ABSTRACT

Although my dissertation is based on landscape productions during the early years of Pakistan, it revolves around historical events that brought together a separate nation for the Muslims of the subcontinent. With my research I have tried to make a connection between landscape paintings, produced in the years right after 1947 and the Partition of India that took place in 1947. I wanted to understand the works of artists who painted landscapes, which was not just a stretch of land painted on canvas, but was also a symbolic representation of land ownership, freedom, independence, and a manifestation of the struggle and torment that now stood in the past. I have researched the birth of Pakistan, and the importance and significance of independent land, with which I further connect works produced by artists depicting landscapes. With my dissertation I do not intend to impose my perception, but rather initiate a constructive and critical investigation of how the landscape paintings produced in the early years of Pakistan could be symbolic of much more than a serene image.