

The background of the entire page is a painting of a landscape. It features a wide, calm river or lake in the foreground and middle ground, reflecting the sky. In the background, there are several tall, thin trees, possibly palm trees, standing against a pale, hazy sky. The overall style is impressionistic, with soft colors and visible brushstrokes.

**11TH ANNUAL
ART EXHIBITION
'96**

Artists' Association of Punjab

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ART EXHIBITION**

15th – 30th May
1996

Brochure Courtesy



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(Based on detail of painting of Khalid Iqbal)
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INTRODUCTION

Artists' Association of Punjab (AAP) was established in 1985 through a democratic process in which the artists and the cultural institutions of the Federal and Punjab Government jointly participated in its formation. As a first step the former Director General, Pakistan National Council of the Arts, (PNCA) Mr. Khalid Saeed Butt acting as the convener invited all distinguished artists, Principal National College of Arts, Head Department of Fine Arts, Punjab University and the Executive Director, Punjab Council of Arts (PUCAR) to form an Ad-hoc committee. The Committee was required (i) to draft a constitution (ii) to agree upon a list of recognised artists who should be invited to become members of the Punjab Artists Association.

After these preliminaries had been accomplished a general body meeting of all registered members was convened in which the constitution and the bye-laws of the Association were approved and subsequently elections were held, in which a chairperson, secretary and eleven executive members were elected. The D.G P.N.C.A, took similar measures at Karachi, Quetta and Peshawar to form Artists Associations in the other three provinces. Subsequently two meetings were held at the P.N.C.A Islamabad where five representative from each of the provincial associations were invited. The meetings were chaired by D.G. P.N.C.A in which the *National Artists Association of Pakistan* was established. A chairman general secretary, finance secretary with twelve members of the executive committee were elected after the constitution had been ratified by the provincial associations.

Artists Association of Punjab has since its inception relentlessly worked for the welfare of artists and the promotion of art and culture in the country. The Association, besides holding an annual show also organises seminars and other exhibitions during the year. In 1995 on the occasion of its 10th anniversary it organised a *National Art Exhibition* in which all leading artist from the four provinces took part expressing their solidarity with us and our common cause. Through these exhibitions the Association has also tried to encourage young artist without sacrificing the standards of excellence. Through exhibitions and seminars it has tried to broaden the base of culture and improve economic activity in the field of art. In the exhibition held last year works of artists not only from Punjab but also from the other provinces were sold for an amount of Rs. 8,95,300/-. Not a small amount considering that usually only a few art works are sold in the official exhibitions. AAP has always tried to work together with public institutions and would welcome an even closer cooperation between the concerned cultural departments at the provincial and federal level.

Before the imposition of Zia's Martial Law artists were represented through their associations in the governing bodies of P.N.C.A as well as the provincial art councils. During Zia's regime all democratic institutions were replaced by authoritarian agencies which scoffed at democratic methods sentiments and institutions. What is surprising however is that legacy of Zia continues to linger not only in some institutions but is also reflected in the attitude of many official functionaries. It is time to once again rebuild democratic traditions and in institutions and establish a culture which is truly national as well as democratic. A culture close to the heart of our people which is based on truth and pursuit of excellence. While castigating the remnants of Zia regime the Association is also aware of a coterie of peddlers amongst the artists who try to malign democratic institutions which stand in the way of their transactions. These elements have infested our cultural life for decades. It is important for the promotion of art and the development of cultural movement in the country that government and state agencies should take notice of their schemes intended to strengthen their ilk and to plunder the public exchequer. This can be best done by keeping things above board and in the public purview. One way to achieve this would be by supporting and strengthening representative artist organisations rather than by-passing them and relying on favourites.

The Association is pleased to mention that by and large the Punjab Government has tried to work closely with A.A.P. The Association is represented in the governing bodies of PUCAR as well as the Lahore Arts Council. The Association would also like to acknowledge the annual grant-in-aid of Rs. 15,000/- which the Government of Punjab has sanctioned to the Association since the last few years. It is not a substantial amount but we appreciate the gesture and would like to thank Mr. Suleman Ghani, Secretary Information and Culture for it. We would also like to thank Mr. Yousaf Kamal, Chairman and Mr. Nazir Ahmed Chaudhry, Resident Director Lahore Art Council for their support in organising exhibitions and sympathy whenever we have slipped in the conduct of our programmes. It is a matter of pride for us to have been associated with the planning and establishment of the Permanent Art Gallery at the Alhamra Cultural Complex at the Gaddafi Stadium. The Association has also been instrumental in encouraging the Ministry of Foreign Affairs to acquire a large collection of art works and agree to establish an art gallery of their own, as it was recently announced by Sardar Aseff Ahmed Ali, the foreign minister. We would also like to thank Mrs. Shahnaz Arshad, Executive Director, PUCAR for her cooperation in organising lectures and travelling exhibitions in the past. A.A.P welcomes Mr. Arshad Sami Khan as the new Federal Secretary Culture. We are hoping that under his guidance the art affairs which have been trivialised by adhocism would be improved. It is hoped that in the months to come

P.N.C.A would be able to convene a meeting of *National Artists' Association of Pakistan* so that a comprehensive programme for the implementation of the National Cultural Policy pertaining to art can be initiated with the firm support and blessing of the artists of Pakistan. It is also hoped that a meeting of its Governing Body would also be convened which has not been held ever since the restoration of democracy. We also hope that according to the wishes of the Prime Minister Benazir Bhutto, The National Art Gallery would be completed by the time of the next National Exhibition. We can only pray that by then we would also have something suitable to hang on its walls.

Finally a few words about the 11th Annual exhibition which is actually the 20th of the series of exhibitions organised by A.A.P. Fewer the words the better. Painting is to be seen and experienced, not to be verbalised. Genuine works of art do not need intermediaries. Even esoteric expressions which are legitimate can reach out to the viewer. Only works of art which cannot stand on their own legs seek support of words. That is when critics come handy. Some of them have the skill and authority to attribute transcendental intelligence even to a monkey.

ARTISTS' ASSOCIATION OF PUNJAB



LAHORE PAINTING

A HISTORICAL PERSPECTIVE

Lahore was once regarded a princess among the cultural centres of the world. Even today it continues to harbour and encourage art and other cultural pursuits. The region in which Lahore is situated has a tradition of painting which almost un-interrupted recedes back to pre-historic times. Most of the ancient painting has been lost but there are literary references in the first millennium texts which speak highly of the artist's skill to accurately capture life and nature. From second century B.C. onwards this predilection for observing life is also evident in the Buddhist painting and sculpture. Even the highly stylized demeanor of Buddha is based on a close study of human form. The schools of painting that followed from 10th century onwards in other parts of South Asia, such as Bengal, Rajasthan, Gujarat, and Malwa are known for their strong colours and lines and instead of seeking inspiration from life are content to illustrate a myth or a religious text.

During the Sultanate period in the 15th century, Persian and Central Asian influences were introduced which intermingled with the regional styles anticipating the great Mughal miniatures. When Babar established his rule in the beginning of the 16th century he followed the Timurid custom of patronising the arts. The foundation of Mughal school of painting were however laid by Babar's son Humayun who had been driven out of Delhi by Sher Shah Suri. He spent about fifteen years wandering in exile. We are told that while preparing to recapture his throne he and his son Akbar took lessons in painting and drawing. It was at the same time that he commissioned Mir Sayyad Ali whom he had recruited from Tabriz to illustrate *Dastan-e-Amir Hamza*, the epic tales of the uncle of prophet Muhammad (PBUH). Humayun recaptured his throne in 1555 and thus became instrumental in bringing together artists and intellectuals, modes and traditions of different people from near and far at his court. The Mughals were secular and eclectic, which was partly a political necessity and partly an outcome of their own inquisitive nature and open intellectual disposition. Mughal painting had an avaricious appetite for new ideas and forms. It was supremely self-confident and yet expressed enthusiastic concern for creative expressions howsoever foreign in style and conception. The Mughal school was like the great 'deg' of Hazrat Nizam ud Din Aulia, at Ajmer. Every grain which went in got cooked with others, fired by passion for aesthetic excellence and truth to living facts.

The city of Lahore came to prominence when Mehmood Ghazanvi made it the second capital of his Empire in 11th century A.D. During this period considerable number of

scholars, thinkers, artists and craftsmen came from other countries and cities of the sub-continent to settle in the city. Lahore thus became an important cultural centre. When Emperor Akbar established his residence at Lahore for seventeen years, the city became the richest arts and crafts centre of the domain. Artists and craftsmen established themselves in the various parts of the city. The various mohallas of the city are even now known by the name of the craft which was employed in its vicinity.

The Mughal painting reached its zenith when Emperor Jehangir shifted to Lahore in early 17th century. Empress Nur Jehan who was a lady of many accomplishments enriched the cultural ambience of court life and refined the arts and crafts. She had a forceful personality and exercised considerable influence on political as well as artistic matters. She was a great blender of perfumes, designer of clothes and jewellery. It was during this period that female portraits began to appear. She commissioned Abul Hasan to paint her person, wielding not a blossom, but a long rifle. What a tragedy that Jehangir and Nur Jehan, perhaps the two greatest art patrons in history should lie buried near the west bank of Ravi separated by an ugly railway track. The collapse and disintegration of the Mughal Empire took almost a century. This encouraged the budding and flowering of regional schools. The Punjab Hill States had a close proximity to Lahore where some of the Lahore artists fled during these unsettled times. Traditionally many of the painters of the Hill States would come down in winter to escape from their snow bound homes to employ themselves in the plains. This helped to transmit the style and technical skills of the Lahore artists to the Hill-States. It is quite an irony of history that Lahore which originally inspired the Kangra and Guler artists to start a renaissance in the Hill-States later during the period of Maharaja Ranjeet Singh, who restored some semblance of social order in the Punjab, should seek guidance from Kangra which had by then evolved a poetic style of its own, weaving gods, humans and nature in a romantic web of myth and facts.

As early as Emperor Akbar European influences had reached south Asia through engravings in books and paintings which were gifted to the Emperor by the Portugues. Dutch and English priests and diplomatic envoys. Often an artist from the royal atelier was asked to make copies or create adapted versions of the works presented to the Emperor. Shading to depict roundness, linear perspective to create an illusion of depth, a closer study of human anatomy, alongwith some Christian symbols and allegorical figures were artistically incorporated into the royal miniatures to add meaning and create a greater sense of realism. In 19th century with the establishment of colonial rule the British introduced a

material culture which transformed south Asian society beyond recognition. The creation of an obedient anglofile civil bureaucracy, the police and the army, assisted by a network of roads, railways and the telegraphs system enabled them to hold the subcontinent in the palm of their fist. The establishment of art colleges, professional institutions and creation of a state education system helped to entrench themselves in the mind and soul of the ruled.

Pakistan and the modern era is partly a product of and partly a product of the reaction against British rule. While there was a slow acceptance of a new scientific outlook and respect for empirical knowledge, there was also a demand for democratic rights and struggle to restore a national culture. In the reference to painting one sees that while there was an increasing acceptance of the European mode in style and employment of materials, there was an equally strong assertion of traditional achievements in terms of the subject matter as well as style. While lesser artists merely aped the past or pandered to the present, there were artists like A.R. Chughtai and Allah Bakshs who evolved a distinct idiom of their own. By the time of Amrita Sher Gil painting at Lahore further matured and established a modern identity which was strengthened by Anna Molka Ahmed and other artists.

Painting at Lahore after the establishment of Pakistan absorbed style and ideas of many new movements. This was the time when the influence of Impressionism, Post-Impressionism and German Expressionism arrived at Lahore. Fauvism, Cubism and Surrealism was to follow a little later. This is evident in the works of artist of the period, like Shakir Ali, Shemza and Ahmed Pervez who evolved distinctive styles of their own for which they are cherished. While talking of modern painting at Lahore one cannot overlook the visiting artists like Sadequain from Karachi and Murtaza Bashir from Dacca who esthetically and cerebrally added to it by their work as well as their accentric conduct.

Thousands of winters have passed but Lahore has never lost its essential faith in the virtue of discovering beauty and truth in everyday life; in the awareness of the transience of man and belief in the permanence of ideas. Lahore contemporary painting has woven a tapestry rich in colour, form and pattern, spurring esoteric obscurity and ethnic bias for human concerns, typified by Shakir Ali and Khalid Iqbal in their respective ways .

Ijaz ul Hassan
Lahore 15, May 1996.

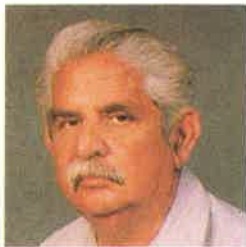
THE EXECUTIVE COMMITTEE 1996



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



Zulfiqar (Zulfi)



Mehboob Ali

EXHIBITION COMMITTEES.

1. **Publicity**

Kamal Hayat (Convener)
Shahbaz Khan
Zulfiqar Ali Zulfi

Sardar
Asim Amjad
Naseem Qureshi

2. **Collection**

Zulfiqar Ali Zulfi (Convener)
Tanveer F. Rehman
Ghulam Mustafa

3 **Selection**

Ghulam Mustafa (Convener)
Tanveer F. Rehman

Kamal Hayat
Iqbal Hussain

4. **Display**

Iqbal Hussain (Convener)
Tanveer F. Rehman
Waqar A. Sheikh
Zulfiqar Ali Zulfi

Shehla Farooq
Abid Mehboob Khan
Aqib

5 **Publication**

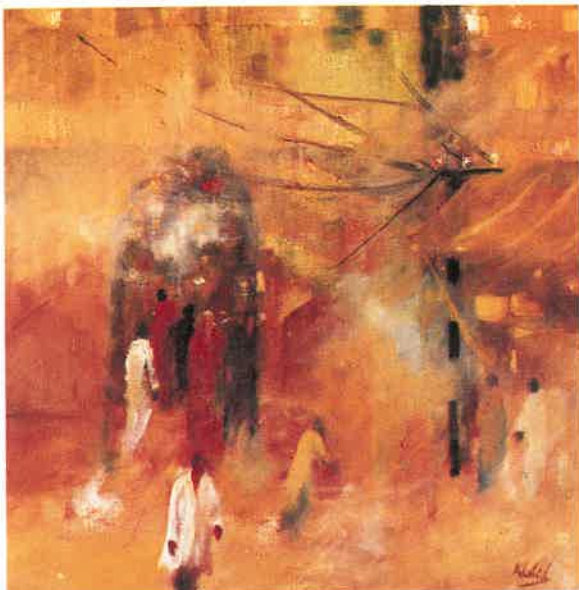
Tanveer F. Rehman
Ghulam Mustafa



1. Ijaz ul Hassan



3. Saeed Akhter



2. Khalid Mahmood



4. Ghulam Mustafa



4. Zulqarnain Haider



6. Tanveer F. Rahman



7. Faiqa Saeed



8. Salahuddin Michu



9. M. Ali



10. Shanawaz Zaidi



11. Musarrat Hasan



12. Shabaz Khan



13. Khalid Saeed Butt



14. Ahmad Khan



17. Mussarrat Nahid Imam



15. R.M. Naeem



18. Shehla Farooq



16. Ishtiaq Sindhu



19. Jam



20. Shahida Manzoor



22. Kamal Hayat



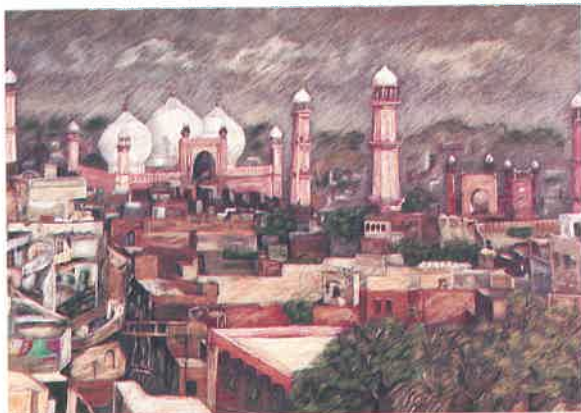
21. Azmat Ali



23. Baber Amin Chughtai



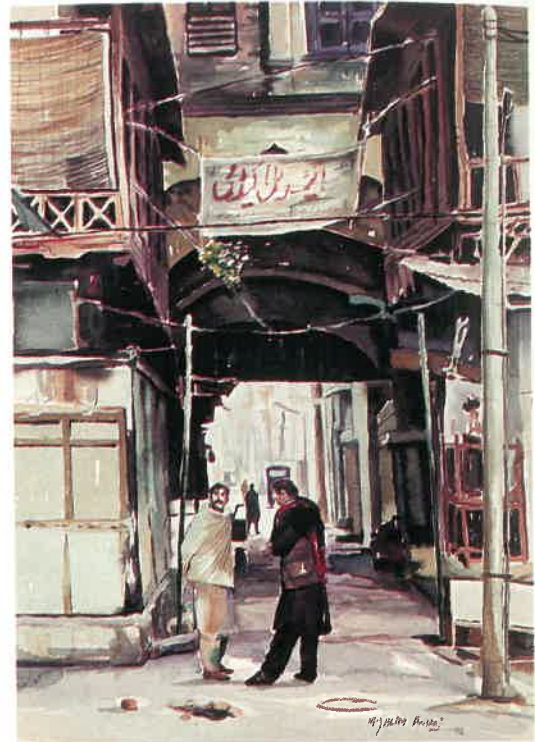
24. Nacla Aamir



25. Shahid Furqan



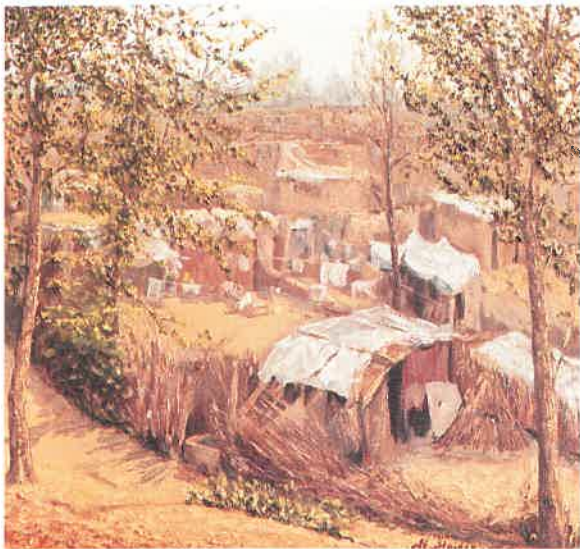
26. Shafqat Ali



27. M.S. Ansari



28. Jamil Baluch



29. S. Naseer Haider



32. Misbahuddin Qazi



30. Zulfiqar Ali Zulfi



31. Zara David



33. Mehboob Ali



35. Nizam



36. Salman Ahmed



37. Sami ur rehman



38. Waqar A. Sheikh



41. Durre Wasim



39. Mubashra Sami



42. Farida Fatima



40. Liaquat Levitan



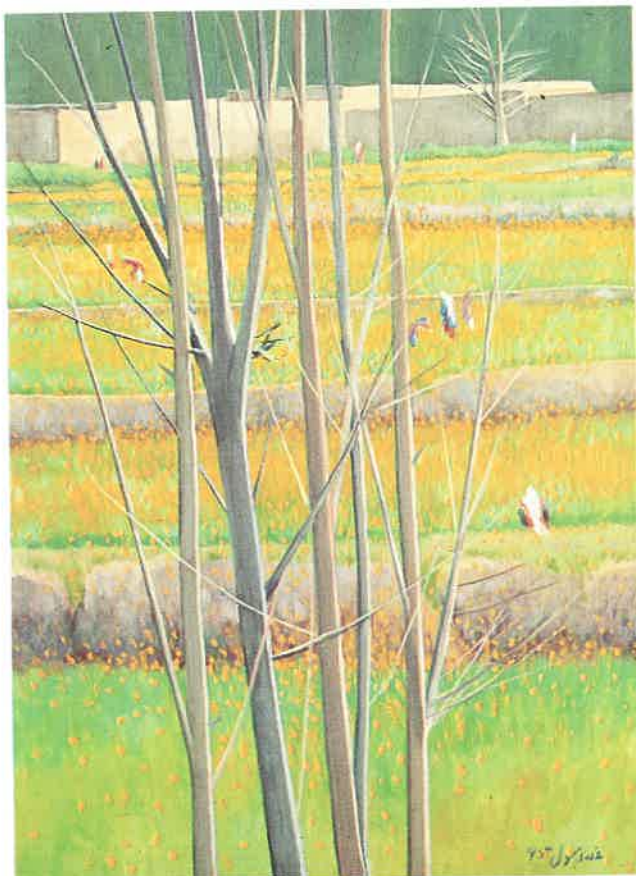
43. Husnain Malik



44. Shamim Shaukat



46. Shahida Farooq Syed



45. Ghulam Rasul



47. Maria fazal Illahi

List of Participants

Afsah Altaf
Abid Khan
Afshan Muzaffar
Afsah Nawaz
Aqib
Anila
Atif Ameer
Ateeqa
Ahmad Bilal
Ahmad Khan
Ahmad Ali
Amjad Naeem
Asim Amjad
Azmad Ali
Azhar Hayat Noon
Babar Amin Chughtai
Durre Waseem
Dania Ali Khan
Faiqa Saeed
Fareeda
Farooq Mustafa
Faisal Haroon
Ghulam Mustafa
Ghulam Rasul
Habib Alam
Hajra Aslam
Iram
Ijaz -ul- Hassan
Iqbal Hussain
Ishtique Sindhu
Israr Hussain
Jam
Jabbar
Jamil Blauch
Jamshad Hassan
Kamal Hayat
Khalid Iqbal

Khalid Mehmood
Khalid Saeed Butt
Khaleeq-ur-Rehman
Liaqat
Mahnaz Shah
Maqsood Nazir
Maria Fazal Illahi
Maria Sadique
Miss Husnain Malik
Misbah-ud-Din Qazi
M.Asif Sharif
M. Atif khan
Mohammad Ali
Musarat Hasan
Musarrat Nahid Imam
Mustafa Sarwar
M. Saleem Insari
Mubashira Sami
Munawar Ali
Munee Alam
Murtaza Abbasi
Mughees Riaz
Nadia
Nizam
Naila Aamir
Nazir Ahmad
Nuzhat Amin
Rabia
Raheem
Rashid
Rukh-e-Nilofer
Rashida Farooq Syed
Rasheed Khan
R.M. Naeem
Rizwan Haider
Sabir Nazar
Sami ur Rehman

Sadia Shah
Sadia Awan
Sadaqat Hussain Siddiqi
Saeed Ahmad
Saeed Akhtar
S. Naseer Haider
Saima Jabbar
Saiqa Sadiq
Saira Dar
Syed Muhammad Ali
Shabana Kauser
Sharif Salim
Shahid Furqan
Shah Altaf
Shamin Behrain
Shaida Akram
Shehla Farooq
Shahid Jalal
Shahnawaz Zaidi
Shahbaz Khan
Shahid Manzoor
Shahida Rehman
Shoaib khan
Shireen
Sheeren Gheba
Tanvir F.Rehman
Tahir Siraj
Tasadaq Amin
Tariq Mehmood
Uniza Sadique
Waqar A. Shaikh
Zara David
Zarina Khurshid
Zulfiqar Ali Zulfi
Zulfarnain Haider

