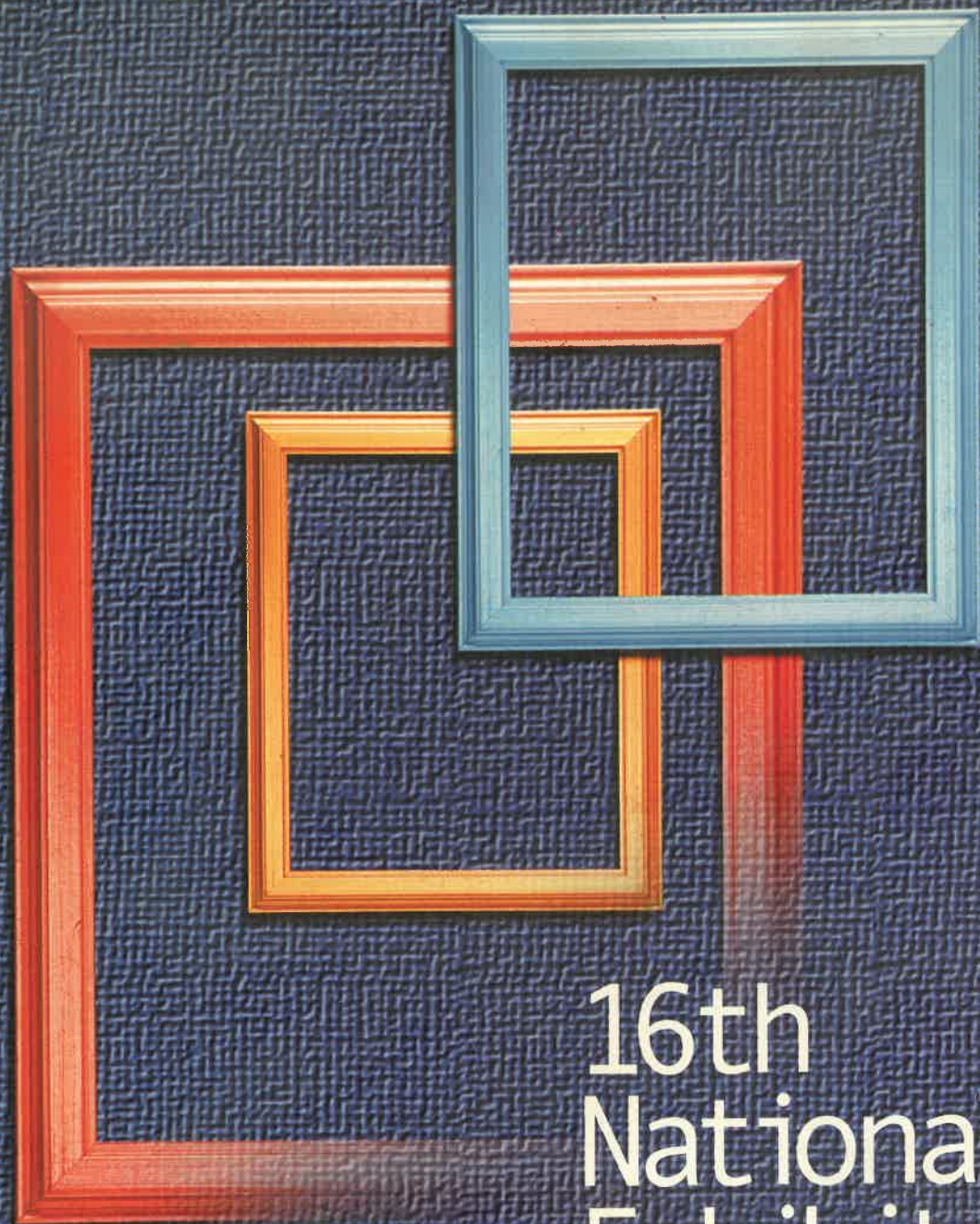




16th
National
Exhibition
of Painting,
Sculpture &
Graphic arts
2001



ARTISTS ASSOCIATION OF PUNJAB

Introduction :

It has been our custom each year to invite artists to express their ideas on painting or art history on the occasion of the Annual Exhibition arranged by the Artists Association of Punjab. The purpose of this has been to initiate discussion on some of the relevant contemporary issues. This year we are printing a piece which has been edited and paraphrased from the English translation by Polymer Pierroux, of The Curatoriat, a dialogue performed on 'Kitch Day' at Hauger Vestfold Art Museum in Tonsberg, Norway on May 20, 2000. The dialogue takes place between Edvard Munch and his former student and friend Odd Nerdrum.

THE ALTERNATE VIEW

Artists would never have talked about 'real' or 'genuine' back in the 1880s. Then it was more a question of good or bad craftsmanship. Later art became more and more about the spiritual - at the expense of naked pleasure.

In the beginning of the 1900s, the sensual was dismissed as a political error, a symbol of an ignorant, centralized power of the past. The sensitively portrayed face was viewed as a mask of false promises. The new public preferred the empty face of coloured fragments. Hence art has stood still in this empty use of colour.

One is free when choosing from the past. One chooses with the body for most part. It knows what it wants to have. It wants more often than not, what is sensual. But choosing from the present most people become strangely righteous. Then the physical succumbs to what is supposedly 'correct' for the times.

The miracle of Hellenism that took place after the death of Alexander the Great, about the time teaching of Plato became considered old fashioned and the state was weakened when the citizen became a private individual. It was at this time that the other thought emerged, such as scepticism and Epicurism. Epicurism encouraged the individual to live sensuously and well without threatening God.

Aesthetics shifted from ethos to pathos. In the ancient Greek city state one depicted the citizens, ethos, that is, his moral character and his abstract ideals. With the dissolution of the city state came the private with its pathos. This is evident in dramatic depiction of emotions and passions in Hellenistic sculpture. The Pergamon Altar and Laocoon group are famous examples of this period. This is the period when the passionate awakens under a chaotic sky. Just as Epicurus described women and children, old people, crippled and suffering deeply psychological portrayals were chiselled in marble. There was a devout respect for all earthly life and for the first time humankind emerged in complete freedom, unburdened by the threatening Gods. The dissolved state laid the foundation for the ultimate expression in what were otherwise rigid and authoritarian surroundings.

Later when the Romans adopted this expression in their somewhat vulgar way, the form thus became that of the Roman state's. Later, during the Renaissance and following the thousands year slumber of the Middle ages, the Christians took possession of this 'sensual' and used it as propaganda for the Papal state. However during the early Renaissance there was deep and true sincerity, when the master craftsman of the times were able to witness the old marble come alive once again. What love the body seeks, for we are born but through each other throughout infinity. Stalin used this sensuality as well as in a media campaign. All dictators have known that to reach peoples's heart, messages must be clad in Kitch. So it is not a wonder that the modern Curatoriat despises this expression. By employing ideals of Hellenism, dictators and state ideologues made it opposite of what it was an expression of social freedom. In the Hellenistic tradition one finds sensuousness and beauty, free of ideology, opposed to oppressive Gods or a strong state. The reason the state powers have used these powerful forms was to be able to control the individual's feelings, to make him slave for his counterpart - the state. This is tragic because the body wants only pleasure. It is the bedrock of consciousness, wanting nothing but good. Consciousness however deceives the body. The Curatoriat has problems with this hedonistic classicism because it is self evident and does not need any critic to explain or prove it. It does not require meta interpretations. We need admire only its sensual capacity. In the past we have been familiar with interpretations based on admiration. But all this meta interpretation has turned modern museums into cathedrals for emptiness, large vessels to be filled, as though waiting for something great to emerge from outer space. Those who determine what is of value to day, what is acceptable art are the curators, naturally. They can be called 'super artists'. The modern museums are filled with objects without the capacity to prove themselves. The artists has become a producer of raw material. The artist has become producer of raw material. This is the time of art theorists, who have really become the artists of today.

But these curators, instead of perceiving, identifying or relating to anything have merely become instructors to the Public. This seems to be the spirit of the time. Hegel's Zeitgeist lies behind all this. Kant as well as these German philosophers always has had a tendency to exaggerate. There is also another problem which concerns with developments that took place after art was rendered as distinct from craftsmanship. Ofcourse 'art' was a completely new term, established in the late eighteen century by those who favoured the spirit over craft. It was also the time when common craft skills were in the process of being rendered superfluous by industrialism. Spirit had to be liberated in order for industrialism to take over. Craftsmanship became just as inferior as painting is today.

It should be remembered that first came Luther then Kant who were instruments of this change. Luther arrived on the scene because there was too great a freedom in the Renaissance. The Papacy had lost control after the black death. Luther insisted that a good deed was without meaning if it was not guided by the right belief. The art concept was created after German idealism had reintroduced spirit into the picture once again. It was almost like a return to Plato. Kant maintained that craftsmanship proved nothing at all beyond itself. The craftsman was at most a 'paid artist' as he put it. Transcendence for Kant had become an impossibility through a sensual portrayal of nature. Hegel his student also believed that the body was an obstacle for the true spirit. Thus the 'art' was created and isolated as a new dogma. After the factories had debased craftsmanship one might say that a coup was carried out by those adept at complicated thought.

The word 'art' came to be used as an attack against craftsmanship and thus against the representational and the sensual. The Philosophers who had never been particularly physical Kant never slept with a woman felt that this was the only way for pure spirit to better come to light. Art has since then in fact developed along the lines Kant had intended and moved right into Conceptualism.

Art had since then continued to develop as a consequence of this purification. It has been liberated from craftsmanship and talent and directed towards pure thought where spirit is free of sweat and smell. For the new Curatoriat there is great freedom, everything is allowed except the talent that appears through craftsmanship which is excluded from the concept of artistic freedom. The acceptance of talent would topple Kant's theory of what is good or bad.

Much says that he and Nerdrum "-----are obviously not 'pure' enough" and that he is afraid of artists of the day who stick together, speaking with one voice, as though the future is only for the synchronised. Individualists like him, are called fascists, while the scoundrel Hegel gets away with his pre Nazi concept of state. "The individual is the scapegoat because it is too private."

Late Munch adds that it is the art historians who must change, not the artist. The artists only follow what they see in art magazines and everything is created by the Curatoriat's meta world. The art historians who are like Cyclops are the ones who must be engaged in discourse, in order to open their second eye and give better advice to the Gallerists.

Mian Ijaz-ul-Hassan

February 2001

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Glimpses

The National Millennium Exhibition 2000 on 3rd March at the Alhamra Art Gallery Lahore



ARRIVAL OF CHIEF GUEST Lt Gen (retd) M. Safdar Governor Punjab with Shafqat Mehmud Minister Information & Culture Punjab, Mian Ijaz-ul-Hassan, Ghulam Rasul, Tariq Mehmud, Ghulam Mustafa.



L to R
Ijaz-ul-Hassan, Lt Gen(retd) M. Safdar (Governor Punjab),
Ghulam Mustafa, Ghulam Rasul.



L to R
Shehla Farooq, Rahat Masud, Ijaz-ul-Hassan, Saeed Alvi, Tariq Mehmud, (Secretary Information & Culture Punjab), Zulfiqar Zulfi, Zubair Ajmal.



Khalid Iqbal



Mian Ijazul Hassan



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Ali Azmat



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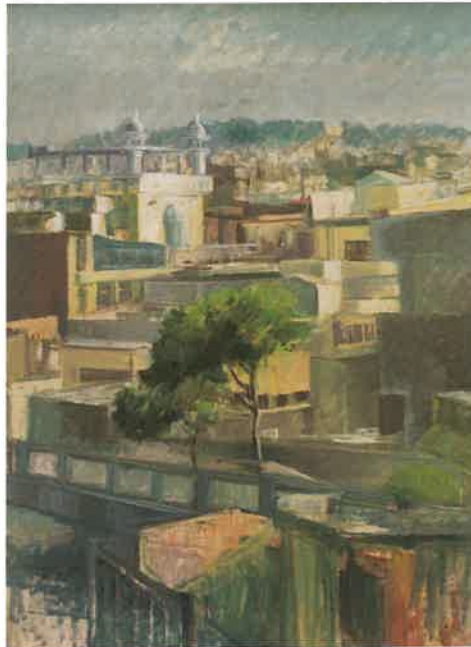
Shehla Farooq



Kaleem Khan



Nisar Ahmed



Misbahuddin Qazi



Tayyaba





Suhail Vali



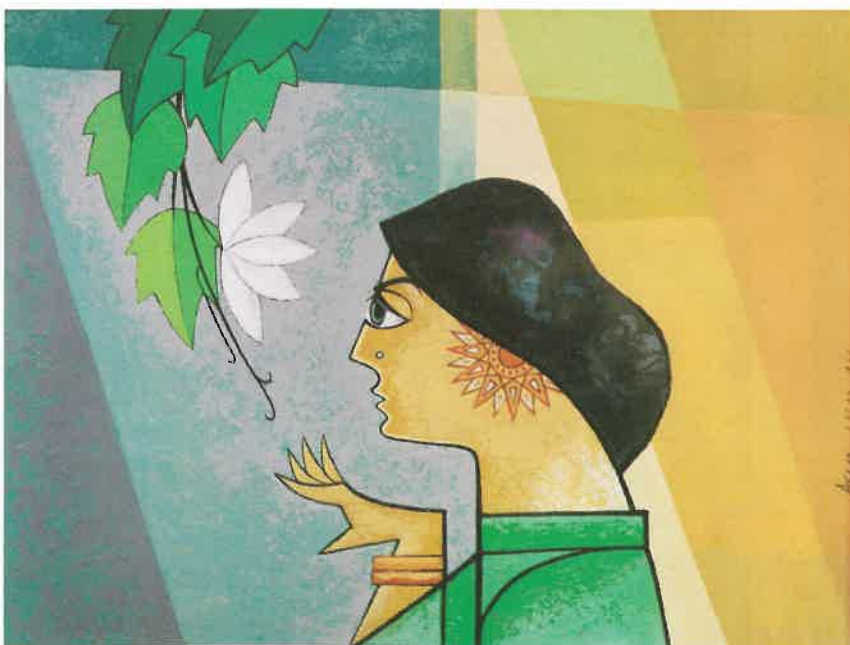
Naheed Raza



Uneeza



Mehboob Ali



Aslam Kamal



Ali Kazim



Musarrat Naheed Imam



Abid Khan



Hamad Saleemi



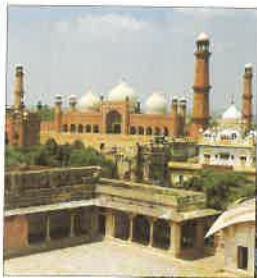
Ali Zaffar



Nadeem

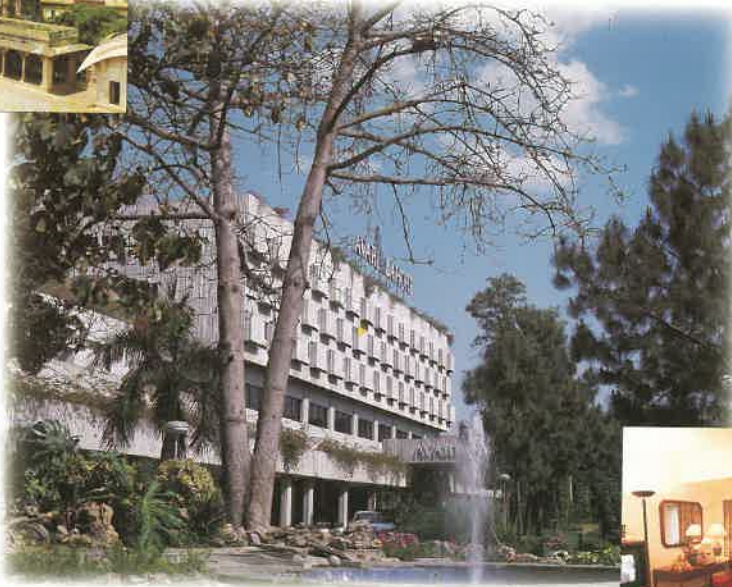


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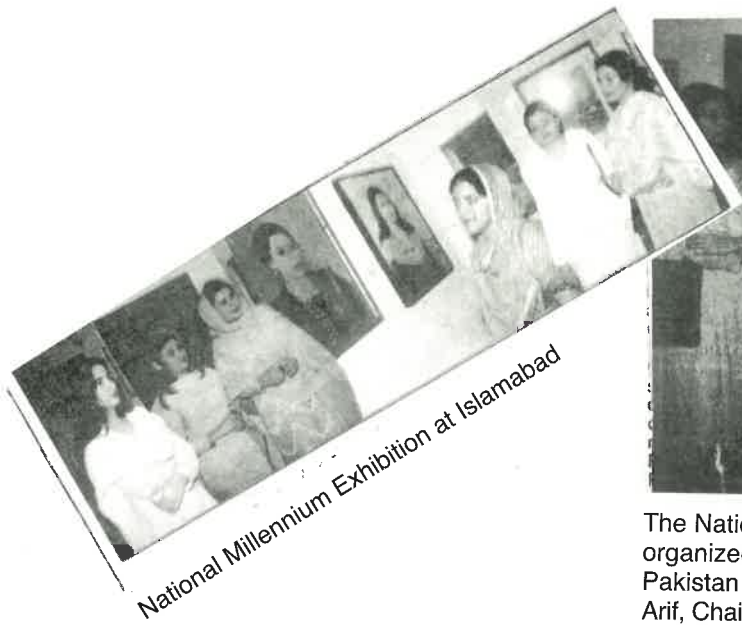
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The National Millennium Exhibition 2000 on 16th May at National Art Gallery Islamabad.



National Millennium Exhibition at Islamabad



The National Millennium Exhibition, featuring paintings and graphic art, organized by the Artists Association of Punjab in collaboration with the Pakistan National Council of the Arts, was jointly inaugurated by Iftikhar Arif, Chairman of the National Language Authority, and Dr. Najma Najam, Vice Chancellor of the Fatima Jinnah Women's University, at the National Art Gallery Islamabad.

Seminar

DAWN SUNDAY, MARCH 5, 2000

National seminar on art

LAHORE, March 4: A national seminar on art was held here on Saturday by the Pakistan National Council of the Arts to coincide with the 15th annual national exhibition of paintings, sculptures and graphic arts by the Artists' Association of Punjab.

Well-known artists and art critics from Lahore and Karachi highlighted various aspects of Pakistani art. Those invited to speak at the seminar include Marjorie Hussain, Dr Akbar Naqvi, Aslam Kamal, Athar Tahir, Quddus Mirza, Salima Hashmi, Dr Mussarrat Hasan and Mian Ijazul Hasan.

The seminar began with a long lecture by Aslam Kamal on calligraphy. He explored the art in detail going through the ages with trend changes and innovations.

He was followed by Quddus Mirza's short and interesting discourse on contemporary art — **Staff Reporter**



Obituary Meeting of Bashir Mirza

R to L

Front Row

Dr. Musarrat Hasan, F. S. Aijazuddin, Sajida Vandal, Shehnaz Aijazu Din, Abbasi Abidi, Jalees Nagi

Second Row

Iqbal Hussain, R. M. Naeem, M. Ramzan, Ahmed Khan, Saleema Hashmi.

Press Clippings of National Millennium Exhibition at Lahore

DAWN

TURDAY, MARCH 4, 2000

Millennium exhibition opens at Alhamra

By Our Staff Reporter

March 3: The National Exhibition of Paintings, Graphic Arts began at the Ustad Gallery, Alhamra

Mr. Ugen (red) inaugurated the exhibition by the Artists' Guild. Information Minister Shafiqat Mahmood was the special guest.

Present on the occasion were the who's who of the Lahore art scene with few guests from other cities. Usually the exhibition has participants from the Punjab alone. Since the exhibition this time is a special one and the first after the new millennium, artists from all over the country are participating. An amalgamation of fresh and seasoned artists' work can be seen.

About 200 artists have displayed over 230 paintings and sculptures in the exhibition which will continue till April 10.

Variety



Minister inaugurating exhibition of the Artists' Guild.

نئی صدی کا فن کار
 خوشی باغ میں نئی صدی کا فن کار
 ان کی بات ہے کہ نئی صدی کا فن کار
 ان کی بات ہے کہ نئی صدی کا فن کار

chi will highlight Pakistan art. He is expected to speak at the exhibition. Artists include Marjorie Hussain, Aslam Kamal, Tahir, Qudus Mirza, Salima Hashmi, Dr. Musarrat Hasan, Mani Hani, Dr. Shafiqat Mahmood, Shahnawaz Zaidi, Bashir Siddique Javed.



گورنمنٹ آرٹسٹس (گورنمنٹ آرٹسٹس) اور دیگر فن کاروں کی نمائندگی کی گئی ہے۔



روٹمہ خبریں (4) مارچ 2000ء

گورنمنٹ آرٹسٹس (گورنمنٹ آرٹسٹس) اور دیگر فن کاروں کی نمائندگی کی گئی ہے۔



روٹمہ خبریں (4) مارچ 2000ء



ری فائش کچھ رہے ہیں۔



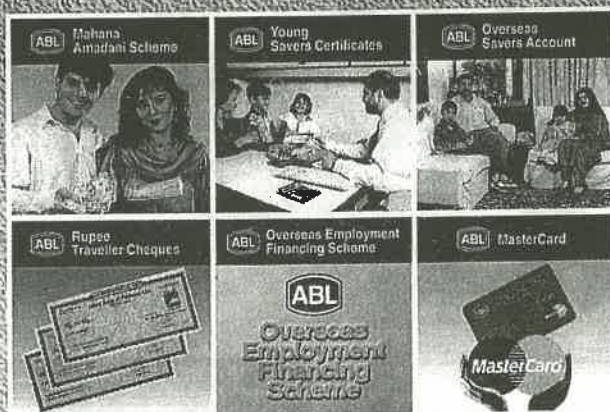
الحرا آرٹ گیلری میں خواندین پیشکش کی گئی رہی ہیں

List of Participant :

Abdul Hayee	Karachi	Farida Fatima	Lahore
Aqsa Shakeel	Lahore	Hammad Saleemi	Lahore
Abid Hussain Qureshi	Queeta	Faiza Bashir	Lahore
Abid Mehboob Khan	Lahore	Faiqa Saeed	Lahore
Ahmed Khan	Lahore	Farooq Mustafa	Lahore
Aslam Kamal	Lahore	G.F.Riaz	Lahore
Ajmal	Lahore	Ghulam Mustafa	Lahore
Ahsan Jamal	Lahore	Ghulam Rasul	Islamabad
Ahsan Arif	Lahore	Guljee	Karachi
Aliya	Lahore	Huma Nisar	Lahore
Ali Asghar	Lahore	Iqbal Ahmad	Lahore
Ali Azmat	Lahore	Iqbal Hussain	Lahore
Ali Kazim	Karachi	Iqbal Khokhar	Lahore
Ali Zafar ullah	Lahore	Irfan Ahmed	Lahore
Andaleeb Rana	Lahore	Jamal-e-Mustafa	Lahore
Amana	Lahore	Jamil Naqsh	Karachi
Ambar Hafeez	Lahore	Jamil Baloch	Queeta
Amna Walayat	Lahore	Jamshaid Khan	Lahore
Amar Ali	Lahore	Kaleem Khan	Queeta
Ambreen Sarwar	Lahore	Kanwal Sajjad	Lahore
Amjad Naeem	Lahore	Kashif Shahzad	Lahore
Anila Ghulam Hussain	Lahore	Kehkishan Jaffri	Lahore
Anjum Noon	Lahore	Khalid Iqbal	Lahore
Akram Dost Baloch	Queeta	Khalid Saeed Butt	Lahore
Asim Amjad	Lahore	Lala Rukh	Lahore
Beena	Lahore	Lubna Amjad	Lahore
Colin David	Lahore	Maliha Azmi Agha	Lahore
Chitra Pritam	Karachi	Maqsood Nazar	Lahore
Dr. Khalid Mehmood	Lahore	M.D. Alvi	Islamabad
Dr. Musarrat Hassan	Lahore	Mian Ijaz ul Hassan	Lahore
Dr. Naseer Haider	Lahore	Mashkoor Raza	Karachi

M. Asif Sharif	Lahore	Sadaf	Lahore
Kausar Parveen	Lahore	Sohaila	Lahore
Misbah uddin Qazi	Islamabad	Naseem Kazmi	Lahore
M. Kazmi	Karachi	Sobia Ali	Lahore
Mubashra Khalil Toor	Lahore	Saira Haider	Lahore
Mubashra Sami	Lahore	Saira Dar	Lahore
Mughees Riaz	Lahore	Salahuddin Michu	Lahore
Muhammad Arif	Lahore	Sami-ur-Rehman	Lahore
Maqsood Nazar	Lahore	Sardar Aseff Ahmad Ali	Lahore
Mehzreen	Karachi	Shahid Jalal	Lahore
Musarrat Nahid Imam	Islamabad	Shahnawaz Zaidi	Lahore
Naela Aamir	Lahore	Shehla Farooq	Lahore
Nahid Raza	Karachi	Shehnaz Akhtar	Lahore
Nahid	Lahore	Shahzad Rao	Lahore
Najam ul Hassan Pirzada	Lahore	Shamaila Iqbal	Lahore
Nadeem	Lahore	Summera	Lahore
Nighat Sher Muhammad	Lahore	Summera Latif	Lahore
Nasreen Aurngzeb	Rawalpindi	Tariq Javaid	Lahore
Naveed Akhtar	Lahore	Talat Khalid	Lahore
Nadia Ishaq	Lahore	Tasneem Akhtar	Lahore
Nisar Ahmed	Lahore	Tayyaba Aziz Ahmed	Peshawar
Rahat Naveed Masud	Lahore	Uneeza Zulfiqar	Lahore
Rizwana Shah	Lahore	Zafar ullah	Lahore
R.M. Naeem	Lahore	Zara David	Lahore
Sadia Qutab Hashmi	Lahore	Zubaida Javaid	Lahore
Safia Farooq	Lahore	Zulfiqar Zulfi	Lahore
S.M.Javaid Iqbal	Lahore	Zareen	Lahore
Sadia Babar	Lahore	Zarina Khurshid	Lahore
Sadia Shah	Lahore	Jameela Masood	Islamabad
Saba Hussain	Lahore	Maria Hashmi	Lahore
Sohail Wali	Lahore	Naureen Naqvi	Lahore
Saima Rauf	Lahore	Kasim Mehmood	Lahore

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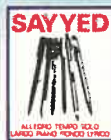
ARGUS ■

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We would also thank to the Lahore Arts Council for their support and cooperation for the holding of this exhibition.

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