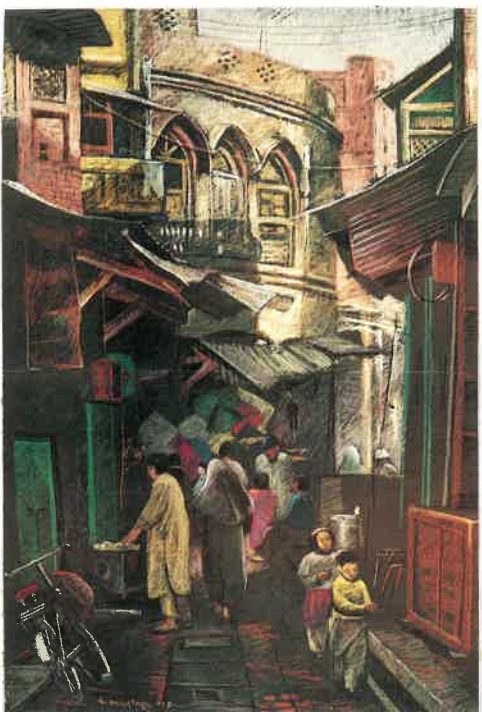


14th Annual Exhibition of Paintings Sculpture and Graphic Arts 1999



Artists' Association of Punjab

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A.A.P. Annual Exhibition 1999

The fourteenth annual exhibition of paintings, sculptures and graphics representing the work of more than one hundred artists, has been arranged by the artists association of the Punjab, at the Ustad Allah Buksh gallery in the Alhamra art complex on the Mall Road Lahore. Even in the blistering heat of May this is an important event because it continues a service to the art viewers of Lahore, who have been enjoying the luxury of two regular art exhibitions in an uninterrupted run of over fourteen years through the efforts of this association of the Punjab artists.

Lahore is a wonderful city. It has had a consistent run of art activity over many hundreds of years in the past. The artists of Lahore have often braved exceedingly difficult conditions to sustain the tradition of painting which has continued through inheritance from father to son for many generations.

In the beginning of the 18th century, after the break down of the Mughal patronage and again during the early years of British occupation of the Punjab, after 1849, the art world faced many hardships. When we look at the time in the mid 19th century, we find the new British rulers disdainfully challenging and discarding the existing concepts of traditional local art.

The British at that time were so devastated with the effects of the mutiny that they were unable to see anything praiseworthy in anything locally produced and were oblivious to the merits of traditional art works presented by the local artists.

All this began to change with the advent of the new century-the 20th century, when some outstanding intellectuals among the elite, British as well as local, put forward a case for the recognition of traditional art that had been admired and practiced in the area of Pakistan and India for so many centuries.

Before this change of attitude, there was an attempt to display local art in government sponsored art exhibitions, even if they did not regard it very much above a craft. That is how over the years Lahore has been the venue of a number of art exhibitions which were instrumental in reviving the interest and love that

the Lahore public has always had for paintings and art work.

The 1864 art exhibition held in Lahore was the first official art exhibition in the Punjab. It was an exploratory art exhibition that aimed at finding the possibilities in the crafts which were being practiced locally. According to lord Baden Powell who wrote a very critical analysis on the state of local art 'conventionality----- is like a blight upon every promise of higher purpose and better execution.' The Tollinton market building was hastily constructed to hold this exhibition. This was a temporary structure and was not supposed to last, as it has done, for more than one hundred years.

As a result of the findings of this exhibition an art school called the Mayo school was opened in Lahore in 1875, where all the traditional crafts were taught. Fine arts as a subject was not considered relevant to the requirements or taste of the local population until the early 20th century, when a drawing section was added to the curriculum of the Mayo school of art to meet the requirements of a drawing masters' course.

The Punjab exhibition of 1864 was followed by three other official Punjab exhibitions in 1872, 1882 and 1893-94. These exhibitions were again primarily exhibitions of Punjab crafts, with an occasional name of an artist mentioned for forms sake. The only artists whose names emerged out of the first exhibition are-Mohammad Buksh, Illahi Bux, Bishen Singh and Mohammad Ramzan from 'Sealkote'(sic), as written in the catalogue. Three artists were mentioned in the 1893 brochure, Bhai Ram Singh for his architectural drawings, Munshi Sher Muhammad for his decorative work and Kapur Singh for his painting.

The second decade of the twentieth century was a time when there was an atmosphere of revival and revitalization of many old and new art movements; a time, when the art audience of Lahore satiated its appreciation for painting and was forever hankering after newer works or art. One hears of gatherings arranged for the sole purpose of discussing a new

painting or the new illustration of the verse of a beloved poet. Almost every evening, art patrons, artists and poets all gathered at some house or the other to review the daily output.

If a poet wrote a new poem, he would invariably invite a few friends to discuss it before he read it out to a bigger audience. Similarly, a new painting had to be seen by friends and critically analysed before being presented to the public. There were various art organizations that were formed to promote art activity and to mount yearly exhibitions. We read about the formation of the Punjab Fine Art Society in 1920, which was responsible for holding continuous art exhibitions in Lahore for over two decades. This very effective society also arranged seminars and was instrumental in bringing out the art magazine *Usha*, which reported on art issues and carried all news about the events in the art world.

The work of this society was to a great extent the rallying point for the art activity that showed such a lot of vitality. There was also the Lahore Art League and the Lahore Art School that organized painting exhibitions in Lahore from 1936-1946 for ten years.

The art activity in the two decades in the Punjab, from 1920 onwards, established Punjab as an art centre of some merit. It also gained a reputation for many Punjab artists, who won recognition and acclaim through regular display of their works of art, in the various art exhibitions that were held so regularly during this time both at home and abroad.

We hear of A.R. Chughtai, Main Mohammad Hussain Qadri, Main Inayatullah, A.R. Asghar, Abdur Rehman Ijaz, whose paintings were singled out for recognition and praise, when they represented the Punjab in the big British Empire exhibition held in Wembley London in 1924. This praise identified the maturing of an art tradition that had been quietly but continuously active through hundreds of years.

It is no coincidence that recognition came to these artists at that time. To my mind this maturity came as a direct result of regular art shows and frequent gatherings of artists and art lovers, where critical appraisals and seminars widened the horizons of the older as well as the younger artists.

In the context of our times, these gatherings and seminars as well as the exhibitions stopped with the traumatic events that followed the partition of Pakistan and India. Mrs. Anna Molka Ahmed of the Punjab University, did revive this tradition of holding art shows and exhibitions in Lahore, but her efforts were short lived due largely to shortage of funds. Mrs. Ahmed held these exhibitions at the Fine Arts Department of the Punjab University, but invited artists from all over Pakistan and we see a number of big names in the art world come and live in Lahore for some time from as far away as Karachi and even Bangladesh. That is the time when Shakir Ali, Shemza, Ahmed Pervaiz, Murtaza Bashir, Zubaida Agha, Ali Imam, Moyene Najmi, S. Safdar, Ozzir Zuby and so many others made Lahore an artistically lively city.

This activity took place in the 50's and the 60's and early 70's. After that this city seems to have sustained its reputation through individual effort or through small circle of artists.

Groups that can organize shows which involve paintings done by more than a hundred artists each time and have for fourteen years held two exhibitions a year should invite more than just a passing comment. The Artists' Association of the Punjab deserves to be congratulated on having achieved this revival of a tradition. They also need to be encouraged to maintain this record.

It is a well known fact that before the association started its commendable work, only well known artists were able to exhibit their work. The ones just starting out on this hazardous journey were always hesitant about putting up a show. This opportunity to put up one or two paintings on display twice a year has really helped to introduce new talent.

Fourteen years is a long time in the life of any organization. The artists' association can boast about starting with a few well known names, like Khalid Iqbal, Naseem Hafeez Qazi, Ijaz-ul-Hassan, Zulqarnain Haider, Colin David, Saeed Akhtar, Ghulam Rasul, Zubaida Javed, Salima Hashmi and Khalid Mahmood. But a large number of young men and women gained in confidence and stature after the regular exposure and interaction with other artists. We see other names emerge over the years and artists like Ghulam Mustafa,

Iqbal Hussain, Shahid Jalal, Rahat Masood, Shahnawaz Zaidi, Dr. Ijaz Anver, Khalid Saeed Butt, Mehboob Ali, Tanveer Rehman, Waqar, Sallahudin, Munira Alam and Shehbaz, have worked their way towards making an admired name for themselves.

The present exhibition has paintings for every taste. Stylistically diverse and far removed in methodology these paintings might be, but they form a mosaic of different hues that has an underlying unity and awareness, which for some is an inborn quality, while for others it only comes through experience and practice. There are the starkly real works rubbing shoulders with the abstract and the semi abstract. The large canvases quite comfortably at home with the small ones, even the miniatures. It is quite noticeable that many new artists are seeking the old city in search of exciting material for painting. Among the artists who have been regular exhibitors in these exhibitions are Zulfiqar Ali Zulfi, Amjad Pervaiz, Afshan Hussain, Durrewaseem, Zafrullah, Maliha Azami, Kehkishan Jaffery, Mubashra Samee, Samee-ur-Rehman, Musarrat Naheed Imam, who was an award winner in 1997's exhibition of the association, Uneeza Zulfiqar, Shehla Farooq, R.M. Naeem, Dr. Naseer Haider, Mirza Tahir Siraj, Rabia Tanweer, Rabeea Ali, Naela Aamir, Sobia Ijaz, Iqbal Ahmed Khokhar, Afshan Muzaffar and Kanwal Saeed. All these artists work in different ways. Some are painters, some make prints while others express themselves in sculpture-stone, paper mashe or relief works in metal. The diversity of the mediums used adds up to an interesting show which is worth the effort of braving the high temperatures outside.

In the past several years, artists from other cities and provinces have enthusiastically participated in these exhibitions. We have had exhibits from Ghulam Rasul, Musarrat Naheed Imam, Jamila Masood, and Misbahuddin Qazi from Islamabad, Akram Dost and Kaleem Khan from Quetta, Tayyaba from Peshawar, Naheed Ali, Qudsia Nisar, and Wahab Jaffer from Karachi and Musarrat Mirza from Hyderabad.

Such large exhibitions have always required state machinery to iron out the logistic difficulties. The collection and hanging of paintings from over a 100 artists, the invitations and the printing of the brochure, adds up to work that is never undertaken by private organizations. The only field in which these artists do

not seem to do so well is in being able to attract the press to view the exhibition. So many people come to look at the paintings and spend so much time trying to analyse them that it is a pity that the press cannot be motivated to write and to inform the public. But that must surely be the artists' own fault. The press has consistently been most generous about exhibitions organized by even one artist. They could not consciously have ignored an exhibition that involves the work of so many known and unknown artists. It is unthinkable that one or two or a group of ten artists would merit more attention, however worthy they might be, than a group exhibition of over one hundred artists. Last year this exhibition included works of artists from all over Pakistan yet while reporting the important events of the month, notable journalists had not even bothered to mention this exhibition. I have always believed that culture is the right of every citizen to enjoy, to cultivate, and to participate, a work of art is like the baring of a soul for public viewing. It is like sharing your heartbeats with an audience. An intense and an emotional moment for an artist. I wonder what the verdict on this sort of a situation should be? Would it be the responsibility of the artists to make more noise to be noticed? Or is it not an unstated but silently acknowledged fact, that when more than a hundred hearts beat under one roof for a period of time, a conscientious press should be concerned enough or touched enough to take notice.

Dr. Musarrat Hassan

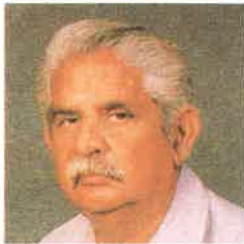
THE EXECUTIVE COMMITTEE 1999



Ijaz ul Hassan
Chairman



Tanveer F. Rehman
General Secretary



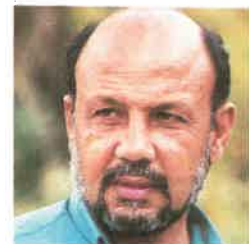
Khalid Iqbal



Ghulam Rasul



Ghulam Mustafa



Iqbal Hussain



Zulqanain Haider



Shahid Jalal



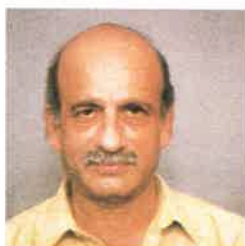
Shehbaz Khan



Shehla Farooq



Waqar A. Sheikh



Kamal Hayat



Zulfikar (Zulfi)



Mehboob Ali

Artists' Association of Punjab



Khalid Iqbal



Shahid Jalal



Sumaira Javaid



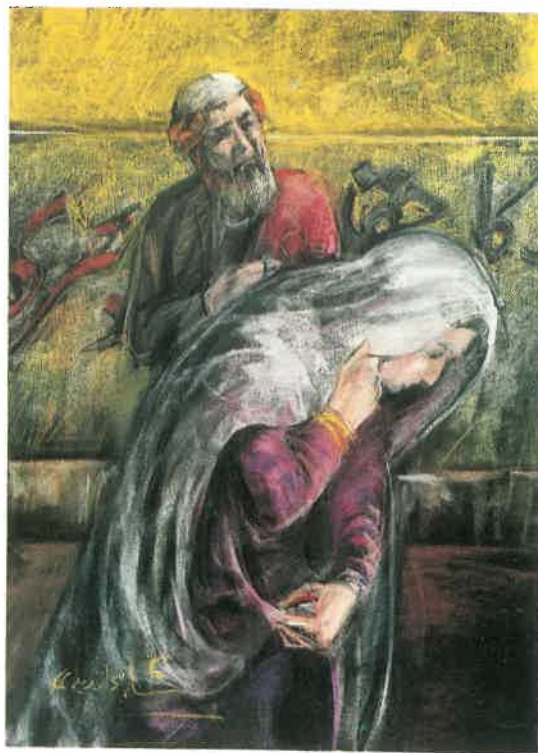
Ijaz-ul-Hassan



Tanvir F. Rehman



Ghulam Mustafa



Shahmawaz Zaidi



Sami-ur-Rehman



Iqbal Hussain



Ali Azmat



Salima Hashmi



Maliha Azami Agha



Qadus Mirza



Musarrat Hassan, Dr.



G.F. Riaz



Sumaira Latif



Khalid Mahmood, Dr.



Iqbal Ahmad Khokhar



Naela Aamir



Rashid Khan



Safia Farooq



Zulfiqar Ali Zulfi



Zafarullah



Khalid Saeed Butt



Shehla Farooq



Nazir Ahmed Ch.



Mubashira Sami



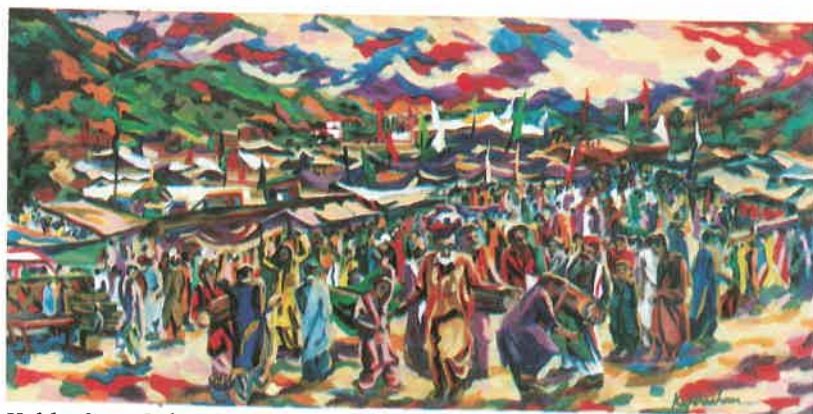
Sardar Aseff Ahmed Ali



Jamal-e-Mustafa



Saira Dar



Kehkeshan Jafri



Salahuddin



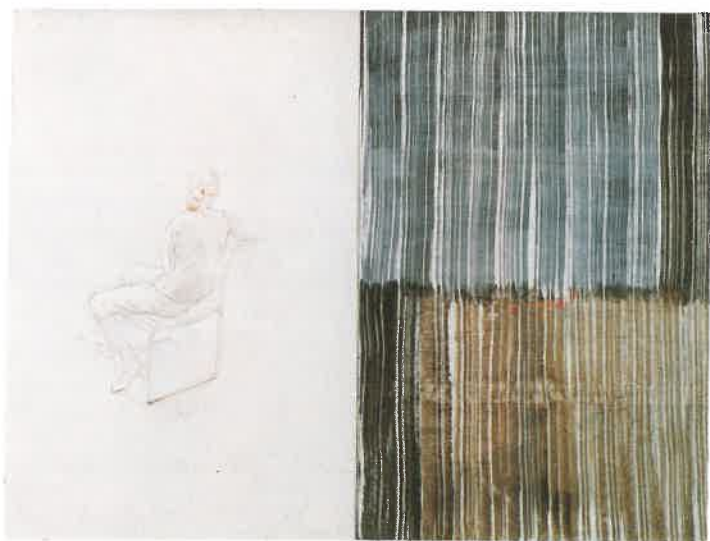
Nayyar Iqbal



Mughees Riaz



Rahat Masud



R. M. Naeem



Zubaida Javed



Habib Alam

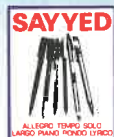
LIST OF PARTICIPANTS

1. Aamir Afridi
2. Abdul Jabbar Gull
3. Afshan Hussain
4. Afshan Muzaffar
5. Ahsan Jamal
6. Ali Azmat
7. Ali Zafar
8. Amin-ur-Rehman
9. Amjad Pervaiz
10. Amna
11. Amina Arif
12. Andleeb Rana
13. Asif Sharif
14. Askari Mian Irani
15. Azhar Noon
16. Babar Amir Chughtai
17. Durre Waseem
18. F. Riaz
19. Faiqa Saeed
20. Farazeh Syed
21. Faiza Masood
22. G.F. Riaz
23. Ghulam Mustafa
24. Ghulam Rasul
25. Habib Alam
26. Huma Nisar
27. Ibrar Hussain
28. Ijaz-ul-Hassan
29. Iqbal Ahmad Khokhar
30. Iqbal Hussain
31. Irfan Ahmed
32. Jamal-e-Mustafa
33. Jamil Baloch
34. Kahkashan Jafari
35. Kaleem Khan
36. Kanwal Saeed
37. Kanwal Sajjad
38. Kehkeshan Jafri
39. Khalid Iqbal
40. Khalid Mahmood, Dr.
41. Khalid Saeed Butt
42. Kiran Ashraf
43. Lubna Amjad
44. M. Athar
45. Mahreen Azhar Amam
46. Maliha Azami Agha
47. Maqsood Nazar
48. Marium Elahi
49. Mehboob Ali
50. Mehreen Hassan Imam
51. Mirza Tahir Siraj
52. Mohammad Asif Khan
53. Mohammad Asif
54. Mubashira Sami
55. Mughees Riaz
56. Musarrat Hassan, Dr.
57. Najia Moeen
58. Naeem
59. Naela Aamir
60. Naheed Musarrat Imam
61. Naseem Aurangzeb
62. Naseer Haidr, Dr.
63. Nasreen Aurangzeb
64. Nasir Khalid
65. Nayyar Iqbal
66. Nazir Ahmed Ch.
67. Qadus Mirza
68. R. M. Naeem
69. Rabeea Ali
70. Rabia Tanveer
71. Rahat Masud
72. Rashid Khan
73. Rubina Iftikhar
74. Rukh-e-Neelofar Zaidi
75. Sadaqat Siddiqui
76. Salahuddin
77. Saleem Ansari
78. Salima Hashmi
79. Sami-ur-Rehman
80. Samra Ajmal
81. Safia Farooq
82. Sardar Aseff Ahmed Ali
83. Saira Dar
84. Shahbaz Khan
85. Shahid Jalal
86. Shahnawaz Zaidi
87. Shehla Farooq
88. Shireen Arif Mirza
89. Sobia Ijaz
90. Sohail Butt
91. Sohail Wali
92. Soboohi Arshad
93. Sumbal Sajjad
94. Sumaira Latif
95. Sumaira Javaid
96. Sumaira Jia
97. Tahira Habib
98. Tallat Mafooz Butt
99. Talat Khalid
100. Tanvir F. Rehman
101. Tanvir Murshad
102. Uneeza Zulfiqar
103. Uzma Durrani
104. Uzma Rabani
105. Waqar A. Sheikh
106. Yasmin Bokhari
107. Zafar Ullah
108. Zafarullah
109. Zahra Khan
110. Zarina Khurshid
111. Zubaida Javed
112. Zulfiqar Ali Zulfi
113. Zulqarnain Haider
114. Colin David

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