

National Show

19th

Annual Exhibition 2004

AA Artists Association of Punjab

*19th Annual Exhibition
of Painting, Sculpture
& Graphic Arts
2004*



Artists Association of Punjab

An Overall View

Punjab Artists' Association is holding its nineteenth Annual Exhibition and Seventh National Show this year. The Association in these nineteen years has remained persistently focussed on promoting Pakistan art and artists. In the course of two decades it has introduced scores of artists who are today nationally recognised by collectors and critics.

In this day and age when social activism is almost dead the Association with a team of dedicated volunteers and overwhelming support of the community of artist has adamantly stuck to its course. It has remained determined to keep the arts alive and free in a society derailed by philistines and hijacked by extremist who in order to promote their private agendas are determined to destroy our humanist tradition. The tradition of centuries, spun by aesthetic imagination, woven by creative endeavour and fortified by a sense of freedom and tolerance. These extremists are no better or worse than the forces of international Imperialism that they claim to oppose.

In 1985 when the artists of Punjab formed The Association there was hardly an art gallery of consequence. The Association during all these years has encouraged individuals to establish private galleries. The Association supported private galleries in order to create extra space and freedom for artists. The government organisations are often too conservative or cautious for an artists' calling. With the opening of the privately managed galleries artists could escape official censorship and exhibit their works at private premises.

Today with support of the Punjab Artists' Association and the resourceful initiative of individuals there are scores of art galleries flourishing in Lahore and other cities. A private art gallery in order to exist has to be commercially viable. It is reassuring to see that many private art galleries have been established in a short period of time. Some of them have even become profitable commercial enterprises. It cannot be denied that the galleries have played a pivotal role in establishing the necessary link between the artists and the buyers. There are innumerable artists today who can manage to live by their work. In the past the artists in order to survive had to undertake jobs and worked only part time in their studios. The art world has today qualitatively changed. But there have also now emerged problems of another nature.

While highlighting the imperative need of private galleries and their role in widening the audience and the art market, attention also needs to be drawn to their conduct. There are a few galleries that under guise of their success are abandoning the quality and standards they originally espoused. Some of them

are now only concerned in making money and selling art as an aesthetic commodity. Meanwhile they have become powerful instruments of lowering artistic standards — of artists and the art market. There has also always been easy money in selling forgeries and flogging spurious copies of works of well-known artists. Unfortunately there are some private galleries and individuals that are suspected of this dishonest trade. The Association intends to exercise its pressure and if required undertake legal measures to address this malpractice.

There are artists who are easily persuaded to squander away their talent and dignity to manufacture artworks for the galleries to feed the market. Artists perforce are required to increase their turnover. They inevitably are tempted to repeat themselves or contrive multiple variations of the same work. They do not realise that an artist who does not continuously strive ahead and evolve soon has the creative juices dried out. Artists who manufacture works that have the stamp of their style and subject but not the seal of their heart, spirit and soul can be temporarily successful but they can never leave a deep and lasting impression on history or the mind of people.

In the last half-century Pakistan painting has achieved a high level of excellence. It has unusual diversity of styles, expressions and concern that needs to be properly acclaimed. Art in spite of official apathy has forged ahead on its own. Ironically this has been a source of strength from where the artist has earned his freedom - the freedom to choose. Pakistani artist has not worked with any national agenda but has created works that have been motivated by his rapport with nature and concern for people and society with which he interacts. In the present Exhibition there are on display abstract and non-representational paintings; Modern and traditional miniature; Portraits and calligraphic renderings; images of women and works highlighting their rights and other social issues; broad rural prospects contrasted with narrow city lanes; common sights and rare insights; individual visage of trees and delicate demeanour of flowers, tendril and leaves; myths and reality; humour, wit and plain anger; and many more observations, reflections, thoughts and asides, each distinct in temper, manner and mood.

On occasion of its annual exhibition Punjab Artists' Association is also holding a National Seminar. Each of us inherits certain views about art but we often lack knowledge and the idiom to advance or express our self. One purposes of upholding the tradition of seminars has been to intelligently and rationally understand our art and cultural traditions and draw from them whatever is individually and collectively relevant to us today.

The second aim has been to evolve and strengthen indigenous tools of art criticism without which we cannot evaluate our own artistic achievements. It is to be observed that whereas the Western language of art criticism expresses a common purpose and restraint in describing foreign cultural traditions it is favourably biased in celebrating their own schools and styles of art. The use of language and terminology employed in the Western context is also often inappropriate in describing the intent of our artists and

the nature of their work. The terms attributed to European art employed to describe the creative endeavours of our artists are also frequently misleading. To address our artists in borrowed robes is denigrating. It makes their works seem derived and in contrast innocuously pale. The works of our artists have their own unique identity but their meaning can only be understood and described by a language pertinent and relevant to the artist's intent. Their works cannot and should not be carelessly compared out of context of their own social and aesthetic context.

The moment a critic tries to measure the achievements of our artists with European artists in terms and phrases associated with the Western art tradition, he unwittingly seats the indigenous artist in the back row. In most cases analogies are misleading and should be strictly avoided. Just as some of our painters could be better off if they would avoid the habit of verifying the veracity of their works from Paris and New York, our critics should refrain from drawing superficial analogies between Pakistani and Parisian artists. They should through their own instruments and practice of art criticism attempt to delve deeper than the surface appearance into the heart of the work.

It is only by excavating the aesthetic purpose and identification of the intentions of an artist that significance of his work can be understood. Sadeqain and Shakir Ali both employed in their respective manner some devices of cubism, but were they pursuing the ideals of cubism? No they were not; not any more than Picasso when he was deriving inspiration from African sculpture. It is hoped that gradually but soon critical talent would emerge, armed with requisite tools and terms that faithfully describe the concerns and achievements of Pakistan Painters. It is only when we can define our self in our own context and sever our dependence on post- colonial critical parlance that our artist can be free and considered at par and equal by the others. It is only then that our artists can have their individual achievements equitably acknowledged and acclaimed across the world.

Finally The Artists' Association of the Punjab likes to acknowledge the help and cooperation that has been extended by the Lahore Arts Council and the Pakistan National Council of Arts, in holding the National Exhibition and the National Seminar. It is hoped that the cooperation and understanding based on our mutual interest in promoting art and culture and the achievements of our artists will further strengthen and grow.

Mian Ijaz ul Hassan

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Artists' Association of Punjab

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Dr. Shaukat Mehmood

Rahat Naveed

Mehbood Ali

GLIMPSES

Lt. Gen. (R) Khalid Maqbool (Governor Punjab), inaugurates 18th National Exhibition 2004 organized by Artists Association of Punjab.



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Mian Ijaz ul Hassan,
Lt. Gen. (R) Khalid Maqbool (Governor Punjab),
Ghulam Mustafa, Hira



L to R
Sardar Aseff Ahmed Ali,
Rahat Naveed, Mian Ijaz ul Hassan,
Lt. Gen. (R) Khalid Maqbool
(Governor Punjab),
Ghulam Mustafa (General Secretary)



L to R
Akram Dost, Mian Ijaz ul Hassan, Jamil Baloch,
Ghulam Mustafa, Rahat Naveed, Zulfiqar Ali Zulfi,
Ghazala Sarfraz



Mian Ijaz ul Hassan



Mushkoor Raza (Karachi)



Prof. Khalid Iqbal



Ghulam Rasul



Ahmed Khan



Sardar Aseff Ahmed Ali



Wahab Jaffer (Karachi)



Shehzad Majeed



Shahid Jalal



Ghulam Mustafa



Muhammad Amin Butt



Salman Ahmed



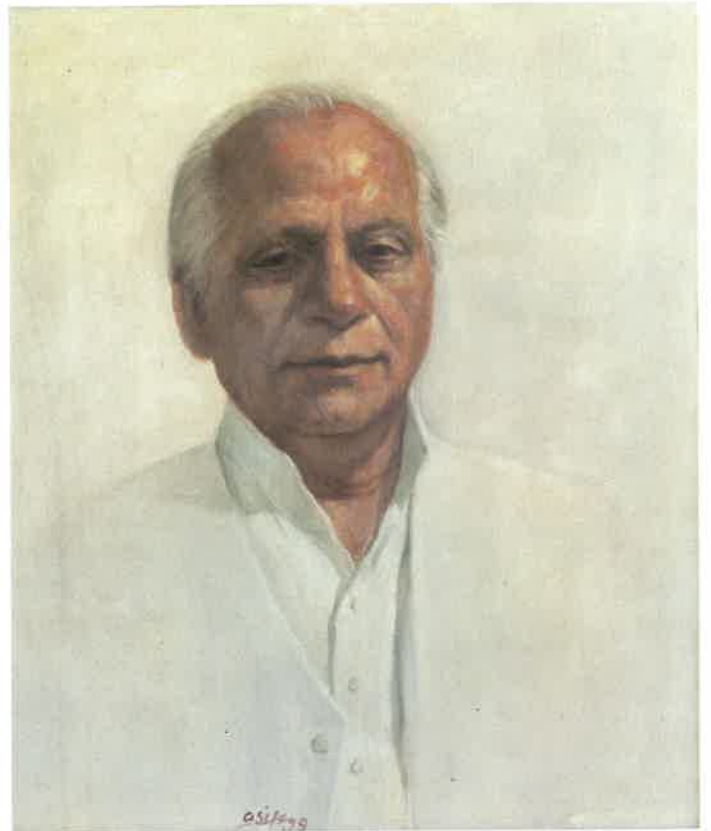
Nida Salman



R. M. Naeem



Imtiaz Hussain (Peshawar)



Muhammad Asif



Bashir Ahmed



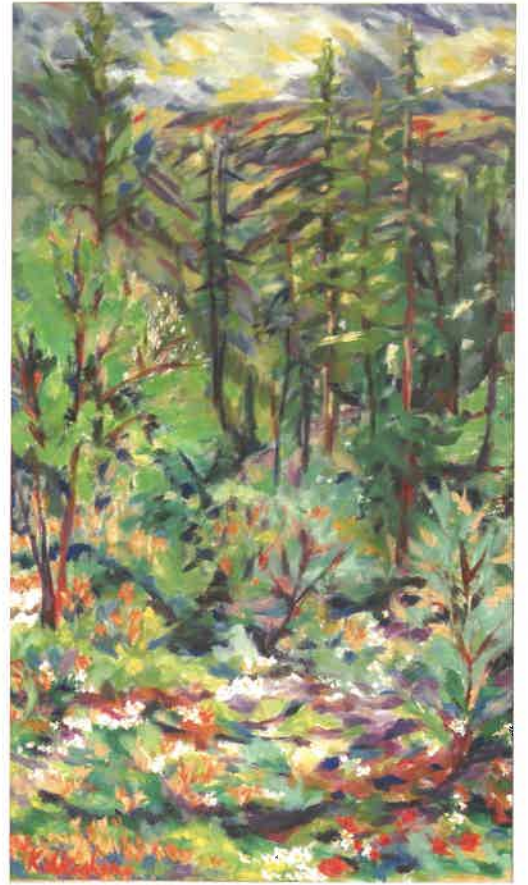
Seemee Zahid



Jehanzeb Malik



Akram Dost



Kehkashan Jaferi



Shahnawaz Zaidi



Mahboob Ali



Rahat Naveed



Saira Dar



Tariq Javaid



Ghazala Sarfraz



Mughees Riaz



Iqbal Hussain



Sumera Jawad



Raja Changez Sultan



Dr. Musarrat Hassan



Shahnaz Akhtar



Dr. Khalid Mahmood



Shafaq Kamran



Shakeel Ahmed



Kaleem Khan



Lal M. Pathan



Nahid Raza



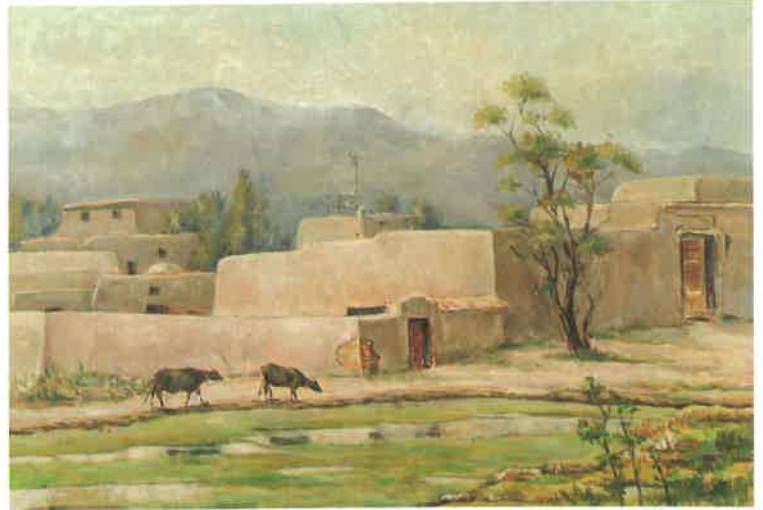
S. Riaz Zaidi



Musarat Nahid Imam



Ishtiaq Sindu



Saeed Ahmed



Abdul Khaliq



Arif Khan



Iqbal Khokhar



Zulfiqar Ali Zulfi



Masood A. Khan



Misbahuddin Qazi



Amina-I-Pataudi



Fadhil Yousafzai



Dr. Nazeer Haider



Ali Kazim



Shehla Farooq



Riffat Chughtai



Rukhsana Gull



Sadia Mustafa Khan



Jamil Baloch



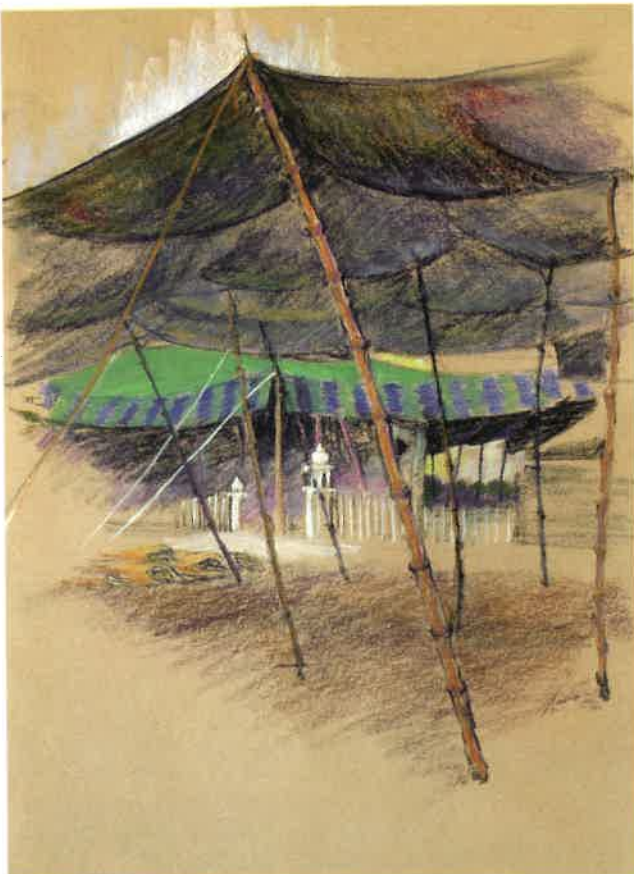
Zaib-un-Nisa Zubair



Mahmood Alam



Abid Mahboob Khan



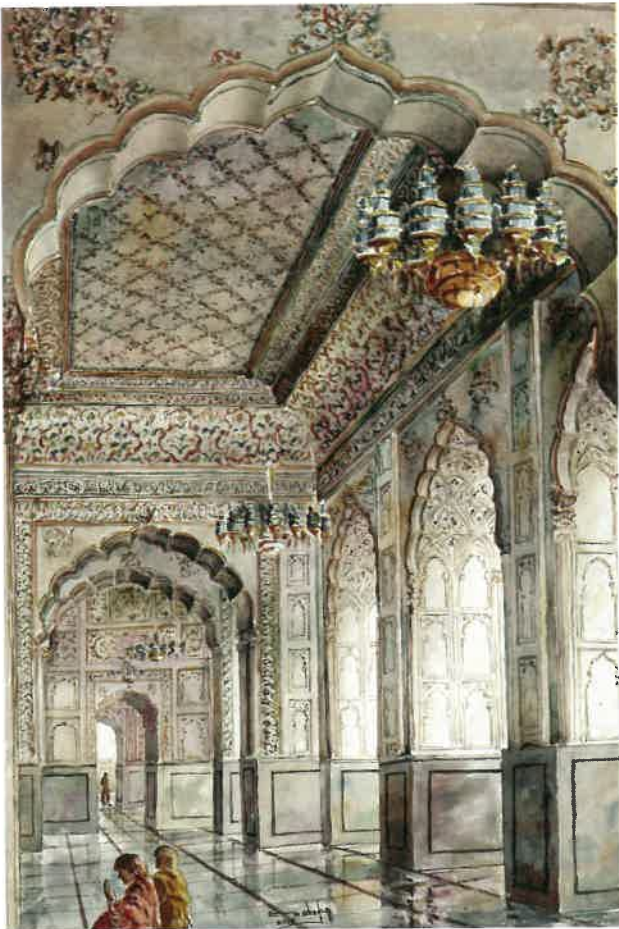
Naela Amir



Zara David



Kamal Hayat



Muhammad Shafiq



Dr. Adnan Yunus



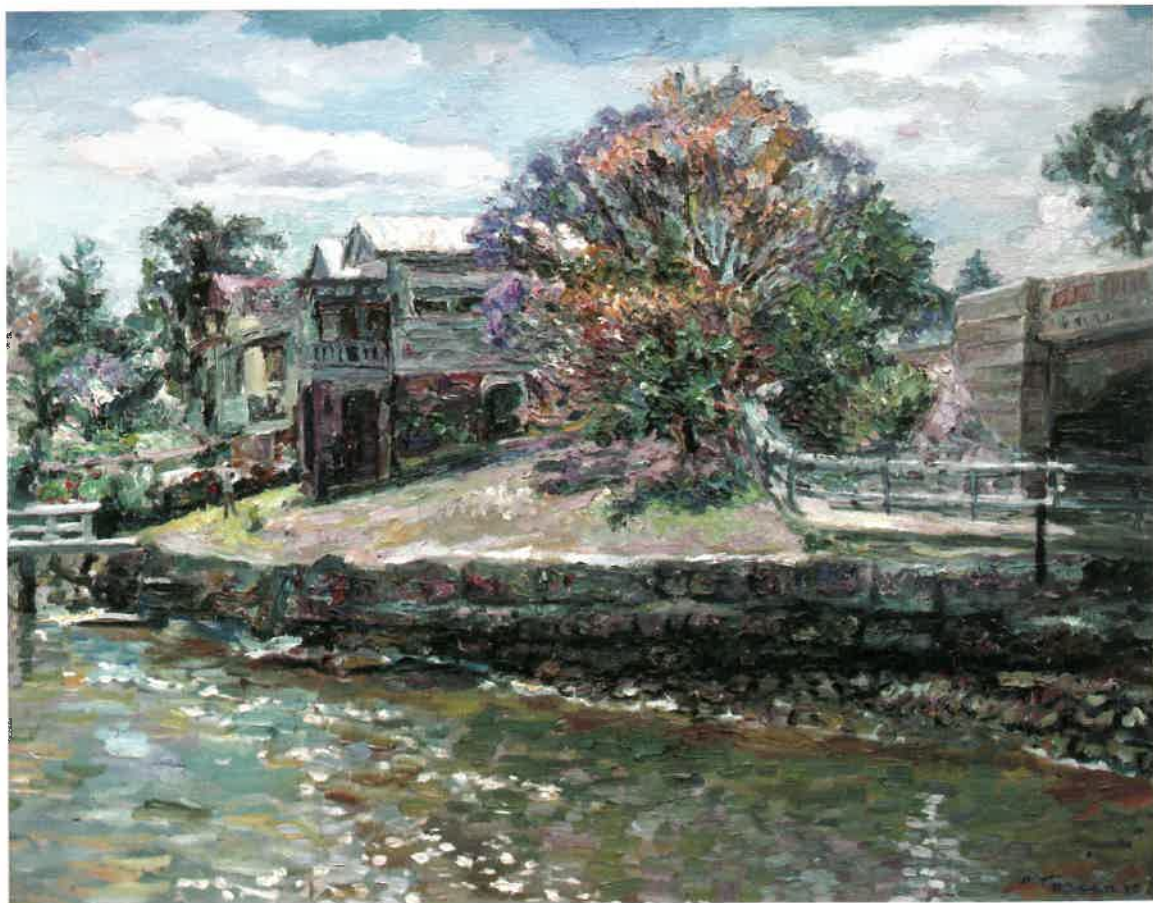
Tehseen Ali Khan



Azha Amin



Abdul Hameed (Quetta)



Pir Tareen (Quetta)



Ayesha Saddiqui



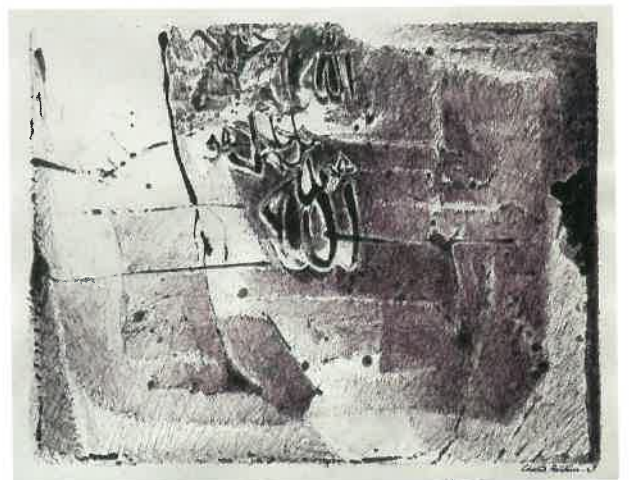
Sadaf Naeem



Shah Nawaz



Saima



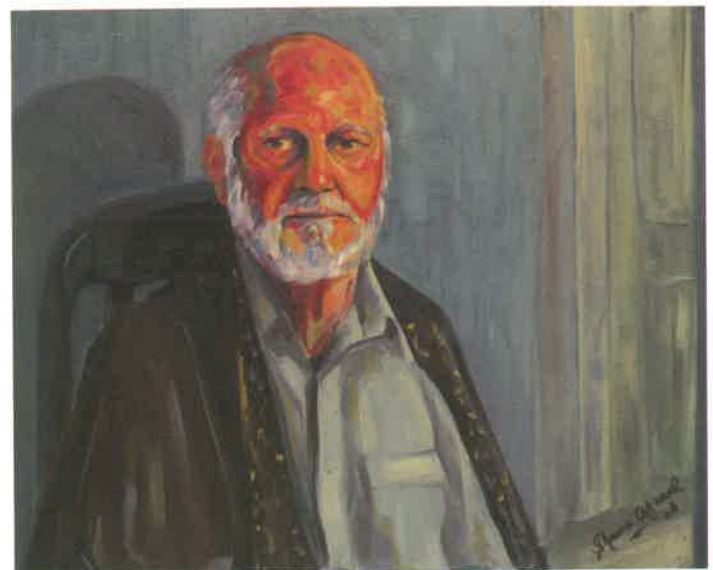
Chitra Pritam



Riffat Zafar Ali Toor



Jamal-e-Mustafa



Shama Afzal



Nasreen Aurangzeb (Islamabad)



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Munawar Islam



Rana Javaid Alam



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Fareeha Afzal



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Mazhar Hayat Noon



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Muhammad Arshad



Mudassar Manzoor



L to R

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- Rukhsana David, Mubashra Sami, Jamil Baloch, Rahat Naveed Masood, A. Khan and Colin Daivd.

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27-05-2003

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Taimur Azmat Osman,
Ghulam Mustafa



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