

10th Anniversary
National Art Exhibition
1995



Artists' Association of Punjab

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10th Anniversary
National Art Exhibition

Painting Sculpture Graphics

Alhambra Art Gallery

21st—31st May

1995

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INTRODUCTION - 1995

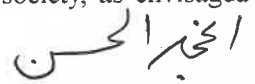
The Artists' Association of Punjab has taken a bold step in holding a National Exhibition of Painting, Sculpture and Graphic Arts to mark its 10th Anniversary. A large number of artists are contributing their fresh works for the show. The Association is particularly pleased to receive entries of artists from the other provinces who were invited to participate in the anniversary celebrations.

The Artists' Association of Punjab is the representative organisation of artists of the province established a decade ago. In 1985 a meeting of Punjab Artists was convened at Lahore and an Ad-hoc committee was elected to draft the constitution and prepare a list of artists on which there was a unanimous agreement. After the list had been prepared and approved, and artist duly registered as members, a meeting was convened and elections were held, according to the newly framed constitution and bi-laws of the Association. Naseem Hafeez Qazi was elected as chairperson and Ijaz ul Hassan as general secretary. Simultaneously similar initiatives were taken to establish provincial associations in Sindh, Baluchistan and N.W.F.P. Subsequently meetings of the four provincial organisations were held at Islamabad, as a result of which the National Artists' Association of Pakistan was established. Ijaz ul Hassan was elected as chairperson and Bashir Mirza as general secretary of the National Association in 1986.

The Artists' Association of Punjab has ever since its inception relentlessly tried to encourage creativity, support excellence and improve professional standards. It has tried to promote art and spurn imitation. It has provided opportunities to the established artists as well as the young to exhibit their work and helped them to sell and the collectors to acquire their works in an environment where these opportunities have been rather scarce. The Association in addition to holding an Annual Exhibition also organises a Winter Exhibition which is confined to drawings, sketches and less studied works in water-colour and pastels. In addition the Association has been also sponsoring solo and group shows, besides organising travelling exhibitions.

In the 10th Anniversary Exhibition the viewers will be pleased to find a broad range of techniques and styles which has become a distinctive feature of Pakistani painting. In the modern world with the expanding cultural domination of industrialised countries, it is becoming increasingly difficult to distinguish whether a painting is from this or that part of the world. In recent years however there has been a contrary trend which emphasises regionalism and ethnicity in art and politics. Many nations today are either splitting apart by linguistic, religious and ethnic strife or being pressed into the mould of the New World Order. In Pakistan now for some time, both these forces have been asserting their presence in art, culture and politics of the country. Pakistan has been fortunate to have artists who are determined to preserve their individuality without abandoning a larger vision of the meaning of life and man. This is evident from their works in the 10th Anniversary Exhibition in which they express, depict, expound and portray their social, moral and aesthetic concerns in a variety of techniques and manners.

The Artists Association of Punjab hopes that the completion of its first ten years will strengthen its resolve to encourage creative endeavours of artists; spurn plagiarism, sectarianism and obscurantism; forge meaningful unity of artists, writers and intellectuals of the whole country to establish and strengthen a truly humane democratic culture and society, as envisaged by the father of the nation.


Ijaz ul Hassan
21st May, 1995

INTRODUCTION - 1985

The Artists Association of Punjab is the representative organisation of painters, sculptors and print-makers of Punjab.

A.A.P., is a non-profit and non-government organisation which has been formed to maintain, strengthen and ensure the status of arts as a vital part of the cultural life of Punjab and our country and to promote human values inherent in the arts.

Breif aims and objectives:

- To create awareness and understanding amongst the artists and the people of their rich regional cultural patterns and valuable art heritage.
- To organise exhibitions and help establish a meaningful relationship between the artist and the community which is essential for harmonious development of the individual and society. The artist manifests truth and beauty in his creative activity. He is a sensitive and observant member of society and his thoughts and expressions are motivated by life around him.
- To facilitate publications and hold seminars and discussions for promoting better understanding of art, and to raise standard of art criticism which can become instrumental in the evolution of a national art of Pakistan, reflecting its distinct regional identity in the international art world.
- To establish a better coordination and working relation between A.A.P., government, non-government institutions, private cultural organisations, experts and scholars, concerned in all aspects of the development of art.
- To struggle for better economic and social rights of artists and to ensure their right to freedom of expression.
- To federate with similar representative organisation of artists from Sind, Baluchistan and N.W.F.P. to form the National Association of Artists of Pakistan.

INTRODUCTION - 1987

Behind these sloping walls of Alhamra Art Gallery, colour tableaux have been arranged to augur the inevitable spring: the Artists Association of the Punjab has well justified the third year of its existence. Now more artists are sending in their unexhibited works and more art lovers are visiting the exhibitions, which means the language of colour has developed into a dialogue. The Association, therefore would like to thank all those who have helped us in our frantic efforts.

Art had enjoyed a relatively high status in the pre-historic, protohistoric, ancient and medieval periods in this region. This is evident from the 'X-rayed' cows and match-stick figures in the caves around Bhopal, rhinos and bulls on the Indus Valley seals, jataka frescoes of Ajanta and the portraits of princes holding flowers in the Mughal period. It was only in the later periods that Ghalib was hesitant in ordering the copy of a miniature painting for Rs. 8.

After independence, the artists, too, gave a fierce battle for survival and revival: Sheikh Shuja, Haji Sharif and Aftab Ahmed Khan tried to revive the traditional art of miniature painting; Chughtai tried to imbue new interpretations to the ancient traditions; Zubeida Agha, Shakir Ali, Shemza and above all Sadequain tried for an all out revolution; Anna Molka, Khalid Iqbal and Miss N. H. Qazi trained a host of students on the academic lines.

The formation of country-wide provincial Associations and more recently that of the national Artists Association of Pakistan with Mian Ijaz ul Hassan as its Chairperson and Bashir Mirza as Secretary would help us assert our cause both here and abroad. We shall thereby be able to maintain our regional flavour on the international art scene. It will also help and remind the bureaucratic strongholds of the role of plastic arts. After all, among the gifts that changed hands when Shah Tehmas bade good-luck to Humayun, the most valuable were the services of the painters Mir Syed Ali and Abdus Samad. And we need to revive that spirit. It is coming from behind the silver-lining, however slow the pigeon-mail may be.

Dr. Ajaz Anwar
20th February, 1987

INTRODUCTION - 1989

The fourth Annual Spring Exhibition of the Artists' Association of Punjab is being held at a time when the country is just venturing into democracy. This augurs well for the people of Pakistan, who can now expect a better deal in a more responsive political environment. The Artist community can also hope that the times ahead will be more conducive and congenial to its creative endeavours.

While colonialism pauperised the people of our sub-continent, destroyed and vandalised its rich cultural heritage, martial law and the authoritarian modes of government after independence did no less damage to the body politics of our national life. Inherently and in its essence, unresponsive to the interests and welfare of the people, these governments had no scruples in hoisting on to the people, society and institutions, policies which were oriented to foreign interests or narrow elitist groups and individuals, onto responsible posts whose sole merit was their subservience to the authoritarian powers.

This practice alas, became engrained in our national consciousness. It blunted the initiative and drive of the people from the grass root level upwards and provided a precedent and boosted the morale of the authoritarian elements in the bureaucratic civil and military apparatus.

The recent eleven years of authoritarian rule was further compounded by the obscurantist and narrow sectarian religious policies pursued as a cover by the military circles in power. Where this created difficulties for minorities, women, less affluent sections of society and sectarian strife between various religious schools of thought, it was equally harsh towards the creative intelligencia. The visual arts especially was for long at the brunt end of a virulent campaign to malign its just and natural role in the healthy all-round development of society. Where this campaign tried to limit the role of the arts and cut its links with society at large, it tried also to hoist on to artists, calligraphy as the officially patronised and only true art form.

In this overall anti-art climate, the annual national and provincial painting and graphic art exhibitions were stopped for a time, Art Councils, NCA and other art related institutions threatened with closure, the activities of the Arts Councils curbed, works of art at the exhibitions censored, the Punjab Arts Council removed from its central premises on the Mall at the Free Mason Hall Lahore, National Arts Gallery Project at Islamabad shelved at first and then constantly delayed, patronage of the arts dwindled at the state and private sector level, private art galleries operating at Lahore closed in part due to this prevailing atmosphere.

This anti art hysteria further brutalised society and we see that humanist and democratic values, values of tolerance, peace and friendship amongst the people and nationalities, suffered as a consequence, thereby weakening the general democratic struggle of the people.

Herein lies the organic link and the compatability of interests of the artist community. Strengthening one must mean strengthening the other also. This must be realised as such by both the political parties struggling for the democratisation of Pakistani society and the artist community.

It is in this context that we are taking this opportunity to lay before everybody concerned, such necessary initiatives and steps which will in our opinion harness the creative potentialities of the artist community with the broad interests of our national objectives.

These steps if adopted will not only streamline the working of the arts councils and other art related institutes but will also provide conditions conducive to the further harmonious development, humanisation and democratisation of our society.

1. National policy for culture to be announced with comparable budgetary allocations.
2. An advisory committee composed of representatives of the Artists Associations from all the fields of Art (visual art, music dance, drama etc) be formed at the national and provincial levels for the purpose of advising the ministry in matters of policy. No policy initiative to be taken without prior consultation and advice of the committee.
3. Culture should be given the status of a full and independent ministry at both the national and provincial levels. (Presently sports tourism and culture are conjoined into one ministry).
4. The Federal and Provincial Associations to be recognised as the sole representative organisations of Artists. The Associations to be given representation on all National bodies related to culture and the Arts.
5. A yearly grant and premises to be provided to the Associations at the Federal and Provincial level. (Preferably inside the Arts Council premises).
6. The board of governors of the national and provincial arts councils to be composed of persons related to the field of art in addition to the nominees of the Artists Association. Representatives of other departments and bureaucrats not to exceed 1/3 of the total. Chair person of the board of Governors at these institutions must be an artist.

7. One gallery each to be established at the federal and provincial centres, housing permanent collections and further space for holding exhibitions on a regular basis. Funds to be allocated yearly and a certain number of contemporary works of art to be bought on a regular yearly basis. The gallery to be run by an autonomous board composed on the same pattern as for the arts councils.
8. Artists to accompany exhibitions sent abroad or from one province to the other. Their travelling and boarding expenses to be met by the art councils. This would provide the artist a much needed opportunity to meet contemporary artists in the country or province.
9. Art education to be made compulsory at the primary level and as an optional subject at the high school and college level. Art teachers (qualified) to be employed for the purpose in all schools and colleges.
10. A welfare trust to be established for artists (sculptors, painters, graphic artists) at the Federal and Provincial levels. The trust to be managed by a board of directors, one half comprising of representatives of the Artists Associations and the other half of patrons and well wishers of the arts, inclusive of the elected representatives of the people. The trust to be funded through the government and private sector, with the purpose of supporting the members of the artist community (and the next of kin in case of death) in times of difficulty and need.
11. An award to be initiated and given to one practicing artist each year. The award to carry a yearly stipend for life and to be given for out-standing service in the field of art.
12. A sum of money equalling 2% of total building cost to be fixed and set aside for the purpose of spending on the embellishment and decoration of the building through acquiring works of Art. (i.e. Sculpture, mural paintings, paintings etc.)

Shehbaz Khan
26th February, 1989.

INTRODUCTION - 1990

“Art for Art’s sake. Why not? .
Art for Life’s sake. Why not?
Art for Pleasure’s sake. Why not?
What does it matter, as long as it is art?”

So says Gauguin very aptly.

Going through the exhibits one feels that painting apart from being a medium of self expression, also carries this inherent desire of the artist to please. What we see before us in most of the works exhibited here is a soothing richness and flavour of the Punjab landscape-both rural and urban. The rise of landscape painting is a phenomenon which we have been witnessing over the past few years in these exhibitions. It will form an interesting study for posterity to follow what course it takes. Not only do we see the beauty of the Punjab scene but also the aura of old Lahore-the skyline of which is fast changing. The general appreciative trend of the viewer regarding this

aspect of painting, the motivating influence of the leading stalwarts in this field over the younger lot, the inspiring natural surroundings-all have contributed towards the development of this field of painting-or has it been escapism-an escape of the sensitive artist's mind into a world of tranquility-away from the bitter, harsh and indigestible realities hovering around us today.

Nevertheless the presence of a few examples of figurative painting does throw light upon the fact that the artist has not totally alienated himself from human life. One would definitely like to see more of this kind of work.

Here it would not be inappropriate to mention the contributing role the Punjab Artist's Association has played for both the artist and the art lover over the past five years-ever since its inception. The Association came into being as a direct reaction to the indifference of the authorities towards the painters. Regretably the official concern and patronage is still wanting but despite this handicap the Association has taken long strides in establishing itself as a motivating, inspiring and mature body. Due to its bi-annual exhibitions which have become a regular feature-not only has it provided a platform for the artist to exhibit and sell his works but has also provided an equal opportunity for the spectator to view and acquire paintings frequently-a lot of serious painting is being produced by both the senior and the junior artists participating with full enthusiasm.

Perhaps one of the most serious obligations of an artist is to the land which has bestowed on him his individuality and recognition. May God give us, as a people, the talent and the sanity to immortalize this beautiful land of ours with creative contributions of lasting value.

*Rahat Naveed Masud
April, 25, 1990.*

INTRODUCTION - 1991

In the suburbs of Lahore, a peasant suddenly stops near his wheat fields and views with suspicion the solitary figure of a stranger crouching under the Sheesham tree. Surely he is doing something funny with a wooden contraption; stepping back and coming forward in a mysterious manner! A rusty motor bike is parked nearby.

'This must be an officer from the city trying to grab my land,' Kermu thinks. Shouting threats, he approaches the stranger, who is calmly brushing his grey temples with his fingers. Realizing that the old man is not dangerous, Karmu slows down. Upon coming closer, he is astonished at the beautiful picture this man is making. "Quite good and real.....though not very accurate", he says, when asked to comment.

And this is not very far from the comments one could get even from an educated urbanite, if he saw a landscape of Khalid Iqbal or some other accomplished painter of Punjab.

How to look at a painting? This question has intrigued many spectators. Most people view art as a documentry, describing nature. Others are lost in the emotional content if any. Obviously both these approaches are wrong. The misunderstandings that arise over works of art are largely due to our approaching them in a wrong attitude of mind. In the words of poet Reverdy:

"One is more accustomed to life than to art, hence the success of works which give an appearance of life. To present a work which rises above this appearance is to demand a formidable change of habit".

What most of us don't realize is that we appreciate the work of Khalid Iqbal, Ijaz ul Hasan, Zulqarnain Haider, Iqbal Hussain, Ajaz Anwar, Ghulam Mustafa and others; not because it represents Nature, but inspite of it. It is the use of line, colour, texture, form and atmosphere; in short the formal language which helps us appreciate a work of art. As Rene Berger has lucidly expressed it:

"Painting is language. One can no more make art out of tracings from reality than one can make a love-poem out of sighs, kisses and caresses".

In his book "The Language of Art", he writes, Concentrate your attention on the aesthetic content of the work of art, to the exclusion of any other content i.e.

- a) Consider the objects not as objects but as forms, and the forms not as representations of objects but as a series of relationships.
- b) Consider the colours not as representing the impressions made on the eye by the reflection of light from natural bodies, but as media of formal expression.
- c) Consider the surface of picture not merely as a support, as a neutral ground destined to contain some representation or other, but as formal space, in the same way as the scale constitutes "musical space".

The artist 'constructs' his picture through personalized use of Rhythm, harmony, movement, proportion, tension, contrast and other agents of composition.

The language of form is nothing else than the painter's use of formal resources, the existence of which is revealed to the spectator through style.

Shahnawaz Zaidi
29-04-1991.

FOREWORD - 1994

The 9th Annual Exhibition of Artists Associations of Punjab presents to you the creative endeavours of painters, sculptors, and graphic artists, mostly belonging to the province of Punjab. The works which have been accepted for display have been carefully scrutinised by a committee to ensure :

- i that the works have not been exhibited before.
- ii that the works were executed after the last annual exhibition.
- iii that the works are not a copy.
- iv that the work are artistically worthy.

The thought behind making these rules is to ensure that artists work regularly and refrain from plagiarism. Artists who work regularly and rely on their own creative imagination are likely to produce works which are artistically worthy than those who copy or submit to the ideas of others. Imitation is death of art. Nature has created each person unique and different from the other, but it is upto him to discover his uniqueness, which sets him and would set his work apart from others.

The Artists Association of Punjab, in addition to the Annual Exhibition also holds a show in winter which is confined to drawings, pastels, and water-colours. The purpose of mounting this exhibition is to encourage artists to try their hand in other mediums which are not their usual domain. Each medium has its distinct character; its unique strength as well as its limitation. Having facility to work in different mediums helps artists to gain confidence and enrich their expression. This also provides an occasion for the viewers to discover the method and working of the artist's mind, by scrutinising their sketches, studies and preliminary drawings for their more elaborate works to be realised later. Sometime one finds an impromptu gesture far more expressive than a studied movement hence, it is useful for an artist to remind himself to be spontaneous.

The Artist Association of the Punjab was established to unite artists on a broad democratic programme. Its primary aim was to encourage art and help to create an environment conducive to creative expression; an environment where an artist was free to express his views; where art could be what it aspired to become. Those were hard times. Authoritarian rule compounded by religious sectarianism and obscurantism were bent upon eroding the secular and democratic foundations on which the structure of Pakistan, as envisaged by its founder, was to have been raised. It was brutal in its treatment of the minorities, evil in its dispensation of justice to women, criminal in its dealings with the opposition, satanically hypocritical in its patronage of culture. It blunted the initiative and drive of the people by fragmenting the nation into ethnic, linguistic, and religious groups. The artists along with other patriotic forces took a firm stand for their democratic rights and spurned any kind of patronage where they had to compromise their principled stand.

With the ushering of democracy in 1989 it was hoped that things would dramatically change for the better. It was hoped that democratic governments would have better perspective in appreciating the organic link and compatibility of interest between them and the artists. They would know that strengthening one would mean strengthening the other. Unfortunately the democratic parties have been so embroiled over settling immediate political matters that they haven't had much time to define a policy which would help to promote art and lay down the foundations of a truly broad-based democratic culture. Whatever has been consciously done until now towards the growth of democratic culture has been the result of individual efforts or effort of organisations of artists, writers and intellectuals. The A.A.P. has survived and flourished these nine years with strength and resources mustered by the artists themselves and their sympathisers. In fact it was only last year that A.A.P. sought financial assistance, part of which was sanctioned to the association, for which it is grateful to the Punjab Government.

A.A.P. remains firmly committed to continue its struggle to forge a unity between the artist community and the political forces struggling for the democratisation of Pakistani society. It is imperative for the health and survival of any democratic system that it should establish strong links with art and literature. It is partly through the support and development of art that a democratic society not only comes into being but ensures its growth and survival. It is hoped that political parties and governments who aspire for democratic values in our country would soon make a greater effort in its support of cultural and intellectual pursuits.

In the meantime however A.A.P plans to persist with its exhibitions and the artists would hopefully continue to paint. In the final analysis an artist can make his best contribution not with words but with what he paints through his own creative endeavour.

Ijaz ul Hassan
29th May, 1994

THE EXECUTIVE COMMITTEE 1995

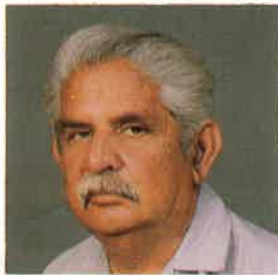


Ijaz ul Hassan
Chairperson



Tanveer F. Rehman
General Secretary

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Khalid Iqbal



Shahnawaz Zaidi



Ghulam Rasul



Iqbal Hussain



Jameela Masud



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Mehboob Ali

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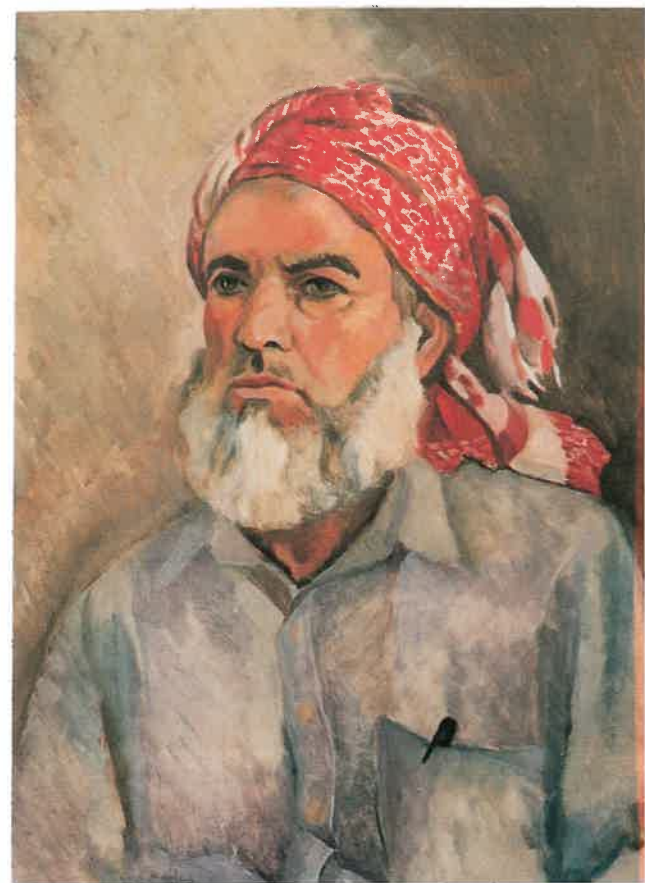
Rashid Khan



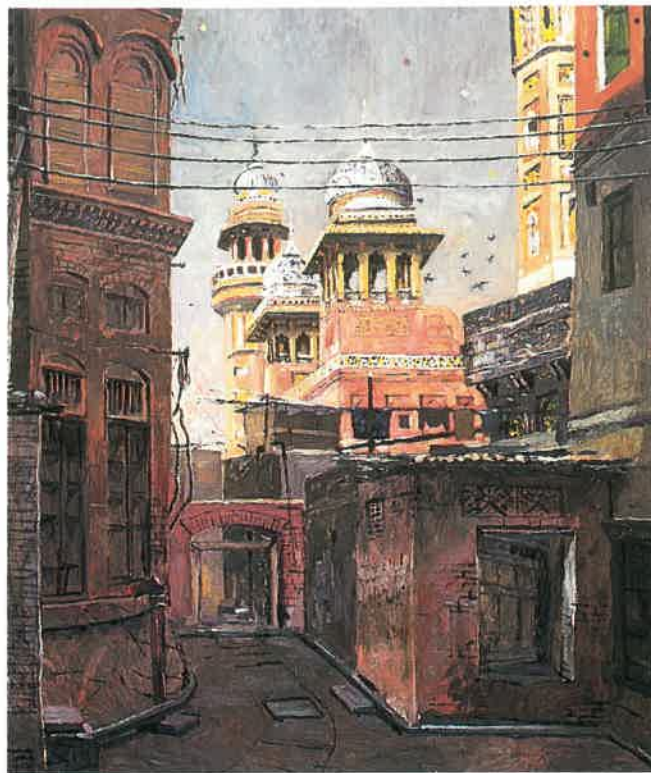
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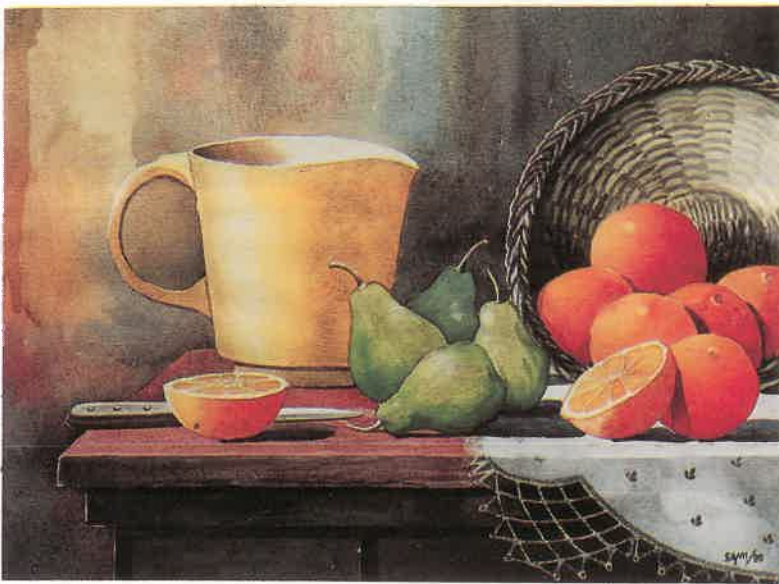
Jam



Shahid Jalal



Zulfiqar Ali Zulfi



Sami ur Rahman



Mubashra Sami



Akram Dost Baloch



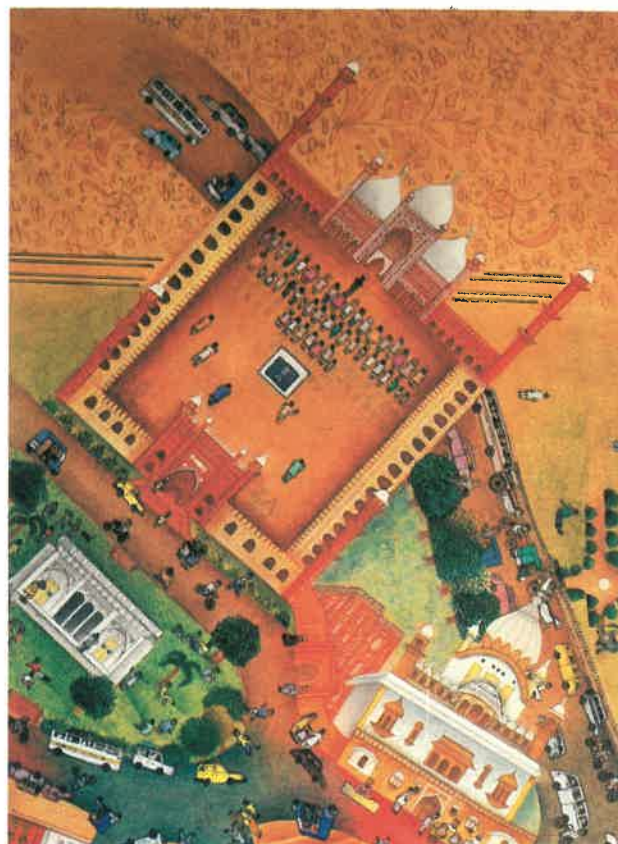
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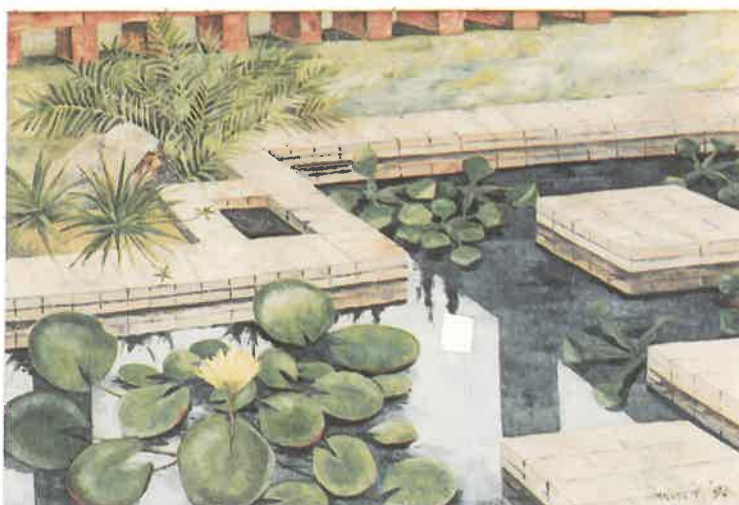
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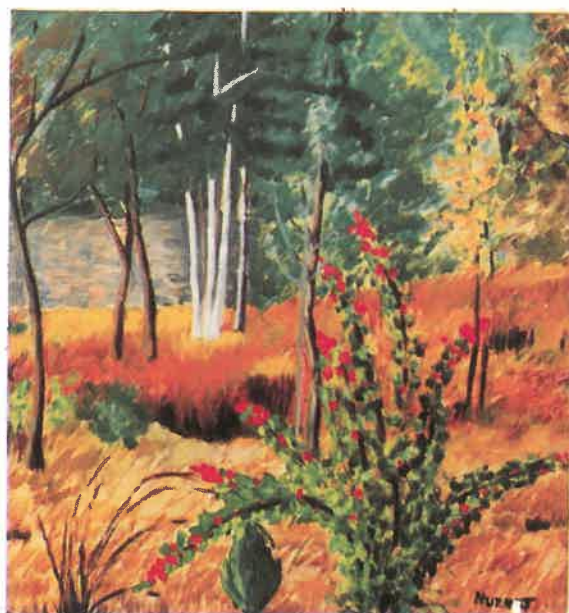
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S.M. Mansoor



Tanvir F. Rehman



Nuzhat



Shahnawaz



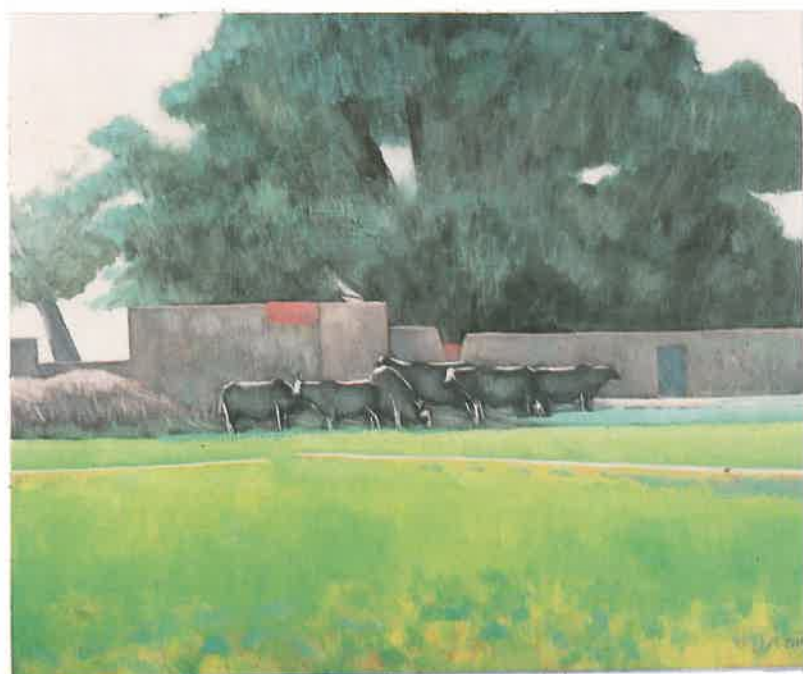
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David Alesworth



Khaleeq ur Rehman



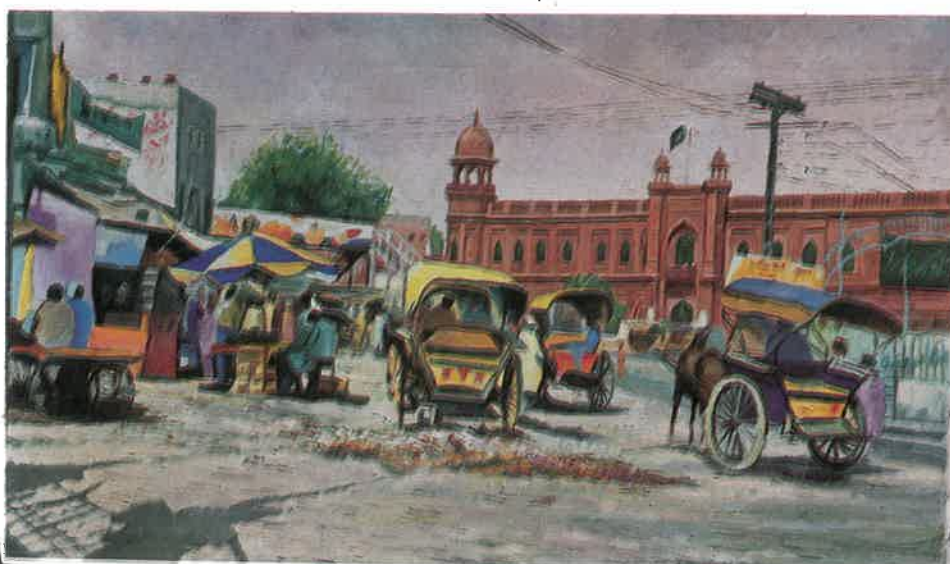
Zara David



Shahid Furqan



Khalid Mehmood



Sadaqat Hussain Siddiqui

Members Recipient of Presidents Award

for

**Pride of Performance
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Ghulam Rasul	1991
Ijaz ul Hassan	1992
Saeed Akhtar	1993
Shahid Jalal	1994

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IN MEMORIAM

Naseem Hafeez Qazi

It is a matter of pride for me to be a part of this gathering of artists, who have come together to pay tribute to one fellow artist, who during her lifetime never attempted to push herself forward to gain recognition. This self effacing, unassuming artist was nevertheless a person of immense stature as an artist, a teacher and a friend whose generosity of heart was matched by her kindness, her expertise, her knowledge and her willingness to give and share all that she possessed.

Her paintings will remain a perpetual reminder to us of her concern for humanity, her interest in the downtrodden, the poor and the deprived. She has devoted so much of her time trying to depict the street urchin and working people, that her sympathy for their problems cannot be forgotten.

Miss Qazi was perhaps one of the first artists who painted the dark dingy nooks and corners of the old city of Lahore. Hers was the brush that tentatively investigated the patches of dim light infiltrating the narrow streets inside the city. Patterns that she evoked were later imbued with bright colours and brilliant light by later artists who reinvestigated the scene and added a drama to the sad nostalgic reality of Miss Qazi's landscape.

It is a fitting tribute that we all pay to her today. She has been the architect of so much of what so many of us are today, that we can only sit together and share our sense of loss for one whose small physique belied her large presence and today belies the largeness of the vacuum that we all feel she has left among us.

And our mourning for her is not for today or for yesterday but an everpresent sense of loss for one who set such high standards of excellence of conduct, behaviour and discipline that we her admirers, shall spend a lifetime measuring upto them.

Musarrat Hasan

It is with great sadness in my heart that I stand here before you. Naseem Hafeez Qazi is gone. Quietly slipped across into eternity.

It is quite amazing how we, inspite of full knowledge, remain unmindful of our temporal nature, our transient existence, till we are shaken by a personal loss. And then we regret why we couldn't in the person's life convey in words, thoughts and compliments which so readily come to the tongue later.

I met Miss Naseem Hafeez Qazi at the Department of Fine Arts, Punjab University Lahore, in 1959. She had just returned from Spain with fresh knowledge of Ribera, Velasquez and Goya. She had studied these painters, and Titian, at the Prado, and had in order to intimately acquaint herself with their technique and manner made elaborate life size copies of some of their works. One thing which strikes one about Spanish painting is its proud individuality - which incidentally is also true of Miss Qazi's work. You have the earthy realism of Ribera, without idealization of any kind, presenting resistance to suffering and pain. Velasquez with his impeccable perception of light and tone; his absolute submission to the optical world. You have a expressive record of human vanity and vice, waste and suffering in chiaroscuro of Goya.

In Naseem Hafeez Qazi you find the best of each artist. Ribera's feeling for the coarse everyday realities and concern for the suffering; Goya's sense of contrasts not merely as a tool to present the subject dramatically but as a means to abbreviate and express the very essentials; and Velasquez's sense of tonal values, which are particularly evident in her soft and subtle execution of still-lives of her later days. It is quite ironic that in her last days she should paint works which express an uncompromising affirmation of life, by creating visual sensations through richness of colour, texture and light. The viewer readily yields and relishes these works because they are executed with sincerity as well as great technical facility.

This is not the time one can delve deep into her life time works or her ideas and vision of life. I would however like to make an assertion without the slightest hesitation that in her Retrospective Exhibition there are some paintings which can be easily considered amongst some of the finest canvases painted in the country.

Miss Qazi's death is not merely a personal loss; a loss to her students, colleagues, friends and relatives, but also a great loss to the Artist Association of the Punjab. The Association which she helped to establish nine years ago. The Association of which she was the first chairperson. It was due to her wisdom, patience and guidance that we have come so far. Although she will not be with us any more, I assure you that her thoughts and works will always remain with us.

Before I end, I would like to share a thought with you:

If one examines Velasquez's canvases closely, all visible structures dissolve to a random flow of paint. At which an artist remarked, "It is made of nothing, but there it is". Isn't this true of man himself, "made of nothing" at best dust, but "there he is" eternally alive, in his works.

Ijaz ul Hassan



ANNA MOLKA AHMED TRIBUTES TO HER MEMORY

Anna Molka Ahmed, more than any one else, was a true founder of modern art movement in Pakistan. There were some artists who came later and built their own modern huts or mansions according to their respective abilities, upon the foundations she had established. There were others who came and introduced their own unique vision and flourished in the soil which she had reclaimed from imitators, panderers and obscurantists.

As a teacher and the head of the Fine Arts Department of the Punjab University, she insisted on imparting to her pupils the basic rules, the necessary skills, the essential meaning and methods of art. She would severely admonish students who digressed from the set procedures, and say, "If you want to break rules, first learn them." One often hears a trendy artist say with a swagger, "If you want to be a painter forget about drawing." To this Mrs. Ahmed would have simply retorted, "Yes! But if you haven't learnt to draw how can you forget." First learn then forget. This is also true about knowledge in general. You learn a thing so well that it becomes a part of your reflexes, your consciousness and does not have to be remembered because it has in the process altered your way of seeing, feeling and thinking. Anna Molka Ahmed had no patience with pseudo-modern artists and openly castigated them for their lack of basic skill and knowledge of painting, and for their shameless imitation of modern European painting. In a similar vein she would be equally unsparing in her criticism of painters whose idea of good drawing or whose ideal of realism was the photograph. Today we have an army of imitators some copying photographs, others copying contemporary western painting, often from reproductions. These artists obviously have neither a sense of personal dignity nor respect for their own creative imagination. If Mrs. Ahmed could have had her way she would not have for a moment hesitated to clobber them down and wipe her radiant pigment laden palette across their frightened green faces. What a delightful spectacle it would have made.

Today not only in Pakistan, but in the greater part of the world, in this period of post-modernism there are no rules of art. Everything goes. There are no yardsticks of what is good or bad, right or wrong, base or excellent. Since there are no rules there is no need for judges. No one has the right to say whether this is art or not, or the right to say that a particular individual's feelings or expression is richer, better or worse than the next one's. In a democracy every one is equal and has the right to what he says and what he does. Hence all artists are equal and their works are also indiscriminately equal. Unfortunately, Post-modernism which began as a movement against elitism, against the establishment, against the overbearing, condescending attitude of celebrated artists and gallery critics has ended up in creating a state of total anarchy. And anarchy as you know is a haven for pedlars and scoundrels. In a "free for all" culture, where there are no rules, no ideals, no philosophy, it is the market which takes over and determines what is good or bad in art. In the present state of crass commercialism and anarchy of aesthetics, ideas and morals, Mrs. Ahmed's loss is indeed a great loss. She believed in the artist's sense of responsibility to judge himself and others and set standards of excellence, separate the seed from chaff, the genuine from "do-number". She believed in the eternal values of art established and refined over the centuries, and not art judged and evaluated by the market place. One can only hope and pray that the new generation will live up to the ideals which Anna Molka Ahmed stood for and defended all her life.

Ijaz ul Hassan

Anna Molka's seemingly rigid traits were reflected in all her pursuits. Her physique, style of painting with knife, flat pastels and above all a strong sense of duty revealed that she was, above all, a human-being - capable to err yet she triumphed mostly. She was uncompromising yet she forgot and forgave when the matter was settled and she regained her sense of humour.

Dr. Ajaz Anwar

We are gathered here to pay tribute to Anna Molka Ahmad.

- Let us then remember Anna Molka Ahmad, the Punjab University's founder Head of Fine Arts Department, the professor Emeritus, the recipient of several awards.
- Let us remember Anna Molka - the painter who transcended the confines of boundaries and became an artist of national and international repute.
- Let us remember Anna Molka - the mother, the friend, the colleague, the teacher, the artist, the educationist, the poet.
- Let us remember her for her works - the vibrancy of her paintings.
- Let us also remember that her death has created a vacuum.
- Let us remember the woman - who left the home she was born in, the home she was raised in and made a home and a place in our hearts in Pakistan.
- Let us remember the girl who embraced Islam.

BUT ABOVE ALL

Let us remember Anna Molka Ahmad, the woman who had the courage and the perseverance to live by her convictions, who struggled to create a space for art and artists in Pakistan. A woman who lived by her principles without fear of invoking anger. Let us remember her as the role model and the art activist.

And in remembering her, let us, then pay our tribute to her memory by observing a few moments of *SILENCE*.

And in that silence let each of us recall what Anna Molka was in life. And let each of us search our hearts to see what she meant to each of us.

Let us also in that silence pray for courage - to work for the freedom of expression, for the freedom of thought and action in Pakistan.

Let us, then, in Anna Molka's memory observe two moments of *SILENCE*.

Sajida Haider Vandal
Principal National College of Arts.

The artist community of Lahore has been jolted a second time within the space of a few months. The death of Mrs. Anna Molka Ahmad coming as it did almost immediately after the death of her pupil and friend for a long time, Miss Naseem Hafeez Qazi, widened the vacuum that has been created by Miss Qazi's death.

Mrs. Ahmad was not just an artist. She was a teacher, an administrator and an art historian. Ever since the year 1940 when she was asked to start a department of Fine Arts in the Punjab University she was a towering figure on the art horizon of the Punjab. She not only started and headed the department of Fine Arts at the Punjab University, she also toured various colleges of the Punjab and introduced Fine Arts as a college subject. To teach this subject at college level, she organized classes which produced students who had an M. A. degree in Fine Arts. This created a network of colleges which take the students upto B.A. level who then go on to the university for their M.A. Two of these colleges have started an M.A Programme of their own.

One would have thought that the organization of such a wide network would leave Mrs. Ahmad with no time to paint and write. But her energy as a painter and a writer is unsurpassed. Not only did she produce a large number of vibrant paintings that were full of sunlight, she also found time to write regularly. Her writings about the art scene of the forties and the fifties are invaluable, because she and Abdur Rehman Chughtai were the only artists who were writing about art at that time and her contribution in that field certainly enhances the value we can place on her lifetime's work.

Mrs. Ahmad in her lifetime created institutions. Her dedication and energy should inspire us to consolidate those institutions and make them seats of learning and excellence. We have a wide spread network of art activity at the moment. Perhaps the time has come for us all to unite in our effort to extract a bit more quality out of the large quantity that Mrs. Ahmad has been able to create, for we can be sure of one thing, had her health allowed her, she would have been in the forefront of any such movement.

Musarrat Hasan



REMEMBRING MINHAS

M. Aslam Minhas (1932-1994) a distinguished member of the Artists' Association of Punjab died on 8th August, 1994 after undergoing heart surgery. His sudden death was a source of much grief to his family, friends, students and admirers

Minhas studied at the Department of Fine Arts, Punjab University. He was a fine draughtsman and portrait painter. His talent for realism notwithstanding Minhas ventured into the field of non-figurative art, his abstract and semi-abstract works are on display in several private collections.

Minhas was the founder teacher of Fine Arts Department of Government College, Lahore. This small but important art institution which he established will stand as a lasting monument for a fine artist and a dedicated teacher.

Artists' Association of Punjab.



ANWAR JALAL SHEMZA

A TRIBUTE

It is time we paid a tribute to the talent of A.J. Shemza, one of our principal artists of the fifties, who along with a few of his contemporaries helped launch the modern art movement in Pakistan.

Anwar Jalal Shemza was a man of many facets. He wrote, painted and modelled. Physically, he was a strong and handsome man. As a person he presented a rather flamboyant and aggressive attitude. From his childhood he expressed a keen interest in art, literature, and the crafts of the region. He added considerable local color to the artscene of the fifties, when most artists believed themselves to be bohemians from Paris.

He rejoiced in traditional festivities by proudly donning the colourful 'Lungi' and the 'turban' in contrast to the polo-neck sweater and the beret which was the popular garb of other artists. He, more than any other painter of the period, consciously strove to seek inspiration from local and traditional sources such as miniature painting, regional literature, and architectural decoration. It is ironic that an artist so conscious of himself, his history and his antecedents should have had to live away from the land he loved so much.

Anwar Jalal Shemza was born at Simla in 1928. He studied painting, first at the Mayo School of Arts, and later at the Slade. After receiving his Diploma in 1959 he spent another year in post-graduate research in graphic arts. It is obvious that this strongly influenced the texture and form of his work throughout his career.

Shemza's early painting is considerably stylised. At this period one can detect the influence of synthetic cubism on his work. Analytical cubism did not serve his purpose because it was too esoteric and curbed his freedom to invent and express.

In the post-Slade period Anwar Jalal's work became more formalistic, to a considerable degree devoid of subjective content. Most paintings of this period are smaller in size, which graphically present calligraphic forms or a network of wandering lines weaving images and decorative patterns. While creating these works Shemza relies on intuition and aesthetic sense. Some of these sensitively executed pictures are not merely aesthetically satisfying but also emotionally rich.

As a craftsman Shemza deploys plastic elements boldly, using at the same time considerable economy and restraint. Most of his forms are geometrical in nature because he regarded geometry as the very essence of form. His approach is, however, not mechanical and dry. His paintings are imbued with a refined sensibility and imagination. In the words of one critic, Jack Kinneir of the Royal College of Arts, Shemza combines the geometric elements into a "sensual choreography, sometimes into fantastic architecture," which evokes the nostalgia and romance associated with the great Mughals. Similarly the linear elements in his paintings and prints can also be traced to the wooden balconies and brick patterns ornamenting the walls of the old city. On other occasions, when the mood varies, they may help the viewer to recall marble grills set in our imperial Mughal monuments, etched against a radiant sky. During this phase Shemza was extremely conservative in the use of colour, restricting his movements within grades of black and

grey. They were, however, enlivened with a subtle and rich texture which stimulate our tactile sensations and help to enhance the visual impact of design and pattern:

The emotional and aesthetically mellow oils and graphics of this period were later replaced by more provocative compositions. In terms of pattern and design, however he retained the basic characteristics of his earlier work.

One feels deprived at not having had the opportunity to see Shemza's work in recent years. The painter's community and the conscious elements in general, and the Idara-e-Saqafat-e-Pakistan in particular should seriously consider organising a retrospective exhibition of A.J. Shemza, as a small tribute to one of our principal artists of the fifties, who along with a few of his contemporaries helped to launch the modern art movement in our country.

Shemza was a true ambassador of our country of whom we can be genuinely proud. A highly talented Pakistani who had to struggle in a foreign land to live by his brush because he could not do so in his own. Today he is not amongst us. He has passed on to another realm; perhaps a realm of colour and splendour, a realm of the essential form, of Shakir Ali, Safdar and Ahmed Pervez.

Ijaz ul Hassan
"The Star" April 18, 1985.

Anwar Jalal Shemza died in England on 18th January, 1985. His wife Mary Katerina Shemza visited Pakistan with a collection of the artists works, and an exhibition of these works was organised at the Alhamra Art Gallery. A meeting in memory of Anwar Jalal Shemza and honour of his wife Mary Katerina was held at the Lahore Art Council by the Artists Association of Punjab on 5th November, 1985.



LAILA SHAHZADA

We most deeply mourn the tragic death of Laila Shahzada who was separated from us at the prime of her maturity as an artist — a flower which was accidentally put to the torch.

Laila Shahzada was an extremely sincere and charming person. She was an inventive artist who with the help of her fertile imagination could bring to life strange forms from dead matter; trek back in time to dance with the Indus bull or stop to meditate with Lord Buddah. Laila had a very distinct personal vision which stood her apart from the work of her contemporaries. Her death is a great loss to the national art movement.

Laila Shahzada studied at R.S.D., London, India and Pakistan. She was awarded the Bronze Star R.S.D and Golf Medal, R.S.D. London. She was the recipient of Tamga-e-Imtiaz and was posthumously awarded the President's Award for Pride of Performance in 1994.

Artists' Association of Punjab



SADEQUAIN

Sadequain was born at Amroha (India) in June 1930, in a family of scholars and calligraphers. He graduated from Agra University in 1948. For some time he served in Radio Pakistan as a Programme Assistant but soon left to pursue the free life of an artist.

Sadequain first ever exhibition was held at Quetta. Most of his early works were based on the scenes of cactus and Baluchi women. However his first major exhibition was at the residence of H.S. Suhrawardy at Karachi in 1955. He painted his first mural in Jinnah Hospital in 1955; second at Karachi airport in 1957; third at Customs Club Mauripur, in 1959; fourth at Services Club, 1959 and the fifth great mural in the State Bank Library in 1961.

Public recognition came to him when he was awarded the Tamgha-i-Imtiaz in 1960 and the First Prize in the National Art Exhibition in the same year.

International recognition came when he participated in the Biennale of Pairs in 1961 and was adjudged "Laureate Biennale de Paris" by the International Jury of Critics.

In 1962 he was awarded the medal of "Pride of Performance".

In 1963 he visited the US and exhibited at the Henry Gallery in Washington D.C., and soon after at the Commonwealth Institute in London.

In 1964 he was asked to do colour lithographs for a special publication of Albert Camus which were exhibited in Paris and later published. He also illustrated "L'Etranger" by Camus.

Soon after the 1965 war with India he made two huge murals entitled "The War."

In 1967, he painted the enormous mural "Saga of Labour" in the power house of Mangla Dam, size 170 by 23 feet, in three months only.

In the same year he painted a mural in the Punjab Public Library entitled "The Light of the Book" and three murals in the New Campus of Punjab University.

In 1968 he performed the unique feat of holding an exhibition every month from August to December, and because the last month fell in Ramazan, he put up, for the first time, an exhibition of Calligraphy of the Quran, combining writing with pictures. Thus, he initiated a new trend of calligraphic painting in Pakistan.

In May he exhibited 50 paintings exhibiting the verses of Ghalib, as part of the centenary celebrations of the poet.

In the same year he composed 1,500 Rubaiyat (quatrains) in Urdu and in 1970 painted about a hundred paintings on the themes of the Rubaiyat.

In the same year he made his first of three painterly renderings of the Sura Rahman of the Quran, exhibited in Ramazan, 1390 A.H.

In February, 1971, he made a large number of drawings, paintings calligraphies based on the poetry of Faiz to mark the poet's 60th birthday.

In 1972 he executed a 260" long Sura Yaseen and donated it to the Lahore Museum.

In 1973, he executed the paintings on the huge ceiling of the central gallery of the Lahore Museum on the subject of "Creation."

In 1974 he executed an "Air Mail Edition" of his calligraphy and went and exhibited it in UAE, Saudi Arabia, Egypt, Lebanon, Syria, Jordan, Kuwait and Iraq.

In 1975 he went to Australia and held exhibitions there. Later in the same year he went and held exhibitions of his calligraphy and paintings in Romania and in Moscow, Leningrad, Baku and Tashkent.

The year ended with visits to, and exhibitions in, Ankara and Tehran.

In November, 1977, he held an exhibition in Lahore of paintings based on the poetry of Iqbal.

In 1980, he was awarded the Sitara-i-Imtiaz.

In 1981-82, he toured India, visiting his home town Amroha, after 33 years. Many exhibitions were held in Delhi and elsewhere. There he painted large murals in the Aligarh Muslim University and also in the Banaras Hindu University. He also executed his largest calligraphic mural in the Indian Institute of Islamic Studies, based on the Asma-i-Husna.

He came back to painting after many years of calligraphy when he exhibited in 1986 a series of paintings on the verses of Faiz. In the months before his death he was engaged on the greatest project of his life, an enormous mural on man and his universe which was to decorate the Jinnah Hall in Karachi. Sadequain breathed his last at 3.30 a.m. on February 12, 1987.

ARTISTS' ASSOCIATION OF PUNJAB
DEDICATED ITS ANNUAL EXHIBITION OF 1987
HELD AT THE AL-HAMRA ART GALLERY LAHORE
TO THE MEMORY OF SADEQUAIN

LIST OF PARTICIPANTS

1. Abrar Hussain
2. Afshaar Malik
3. Afshan Muzzaffar
4. Ahmed Khan
5. Aisha Khalid
6. Ajaz Anwar
7. Akram Dost
8. Ali Raza
9. Amber Aslam
10. Anwar Saeed
11. Askari Mian Irani
12. Ather Jamal
13. Atif Khan
14. Afsah
15. Bushra Hamid
16. Cassim Mapara
17. Chitra Pritam
18. Colin David
19. David Alesworth
20. Durre Mansoor
21. Durriya Kazi
22. Fasih Ullah Ahsan
23. Ghalib Baqar
24. Ghulam Mustafa
25. Ghulam Rasul
26. Guljee
27. Hassan Fatima
28. Ijaz ul Hassan
29. Iqbal Ahmad
30. Iqbal Hussain
31. Ishtiaq Sindhu
32. Israr Hussain
33. Jalees Nagi
34. Jam
35. Jamil Naqsh
36. Jamila Masood
37. Jamil Baloach
38. Kaleem Khan
39. Kamal Hayat
40. Khaleeq ur Rehman
41. Khalid Iqbal
42. Khalid Mehmood
43. Khalid Saeed Butt
44. Kanwal Sajjad
45. Lalarukh
46. Liaqat Ali
47. Lubna Butt
48. M.A. Ahed
49. Mahtab Amar
50. Mansur Aye
51. Mashkoor Raza
52. Masood Kohari
53. Mehboob Ali
54. Meher Afroz
55. Mehreen Arshad
56. Michu Salahuddin
57. Moeen Farooqui
58. Mohammad Kazim
59. Mona Naqsh
60. Mubashra Sami
61. Muhammad Asif
62. Muhammad Zafarullah
63. Munazza Rasheed
64. Muneira Alam

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| 65. Mussarat Hassan | 92. Sami ur Rahman |
| 66. Maria Siddique | 93. Samina Afzal |
| 67. Nahid Raza | 94. Samina Afzal |
| 68. Naila Naz | 95. Shahbaz Khan |
| 69. Najmi Sura | 96. Shahid Furqan |
| 70. Nayyar Siddiqui | 97. Shahid Jalal |
| 71. Nazir Ahmad | 98. Shahnawaz Zaidi |
| 72. Nosheen Ahmed | 99. Shahnaz Akhtar |
| 73. Noreen Nighat | 100. Shehla Farooq |
| 74. Nadir Ali | 101. Sohail Wali |
| 75. Qudsia Nisar | 102. Summera Javaid |
| 76. R.M. Naeem | 103. Syed Naseer Haider |
| 77. Rabia Zuberi | 104. Shireen Arif |
| 78. Rafia Tahir | 105. Tahir Siraj |
| 79. Rashid Khan | 106. Talha Rathore |
| 80. Riffat Alvi | 107. Tanvir F. Rehman |
| 81. Rubina Iftikhar | 108. Tasneem Shahzad |
| 82. Rukhsana David | 109. Tayyaba Aziz Ahmad |
| 83. S.M. Mansoor | 110. Urfa Mubashir |
| 84. Saadia Shah | 111. Wahab Jaffer |
| 85. Sabah Hussain | 112. Waqar A. Shaikh |
| 86. Sabir Nazar | 113. Zafarullah |
| 87. Sadaqat Hussain Siddiqui | 114. Zafarullah |
| 88. Saeed Ahmad | 115. Zara David |
| 89. Saeed Akhtar | 116. Zarina Khurshid |
| 90. Salima Hashmi | 117. Zulfiqar Ali Zulfi |
| 91. Salman Ahmad | 118. Zulfarnain Haider |