspective and they altogether contributed in the development of a relatively profound sense of space. For instance, in the works of Flemish and Italian painters such as Puerodella Franscesca, Giovanni Bellini and Van Eycks this attitude can be observed.<sup>6</sup> The work of Bellini is of particular importance as he had a natural inclination to paint light. His sensitivity to light made him experiment with representations of sunrise and sunset giving his landscapes a distinct emotional quality.<sup>7</sup> This approach added a new dimension to the conception and representation of natural beauty.

The High Renaissance added the elements of accuracy and detail to an artist's perception. For instance, the landscape paintings of Hieronymus Bosch followed by Pieter represent nature in subtle nuances.<sup>8</sup> The intricate detailing of subject was a new focus. The work of Lucas van Valckenborch is of particular importance in depicting rocky surfaces. (Plate.1)



**Plate.1** Lucas van Valckenborch, *Rocky Landscape with Travellers on a Path*, 1570.

Source: <https://www.sothebys.com/en/auctions/ecatalogue/2016/old-master-british-paintings-evening-116033/lot.3.html>, accessed on August 12, 2021.

The seventeenth century was marked with a surge of Dutch painters. The likes of Rembrandt and Jacob van

<sup>3</sup> Ustad Abdul Majid, interviewed by Wajahit Ali, Lahore, Pakistan. August 10, 2017.

<sup>4</sup> Michael Andrew Marlais, John L. Varriano, Wendy M. Watson and Mount Holyoke College Art Museum, *Valenciennes, Daubigny, and the Origins of French Landscape Painting* (The University of Michigan: Mount Holyoke College Art Museum, 2004), 8.

<sup>5</sup> Eva Ritter and Dainis Dauksa, *New Perspectives on People and Forests* (Springer Science & Business Media, 2011), 120.

<sup>6</sup> Lucia Corrain, *The Art of the Renaissance* (United States: Oliver Press Inc. 2008), 44.

<sup>7</sup> Millard Meiss, *Giovanni Bellini's St. Francis in the Frick Collection* (Princeton, NJ: Princeton University Press, 1964), 32.

<sup>8</sup> Lionello Venturi, *Great Paintings in America: 101 Masterpieces in Color* (New York: Coward – McCann, 1948), 44.



Ruisdael came up with new innovations; Rembrandt explored the power of line to express space and used light as a focusing device, while Ruisdael represented light as a continual. (Plate.2) With Dutch painters, creating perfect atmosphere became a new obsession. The atmosphere depicted by Vermeer in 'View of Delft' was nothing less than a masterpiece in this regard. (Plate.3)



**Plate.2** Rembrandt, *Landscape with a Long Arched Bridge*, 1637.

Source: <https://www.art-prints-on-demand.com/a/rembrandt/rembrandtlandscapewitharc.html>, accessed on August 12, 2021.



**Plate.3** Johannes Vermeer. *View of Delft*, 1660.

Source:

[https://en.wikipedia.org/wiki/View\\_of\\_Delft#/media/File:Vermeer-view-of-delft.jpg](https://en.wikipedia.org/wiki/View_of_Delft#/media/File:Vermeer-view-of-delft.jpg), accessed on August 22, 2021.

This inspired a direction for landscape painters to represent the mood of a certain scene, hence an emphasis on emotional impact. The French also contributed to this emphasis. In works of Claude Lorrain the use of light creates atmosphere and emotional impact.<sup>9</sup> Poussin, a contemporary of Lorrain added principles of design with a greater emphasis. In his

<sup>9</sup> Bernard Samuel Myers, *Art and Civilization* (New York: McGraw-Hill, 1967), 285.

paintings, striking a harmonious balance seems to be the objective. (Plate.4)

The nineteenth century was a century of Romanticism, the emerging scientific world view and the mechanistic rationality associated to it could not be appreciated by many artists.<sup>10</sup> The artists preferred the emotional response to the beauty of nature including an appreciation of the sublime. Artists like John Constable, painted the calmness and freshness of nature through landscape paintings of rural scenes.<sup>11</sup> His painting 'Hay Wain' expresses a romantic vision in a masterful way. (Plate.5) The use of light, the composition, the element of detail and realistic rendering make this painting a culmination of the previous developments.



**Plate.4** Nicolas Poussin, *Landscape with a Calm*, 1651.

Source:

[https://fr.wikipedia.org/wiki/Fichier: Paysage\\_par\\_temps\\_calme\\_-\\_Poussin\\_-\\_GettyCenter.jpg](https://fr.wikipedia.org/wiki/Fichier: Paysage_par_temps_calme_-_Poussin_-_GettyCenter.jpg), accessed on October 15, 2021.



**Plate.5** John Constable, *Hay Wain*, 1821, National Gallery, London via gallerix.ru.

Source:

[https://en.wikipedia.org/wiki/The\\_Hay\\_Wain#/media/File:John\\_Constable\\_-\\_The\\_Hay\\_Wain\\_\(1821\).jpg](https://en.wikipedia.org/wiki/The_Hay_Wain#/media/File:John_Constable_-_The_Hay_Wain_(1821).jpg), accessed on September 15, 2021.

<sup>10</sup> Claudia Moscovici, *Romanticism and Post Romanticism* (Plymouth: Lexington Books, 2007), 51.

<sup>11</sup> Richard E. Sullivan, Dennis Sherman, and John Baugham Harrison, *A short History of Western Civilization, Vol. II: Since 1600* (United States: McGraw-Hill, 1993), 594.

It is not surprising that in the pursuit of light which was to culminate in impressionism, a Master of imaginative landscapes, a romantic and not a realist, emerged on the scene. It was Turner who raised the whole key of color so that his pictures not only represented light in a distinct way but also captured the vastness of landscape. (Plate.6) Turner preferred the sublime. He was recognised as an artistic genius: influential English art critic John Ruskin described him as the artist who could most 'stirring and truthfully measure the moods of Nature'.<sup>12</sup> His imaginative approach was fascinated by the might of nature



**Plate.6** Joseph Mallord William Turner, *Fishermen at Sea*, 1796, Tate, London.

Source:

[https://en.wikipedia.org/wiki/Fishermen\\_at\\_Sea#/media/File:Joseph\\_Mallord\\_William\\_Turner\\_-\\_Fishermen\\_at\\_Sea\\_-\\_Google\\_Art\\_Project.jpg](https://en.wikipedia.org/wiki/Fishermen_at_Sea#/media/File:Joseph_Mallord_William_Turner_-_Fishermen_at_Sea_-_Google_Art_Project.jpg), accessed on August 13, 2021.

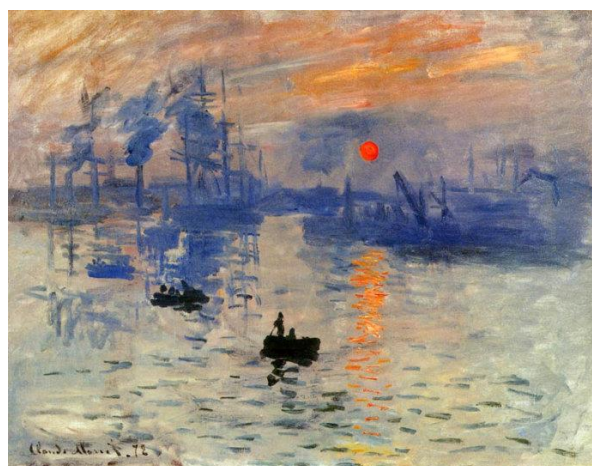
By the end of nineteenth century, another artist came on the scene named Courbet who resented to be called a Naturalist. In his time the Salon and other art schools were teaching that the Nature must be improved in the interest of the ideal. To draw or paint what one saw was merely simple.<sup>13</sup> So the conflict between realism and academism was in its top gear.

Courbet's paintings were very popular in his own time because he chose subjects with an immediate appeal – he painted grass greener, the sunset skies pinker and the sea bluer than it has ever been. On many an occasion he substituted a false sensation for a real one but remarkably that false sensation became popular. These violent effects are the material of these painters which border on fantasy.<sup>14</sup> These effects give no opportunity for

the delicacy of perception which justifies a perfect landscape. Courbet could do any of such things but not Daubigny who was his contemporary

Daubigny was the first man to devote his whole life to the natural vision in landscape. He did not turn it into a vehicle of self-expression like Constable and did not divide his time between art and poetic fancies like Corot. He was the first person whose sketches were taken as impressions and had a tremendous influence on Monet. With Monet, the emphasis shifted on painting the first perception and that too with a quick brush work, leaving the details in order to paint the first impression.<sup>15</sup>

In nineteenth century scientific research to achieve more accurate representation of tonal-value of colours with the change of light was experienced by Impressionists. Motivational force for the impressionists was to incarcerate transitory scenes that could expand sensory skill in ephemeral moment. Developed distinctiveness of impressionistic paintings was comparatively small yet evident brush strokes and the focus was real interpretation of light and its changing eminence over precision of form. From daily life subjects were observed and investigated and rendered with incorporation of movement as a crucial constituent of human insight while observing odd angles with sensory knowledge. That is why artist followed a shift from fine line and details to capturing scanty notion with irregular brush strokes.<sup>16</sup> The resultant landscape in the end was such as '*Impression Sunrise*' had everything to offer accept realistic detail. (Plate.7)



**Plate.7** Claude Monet, *Impression Sunrise*, 1872, Musée Marmottan Monet, Paris.

Source:

<https://i.pinimg.com/originals/37/69/f3/3769f3acb73c8e6e8976063edd9833a.jpg>, accessed on September 13, 2021.

The post-impressionism landscapes focused on new techniques of representation, experimentation with form

<sup>12</sup> Jon Dean, *Doing Reflexivity: An Introduction* (England: Policy Press, 2017), x.

<sup>13</sup> Stephen White, *Parallels and contrasts*. Catalog of an exhibition held at New Orleans Museum of Art, Apr. 29-June 19, 1988; Akron Art Institute, Nov. 1989-Jan. 1990; Honolulu Academy of Arts, Mar.-Apr. 1990 and at 3 other institutions. Distributed by University of New Mexico Press, c1988, 36.

<sup>14</sup> Michael Fried, *Courbet's Realism* (United States: University of Chicago Press, 1992), 5.

<sup>15</sup> Christoph Heinrich, *Monet* (USA: Taschen, 2000), 84.

<sup>16</sup> Samina Zia Sheikh, A contemporary move towards study of light and colours: An analysis of Munawar Mohiud Din's Landscape paintings, *Int. J. of Multidisciplinary and Current research*, Vol.6 (Sept/Oct 2018), 1007.

and medium and new approaches to subject matter i.e. Cubism, Surrealism, Pointillism, etc.<sup>17</sup> Legacy of landscape painting before impressionism is relevant for the present study since it offers points of emphasis in a painter's approach that can be observed in Ustad Abdul Majid's work. Particularly the way it developed after Renaissance. We find artists exploring the representation of light in realistic and dramatic ways, a serious attention to accuracy and detail. With Romanticism, we find emotional perspectives imbued in landscapes and an appreciation of the Sublime; the artists explored depth of field and tonal range in dissimilar ways and used imagination as a necessary vehicle. Then we also notice a shift towards realistic rendering with particular emphasis to texture of surfaces; the drama was subtracted, the symbolic and exaggerated use of color abandoned. The emphasis was to portray reality as it is. Most of the principals of Western landscape painting have been incorporated by Ustad Abdul Majid in his artistic approach. However, this was not the only influence; eastern influence in his art works came from Indian Subcontinent and its painting tradition.

Eastern influences in Ustad Abdul Majid's approach towards landscape painting contributed to the method that he deployed. His forte of using memory and imagination had its roots in the non-academic tradition of art education in the Subcontinent. His grandfather Ustad Allah Bakhsh developed as an artist in the midst of a historical change. On one hand, there was a surge of Indian Nationalism under Colonial rule, which became an important consideration for Indian painters. As a response, the Muslim painters also preferred subjects that could represent their identity. A. R. Chughtai drew inspiration from Mughal and Persian sources, and, Ustad Allah Bakhsh found his expression in depicting folklores and rural landscapes of Punjab.

The academic tradition in the Subcontinent, in the modern sense of the term, was started by the British as they established art institutions in Calcutta, Bombay and Madras. A uniform syllabus based on that of the School of Industrial Arts at South Kensington, London was devised for all the art schools.<sup>18</sup> The painters who were a product of these institutions were the academic heirs. At the turn of nineteenth century Mayo School of Arts was established in Lahore and much later in 1940, the Department of Fine Arts was started in Punjab University by Anna Molka Ahmed; A British trained painter.

The non-academic tradition was the older one in which master-apprentice relationship within family guilds was the main source of learning. At the end of nineteenth century, there were various families of artists that lived and worked in Lahore. In the family tradition, the distinction between artist, craftsman and mason was a

blurred one. It was preferred by the elites to hire a family for the construction of a *haveli*. The benefit was that along with construction, they would also get woodwork and interior decoration including paintings. Keeping in view the nature of requirement, a family would train its members in different professions. Dr. Kanwal Khalid mentions three such families, which were quite prominent. One was the Chughtai family from where A. R. Chughtai came to prominence. The two others were the Imam Din family and Habibullah family. Family of Imam Din excelled in wood work while Habibullah's family was a group of painters and sculptors. The non-academic tradition followed its own course even after the establishment of institutions. The reason was that 'the arrival of the British and the change of the official language from Persian to English discouraged the local Muslims to the extent that they preferred to train their children in their family profession at home instead of sending them to British educational institutions'. The Habibullah family is important for the present purposes since Muhammad Abdullah, who was the first teacher of Ustad Allah Bakhsh, came from this family.<sup>19</sup>

Ustad Allah Bakhsh became a student at the age of five and Muhammad Abdullah became the main influence on his formative years. Muhammad Abdullah established an office by the name of 'Abdullah and Sons' at Royal Park, Lahore, where, advertisement boards for theatre companies were painted. Ustad Allah Bakhsh 'learnt to grind colours and acquired the skills of making replicas of the Mughal miniatures by tracing and copying the original image.' Later, at the age of 20 years, he joined theatrical company of Agha Hashar Kashmiri at the Bhati Gate Lahore. Nadeem Alam states:

Agha Hashar Kashmiri was himself deeply inspired and influenced by the Shakespearean plays and Persian theatre. Therefore, he introduced many Urdu adaptations of those plays. These circumstances inclined Allah Bakhsh towards theatrical and dramatic visuals based on imagination and memory. Other than Western plays, the famous folktales and mythical anecdotes were also among the popular melodramatic subjects for which he had to create scenes for the backdrops and publicity.<sup>20</sup>

According to Degas, "One sees as one wants to see, and this falsity makes art."<sup>21</sup> The ability to use memory and imagination made Allah Bakhsh an immensely productive artist. It is said that in one single day he would paint one hundred and fifty figures. The paintings by Ustad Allah Bakhsh, depicting folklore characters such as Hīr and Rānjhā were a product of imagination. The landscape that

<sup>17</sup> Leonard Brooks, *Painting and understanding Abstract Art: An approach to Contemporary Method* (New York: Reinhold Pub. 1964), 141.

<sup>18</sup> Partha Mitter, *Indian Art*. (Delhi: Oxford University Press, 2001), 169-187.

<sup>19</sup> Kanwal Khalid, "Artists and Artisans of Marginalized Status." *Culture, Art & THAAP: Architecture of the Marginalized & the Poor*, 2015, 175-88.

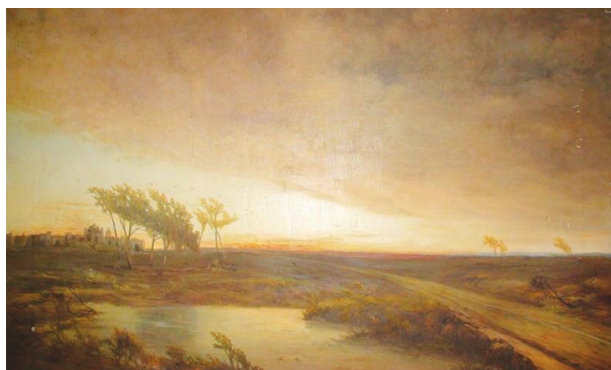
<sup>20</sup> Nadeem Alam, "The Ustad of Ustaads." *DAWN.COM*. July 26. <https://www.dawn.com/news/1195894>, accessed on September 16, 2021.

<sup>21</sup> Samina Zia Sheikh, A contemporary move towards study of light and colours: An analysis of Munawar Mohiud Din's Landscape paintings, *Int. J. of Multidisciplinary and Current research*, Vol.6 (Sept/Oct 2018), 1009.



came out of memory and imagination had a distinct quality of romanticism. The subsequent development of Ustad Allah Bakhsh owed his apprenticeship at Roop Narain Photographic Studio in Bombay for five years (1914-1919). With a decline in Photography franchise, Ustad Allah Bakhsh turned to paint the theatrical mythology of Krishna, which further inculcated the romantic spirit. The distinct character of the folklores and rural landscapes of Punjab had its foundations in Ustad Allah Bakhsh training and professional practice.<sup>22</sup> There were two other sources that influenced his subject matter and style. One was the above mentioned need for establishing Muslim identity and the other was the influence of the 'approach and technique of Archibald Herman Müller, the German citizen who lived and worked in India and was considered as the great talent of the 20th century. Müller preferably worked by emphasising on his memory and imagination'.<sup>23</sup> The strength of memory and imagination coupled with the perfection of skill enabled Ustad Allah Bakhsh to produce landscape paintings such as '*The Storm*' and '*The Mountain*'.

Attention to detail of the painting practice helps artists amplify a greater thoughtful towards colour sensitivity, and it give buoyancy to artist to employ paint in a supplementary vibrant and invigorating way.<sup>24</sup> The visual character of Ustad Allah Bakhsh's landscape paintings is undoubtedly comparable to that of European masters.



**Plate.8** Ustad Allah Bakhsh, *The Storm*, 1967.

Source: Lahore Museum, Lahore, Pakistan.

For instance, '*The Storm*' (Plate.8) a creation of pure imagination, represents a compositional division that has been a hallmark of European realist painters; the foreground occupies one third of the vertical expanse. The use of light reminds of the romantic painters, who through tonal gradations created the atmosphere.

<sup>22</sup> Akbar Naqvi, *Image and Identity: Fifty Years of Painting and Sculpture in Pakistan*. (Pakistan: Oxford University Press, 1998), 117.

<sup>23</sup> Nadeem Alam, "The Ustad of Ustaads." DAWN.COM. July 26. <https://www.dawn.com/news/1195894>. Accessed on September 16, 2021.

<sup>24</sup> Samina Zia Sheikh, A contemporary move towards study of light and colours: An analysis of Munawar Mohiud Din's Landscape paintings, *Int. J. of Multidisciplinary and Current research*, Vol.6 (Sept/Oct 2018), 1010.

Moreover, the depiction of storm expressed through the atmosphere and motion of foliage is an appreciation for the Sublime; another romantic trait. There is a visual symmetry to composition, which in the absence of storm gives a calm effect but that very calm effect is negated by the wind.

According to Pissaro outline 'destroy all the sensation' so he advised his students not to use too much of outline in their drawing of subjects.<sup>25</sup> Ustad Allah Bakhsh's '*The Mountain*' is remarkable in expression rather detailing with outlines; subject rendered in strokes is consistently preserving imaginative sensational experience. (Plate.9) The use of contrasting colours gives the painting a surreal appeal as well as depth of field. The magnificence of nature is established as the principal focus of composition is the snow capped mountain towering over the clouds. The colour palette is also unusual and gives a distinct character to the overall effect.



**Plate.9** Ustad Allah Bakhsh, *The Mountain*, 1952.

Source: Alhamra Art Gallery, Lahore, Pakistan.

'*The Mountain*' by Ustad Allah Bakhsh is best example of mastery of his unique approach in which the realistic laws of space and time are preserved, the light has been kept naturalistic, the necessary detail is never omitted but yet everything came from pure imagination and sensation of the eye is equally preserved. This painting is amongst the very few paintings of their kind that Ustad Allah Bakhsh produced in the last part of his life and this style, although practiced less by Ustad Allah Bakhsh' became the inspiration for Ustad Abdul Majid. The Eastern element that contributed to his approach was the skill to deploy memory and imagination in a realistic fashion; a kind of Imaginative Realism.

In addition to the two elements discussed above, (naturalistic/realistic) there is an individual contribution as well. The artist, as he himself states, pursued an objective of assigning a mood to the landscape; an emotional undertone, which he acutely felt while imagining and he achieved this through the selection of subject matter, composition, use of light, colour tone and

<sup>25</sup> Samina Zia Sheikh, A contemporary move towards study of light and colours: An analysis of Munawar Mohiud Din's Landscape paintings, *Int. J. of Multidisciplinary and Current research*, Vol.6 (Sept/Oct 2018), 1008.

brush strokes.<sup>26</sup> This conscious intent and emphasis to express a certain mood through the use of certain elements and principles is something that can be seen as the artist's personal contribution. To achieve this objective both the Western and Eastern elements played their role along with Ustad Abdul Majid's own artistic sensibility. His approach remains largely romantic within the framework of imaginative realism. The subsequent analysis will focus on how the objective of 'assigning a mood to a landscape' is achieved.

#### Analysis of selected autodidactic landscape paintings of Ustad Abdul Majid

The painting '*Barren Land*' (Plate.10) in first impression, seems to be a work executed *en plein air* but in fact, it is not. The artist has created it out of pure imagination. The subject matter is a barren landscape with diffused light occupying the one fourth of the vertical area of the canvas, the rest is of the area depicts a muddy atmosphere overshadowing the sky. A feeling of sadness is discernable, which is achieved by the selection of subject matter and the use of mellow color tones. The convention to use one third of the foreground to depict land has been a feature that can be repeatedly observed in the work of notable realist landscape painters, however, in this painting it is further scaled down to one-fourth, which gives more visual space to the atmosphere.



**Plate.10** Ustad Abdul Majid, *Barren Land*, 2012.

Source: Captured by Wajahit Ali.

This technique was used by landscape painters of Barbizon School. The topology of land is punctuated with patches of grass and bunches of bush on an uneven surface. The grass is shown pale yellow in receding tones suggesting autumn. The use of brush strokes is such that the detail is omitted, however, the character of the land is fully expressed. The pale yellow unkempt grass, the orange patches of visible land, and the dark brown bunches of bush are complemented with the use of similar tones in the sky giving the overall scene, a

unification. To achieve the effect of distance, the vegetation on horizon line is expressed in lesser detail, greater diffusion and softer color tone. The most important component that contributes to the mood of the painting is the extended area of atmosphere in diffused light and muddy color tones. Another noticeable technique used by the artist is creating a focus of attention on the distant horizon where a few brushstrokes of white, suggestive of water, are visible. Due to this focal point, the rest of the foreground becomes visually insignificant, and this adds to the mood of the painting as well.

An altogether different mood is explored in '*Evening Intensity*'. (Plate.11) In this case the land occupies half of the vertical area. The surface is uneven and rocky with vegetation on both sides. The painting depicts a sunset on a rocky landscape; the yellow light that has turned orange fills the whole painting. The focal point is the centre of sky where a cloud is reflecting the light of setting sun. The same orange tone is visible on the foliage and parts of rocky surface with greater prominence. The unification is again achieved with the use of same tone on the land and sky, which is complimented with a zigzag pattern of white colour on both. This pattern is dominating the central area of the painting, and directing viewer's attention to the distant horizon. The convergence is also achieved through the use of diagonal lines defining the contours of the rocky surface. The relatively darker foreground suggests that night is prevailing. The painting depicts a moment of transition; a day leaving and taking its last breaths. The moment in itself is subject to many loaded emotional interpretations particularly when a vast rocky landscape is in focus. There is a factor of warmth that comes with the orange colour tone but at the same time it is a stretch of land devoid of life.



**Plate.11** Ustad Abdul Majid, *Evening Intensity*, 2012.

Source: Captured by Wajahit Ali.

The division of space is similar in '*Evening II*'. (Plate.12) The painting represents a closer view of a rock that is imbued with bluish tone suggesting a cold evening. The pink color applied both on the rock and sky creates a dialogue with the blue tone. The colors complement each

<sup>26</sup> Ustad Abdul Majid, interviewed by Wajahit Ali, Lahore, Pakistan. September 10, 2017.



other in a way that the effect of blue color is diluted. The only spot on the foreground where light is visible in a slightly greater intensity is the center-right where the pink tone is used on the land. The sky is calm as the clouds are represented through smooth use of nearly horizontal lines. However, the rock surface on the foreground is treated with crosshatching brush strokes making it the focal point of the painting. This use of brush strokes is balanced by a similar application of brush strokes on the topmost layer of clouds. The color tone of the land, the sky and the clouds is a little unusual but the way it has been used to differentiate the darker and lighter spots is realistic. The land appears in three different tones, the darker blue is the dominant, the sky blue is the least and the pink is only partial. The same pink tone dominates the sky, balancing the foremost blue tone of the foreground. The overall mood of the painting is suggestive of sadness and this is particularly due to the use of blue color, however, since pink dilutes its effect, therefore, the sadness is rendered subtle.



**Plate.12** Ustad Abdul Majid, *Evening II*, 2013.

Source: Captured by Wajahit Ali.

The immediate effect of the painting 'A Warm Day' (Plate.13) is of intense heat. The painting depicts a vast expanse of rocky land covering the lower half of the painting. The orange colour tone is suggestive of sunset but the excessive use of the tone on the sky and whole of the rocky land gives an impression as if a hot day has just ended. The most distinguishing element of this painting is the use of curved lines. The sweeping brush strokes, through their curvature, remarkably define the contours of the land which are a mix of crests and troughs. The immediate foreground is the only part where a darker tone of brown colour is used; the rest of the land is depicted in lighter brown and orange, with a few patches of sky blue and grey. The curvy lines and brush strokes render the rocky surfaces in a smooth way, which is probably a convention deployed by the artist to give the landscape a unified appearance and smooth to the extent that the viewer is likely to observe the tone colour with greater focus. The centre-left area of the land is relatively at a lower altitude and the use of intense orange in its centre becomes the focal point. The vastness of the land

suggests an appreciation of the Sublime, a hallmark of romantic artists.



**Plate.13** Ustad Abdul Majid, *A Warm Day*, 2013.

Source: Captured by Wajahit Ali.

In another rendition 'A Cold Morning I', (Plate.14) the artist has expressed winter in a quite chilling measure. In order to draw the viewer's attention to the atmosphere, the artist has used the division of space. The land only occupies one-fourth area of the painting and that too on the foreground; the rest of the canvas is filled with hatching brush strokes depicting a windy atmosphere. The winter is suggested mainly through the use of colour tones which are different grades of the blue. The horizon line is blurred which makes the atmosphere and the land blend into each other. The darker tones of blue used in the foreground are only instances where the form of rocks is discernible. As soon as it recedes into the background the forms become less defined unless to a point that the atmosphere and the land dissolve into each other. The unification in painting is achieved through the use of different grades of the blue tone. The rocky surface is visible in the foreground, through diagonal lines draw the viewer towards the vanishing point. The hatching brush strokes add a movement in the whole scene and again the might of Nature is explored and expressed.



**Plate.14** Ustad Abdul Majid, *A Cold Morning I*, 2014.

Source: Captured by Wajahit Ali.

The romantic ideal of the sublime roars in another the painting titled 'A Cold Morning II' (Plate.15) principally

achieved through the use of brush strokes. The overall mood of the painting inspires a sense of awe and wonder, which has been one of the principal objectives of romantic painters especially the likes of Turner.



**Plate.15** Ustad Abdul Majid *A Cold Morning II*, 2014.

Source: Captured by Sammar Anwar.

The depiction of mist has been one of the favorite subject matter of romantic and realist artists. The painting entitled '*Misty Morning*' shows a morning scene of a rocky landscape. (Plate.16) The distinct feature of this painting is its tonal gradation of rocks, which recedes in intensity with distance. The recession is due to the mist engulfing distant mountains. Since this was an atmosphere-specific painting the artist has again used the same convention of assigning a greater area to the sky. The prominent rock is visible only in the foreground where a dark grey tone is used to create a contrast with lighter grey in the background. The tone of the sky represents early dawn and the white swashes with receding grey tone create a misty atmosphere. The use of brush strokes in the sky is smoother this time giving an effect of calmness to the whole visual. The foreground is the focal point due to the prominence of the rock but its relatively smooth treatment allows an immediate glance to the background where a relatively higher intensity of light in the distant horizon suggests the beginning of a day. The smooth usage can be compared to a morning scene painted by German romantic artist Casper David Friedrich in '*Morning in the Riesengebirge*'. The painting depicts a mood of calmness and serenity, mainly achieved through the smoother usage of brush and the misty atmosphere and the verge of dawn. A vast array of mountains engulfed in mist is visible. The appreciation for Nature is there but, in both cases, this time it's the benevolence that is focused.

The morning scenes have been painted by Ustad Abdul Majid on many occasions '*Blazing Sun*' (Plate.17) is of particular importance for this study. It is important in two respects. One is that clearly exemplifies the romantic tendency of the artist and the second is that it brings to life a beautiful use of sunlight.



**Plate.16** Ustad Abdul Majid, *Misty Morning*, 2014.

Source: Captured by Wajahit Ali.

The painting depicts a towering rocky mountain as its central subject. The mountain is shown a little off-center towards the right with multiple peaks. The prominence is such that the viewer at once feels drawn towards it. Excluding the mountain, which reaches a little above half of the canvas, the rest of the rocky land is again shown only in the lower one-fourth area. The sunlight is coming from a sharp left angle making the contours of the land and left face of the mountain luminous. The colour tone used to depict sunlight is greenish-yellow giving the luminous part a golden appearance. The greater part of the painting is devoted to atmosphere. The blue sky is only visible at couple of places; the rest is filled with golden clouds. The distant mountains that are roughly in the mid-ground and on the left side of the canvas are also rendered in yellow and golden shades. The deeper areas of land are depicted in grey and the same colour defines the face of the central mountain which is not facing the sun. The painting is a remarkable rendition of warmth on a rocky landscape. The artist, although painted it from pure imagination but still the laws of optics are completely observed. While the realistic detail is omitted but the mass of the mountain, its density and form are clearly visible.



**Plate.17** Ustad Abdul Majid, *Blazing Sun*, 2015.

Source: Captured by Sammar Anwar.



Ustad Abdul Majid's brush work has undergone a few changes over the years. As seen above, there are paintings where brush work immediately draws attention towards its application but there are others where calmness and serenity are required expressions. In such cases one cannot see individual brush strokes; they are blended in a way that a unified composition and expression is achieved.

A completely different use of brush strokes can be seen in '*Untitled*'. (Plate.18) The subject matter; the use of colour and brush strokes is drastically different. The difference is to an extent that it seems to be an impressionistic work. The painting depicts a tree as central character surrounded by bushes and unkempt grass. The leaves are individual brush strokes applied thinly and sharply. The whole painting is made in a bluish tone, except for the central horizontal band in the background rendered in a complementary lighter tone. This lighter tone provides a backdrop because of which the central tree appears more defined and prominent. The depiction is not realistic, the bluish tone and impressionistic brush strokes give this painting an utterly modern look. The calmness of the sky is negated with the activity produced by small brush strokes with sharp edges. This contrast is another principle applied in order to achieve desired mood of the painting which seems to portray the wild nature of a winter evening.



**Plate.18** Ustad Abdul Majid, *Untitled*, 2013.

Source: Captured by Sammar Anwar.

Ustad Abdul Majid has experimented with a variety of medium. His landscapes in acrylic are more realistic and are filled with attention to texture of surfaces along with a brilliant registration of light. '*A group of Rocky Mountains*' (Plate.19) is a remarkable feat of imagination. The convention of realistic painting to give a greater room for atmosphere is visible. The central subject is a cluster of mountains gaining prominence just behind the greenish foreground. The cluster of rocks is rendered in realistic colour and under the blue sky immediately grasps viewer's attention. The most astonishing feature is the use of light and dark patches depicting that the sunlight is shimmering due to presence of clouds. The right side of the foreground is in the shade while the left side and the

front faces of the rocks are lit by the sun. The bluish tone of the sky, the distant green pastures in the background, and the blazing original colour of the rocks create a pleasant atmosphere in the presence of sunlight.



**Plate.19** Ustad Abdul Majid, *A group of Rocky Mountains*, 2015.

Source: Captured by Sammar Anwar.

The upper part of the sky which is painted in grey complements the darker right side of the foreground. There is a visual symmetry in the composition. The rock on the left is bigger in size and the whole group of rocks is tilted towards left but this off-balance is reduced by the half visible rock on the extreme right. The visual symmetry is also a key principle in another painting '*Pathway*'. (Plate.20) The pathway between the rocks draws immediate attention with a balanced weight of rocks on both sides. The painting shows a focused attention to detail of surface textures giving the composition a realistic outlook.



**Plate.20** Ustad Abdul Majid, *Pathway*, 2016.

Source: Captured by Muhammad Yasir Azeem Khan.

A similar use of sunlight can also be observed in a couple of other landscapes, where the central subject is a single rock but by the mere change of angle and intensity two different instances of the morning are captured. The first one is '*Morning I*' (Plate.21) describes an early morning,



the sunlight has not yet fully revealed itself, while the second one is '*Morning II*' (Plate.22) renders a later phase of morning sunlight. Both of the compositions carry the same division of space as we find in cases of realistic landscapes. The mass of the rocks and their surface texture is portrayed a realistic fashion. The use of green tone, the darker and lighter patches and full blown atmospheric effect rendered by three quarters of canvas and blended brush strokes create a pleasant mood.



**Plate.21** Ustad Abdul Majid, *Morning I*, 2016.

Source: Captured by Sammar Anwar.



**Plate.22** Ustad Abdul Majid, *Morning II*, 2016.

Source: Captured by Muhammad Yasir Azeem Khan.

The morning scene in '*Early Morning*' shown in a vast landscape is treated differently in a painting with much bigger scale. With vastness the foreground appears more distinct in comparison to background depicting the fact that the light has yet to travel. (Plate.23-image above) The effect of light in mid-day is explored in '*Afternoon*' creating a very unusual composition. This composition is a play of implied and diagonal lines making the eye travel to the background in a zigzag manner. Only the edges of the rocks are illuminated giving the whole composition a warm effect of mid-day. (Plate.23-image below)



**Plate.23** Ustad Abdul Majid, *Early Morning*- (image above), 2016. *Afternoon*-(image below), 2017.

Source: Captured by Muhammad Yasir Azeem Khan.

In '*The First Ray*' light illuminates a rocky landscape in a dream like appearance. (Plate.24) The painting shows the sensitivity of the artist towards a realistic rendering of light drawn from memory and imagination. The position of the sun in this painting is just above the visible scene. The position is suggested by rendering a rough white patch on the topmost layer of the sky, a little left from the center. The right side of the painting is illuminated by the sunlight, which is emphasized on the green patch in the center of the foreground. The left side of the painting is depicted in darker shade as the shadow of the mountain due to direction of the sunlight dominates. The experimentation with light is also noticeable in the painting entitled '*Lush Green Valley*'. (Plate.25) The sun is shown in the center of the background illuminating both the sky and the greenish land. The position of the sun and the way the atmosphere is rendered filled with its light gives illusion as if the painting is emitting light.



**Plate.24** Ustad Abdul Majid, *The First Ray*, 2016.

Source: Captured by Muhammad Yasir Azeem Khan.



**Plate.25** Ustad Abdul Majid, *Lush Green Valley*, 2016.

Source: Captured by Sammar Anwar.

'*Horizon II*' is tribute to Ustad Allah Bakhsh. (Plate.26) Comparing it with Ustad Allah Bakhsh's '*Mountain*', (Plate.9) one can observe a similar color palette and tonal gradation receding into distant horizon. Ustad Abdul Majid has created a vast expanse as compared to that of Ustad Allah Bakhsh. This painting bears the stamp of romantic intent as an appreciation of the sublime on part of the artist can be clearly seen. The focus of attention is the vanishing point as the whole atmosphere is converging and this has been achieved with diagonal and implicit lines.



**Plate.26** Ustad Abdul Majid, *Horizon II*, 2017.

Source: Captured by Muhammad Yasir Azeem Khan

Unlike Ustad Allah Bakhsh's '*Mountain*' using the realist and romantic convention, assigns a greater space to atmosphere, which is shown at the time of sunset suggested by the use of orange color in the center of foreground. The symmetry is achieved through color tones which is darker on the edges of composition but gradually shift towards a lighter gradient as they approach the center. From the perspective of viewpoint, the painting is a remarkable achievement; the realism has not been ignored for a single instance. Ustad Abdul Majid shares through his paintings, a state of mind or an attitude in such a spontaneous way that overflows with the powerful inner feelings. He expressed his imagination into visual narratives and interpretations nevertheless all based on principles of a rational world of visuals.

## Conclusion

Autodidactic landscape paintings of Ustad Abdul Majid offer freedom of imagination and expression. Amalgamation of more than one traditional styles of landscape paintings enhance the impact of landscape as something out of imagination but rendered as a rational world. Autodidactic process not only gives more freedom of expression rather it also adds variety into subject. Ustad Abdul Majid has dug deep into imaginary world and painted nature with its fullest exquisiteness and allure. In formal education art learner learns in a competitive environment, under the guidance of well-informed instructors and professionals who transfer academic exposure and learners gain ample knowledge that helps in development as artists. On the other hand, artists who develop their skills informally have more margins for personal freedom and expression. Their training being in family becomes intense and since, in most cases, the commercial use is inevitable, therefore, their skill becomes much more efficient and chiselled.

Ustad Abdul Majid's autodidactic landscape paintings are product of the family tradition but in addition, his own exploration into the genre helped him develop a distinct style. His exposure to western paintings and his training in eastern methods enabled him to create romantic landscapes through the use of pure imagination and memory. Due to his intense training and hard work, he became prolific to the extent that it takes less than an hour to come up with a finished landscape. His works clearly epitomize his attention to create a mood through distinct use of elements and principles of art.

The training of an artist through this method points towards the use of human capabilities and their development in a way which is not practiced in art institutions. However, important insights from this method can be incorporated into the institutional framework in order to allow art learners more rigorous training and more space for their personal expression. On the other side, traditional method needs input from academic tradition so that the tiring long way of learning should get some efficient ways for artistic development.

Autodidactic landscapes of Ustad Abdul Majid show how a personal learning curve can bear fruits and how paintings made through such a learning curve can stand artistic for analysis and judgment. The oral tradition and its subsequent practice can be useful for developing a model in which fruitful aspects of both the disciplines could be combined. The process of personal exploration and self-teaching seems to be more organic for developing an artist, however, an environment, and a variety of teachers coming from different schools of thought, access to materials in libraries and a class room setting that focuses on the individual student and his or her individuality can do wonders.

## Bibliography

- [1]. Alam, Nadeem "The Ustad of Ustaads." *DAWN.COM*. July 26. <https://www.dawn.com/news/1195894>.
- [2]. Brooks, Leonard. *Painting and understanding Abstract Art: An approach to Contemporary Method*. New York: Pub. 1964.
- [3]. Corrain, Lucia. *The Art of the Renaissance*. United States: Oliver Press Inc. 2008.
- [4]. Dean, Jon. *Doing Reflexivity: An Introduction*. England: Policy Press, 2017.
- [5]. Fried, Michael. *Courbet's Realism*. United States: University of Chicago Press, 1992.
- [6]. Heinrich, Christoph. *Monet*. USA: Taschen, 2000.
- [7]. Khalid, Kanwal "Artists and Artisans of Marginalized Status." *Culture, Art & THAAP: Architecture of the Marginalized & the Poor*, 2015.
- [8]. Marlais, Michael Andrew. et al. *Valenciennes, Daubigny, and the Origins of French Landscape Painting*. The University of Michigan: Mount Holyoke College Art Museum, 2004.
- [9]. Meiss, Millard. *Giovanni Bellini's St. Francis in the Frick Collection*. Princeton, NJ: Princeton University Press, 1964.
- [10]. Merleau-Ponty, Maurice. *Cezanne's Doubt*. Illinois: Northwestern University Press. 2007.
- [11]. Mitter, Partha. *Indian Art*. Delhi: Oxford University Press, 2001.
- [12]. Moscovici, Claudia. *Romanticism and Post Romanticism*. Plymouth: Lexington Books, 2007.
- [13]. Munawar Mohiud Din's Landscape paintings, *Int. J. of Multidisciplinary and Current research*, Vol.6, Sept/Oct 2018.
- [14]. Myers, Bernard Samuel. *Art and Civilization*. New York: McGraw-Hill, 1967.
- [15]. Naqvi, Akbar. *Image and Identity: Fifty Years of Painting and Sculpture in Pakistan*. Pakistan: Oxford University Press, 1998.
- [16]. Ritter, Eva and Dainis Dauksta. *New Perspectives on People and Forests*. Springer Science & Business Media, 2011.
- [17]. Sheikh, Samina Zia. A contemporary move towards study of light and colours: An analysis of
- [18]. Mohiud Din's Landscape paintings, *Int. J. of Multidisciplinary and Current research*, Vol.6. Sept/Oct 2018.
- [19]. Sullivan Richard E. *A short History of Western Civilization, Vol. II: Since 1600*. United States: McGraw-Hill, 1993.
- [20]. Venturi, Lionello. *Great Paintings in America: 101 Masterpieces in Color*. New York: Coward – McCann, 1948.
- [21]. White, Stephen. *Parallels and contrasts*. Catalog of an exhibition held at New Orleans Museum of Art, Apr. 29-June 19, 1988; Akron Art Institute, Nov. 1989-Jan. 1990; Honolulu Academy of Arts, Mar.-Apr. 1990 and at 3 other institutions. Distributed by University of New Mexico Press, c1988.