



NASEEM
QAZI

BIO—DATA

NASEEM HAFEEZ QAZI

- 1950 Post Graduate Diploma in Fine Arts, University of the Punjab.
- 1951 Helped conducting a Refreshers course in Art for School Teachers at the University of the Punjab.
- 1952 Won University Shield (Women) in All Pakistan Art Exhibition.
- 1952-54 Conducted evening Art Classes for Sketch-Club American Embassy, Karachi.
- 1954 Prize winner at the International Women's Art Exhibition, Karachi.
- 1954 Organized Department of Fine Arts upto Degree Classes, Government Colloeege for Women, Faisalabad.
- 1955 Chair Person Department of Fine Arts, Lahore College for Women, Lahore.
- 1956 M.A. (Fine Arts) University of the Punjab (Gold Medal).
- 1957 Scholarship from Spanish Government.
- 1957-59 Studied at La Escuela Rey al de Bellas Artes de San Fumondo, Madrid Spain Degree.
- 1959 Diploma in Spanish, La Escuela Rey al de las Languas Extranjeras Madrid.
- 1959-61 Appointed Chair person Fine Arts Department, Lahore College for Women, Lahore.
- 1960 Exhibition of Etchings, Drawings and Paintings.
- 1961 Diploma in French, University of the Punjab.
- 1961 B.A. In French, University of the Punjab.
- 1962 Certificate in German, University of the Punjab.
- 1961-65 On Deputation with Department of Fine Arts, University of the Punjab, to teach Honour and Post Graduate Classes.
- 1963 Conducted Refreshers course for Inservice Art Teachers in University of the Punjab from all over West Pakistan.
- 1965 Diplomas in Italian and Bengali, University of the Punjab.
- 1965 Chair person Department of Fine Arts, Lahore College for Women to date
- 1975 On panel for Guide Book Written for Art Teachers of Primary Classes Sponsored by Text Book Board, Lahore.
- 1979 Wrote Text Book "Art & Craft" for C.T. Teachers, sponsored by Text Book Board, Lahore.
- Till 1965 Exhibited in various group Exhibitions at home and abroad.
- Teaching Evening Art Classes at Lahore Arts Council since 1962.
- Looking after Child Art Class, Lahore Arts Council, since 1965.

Naseem Hafeez Qazi's exhibition provides a rare opportunity to see the work of an artist who has remained aloof from the public art-scene for over quarter of a century. She held her last Solo Show in 1960. Unlike some of our painters Miss. Qazi believes that holding a One-Man-Show is a serious matter. It is a matter of commitment not only to one's self but also to one's viewers.

In her paintings Naseem Qazi has skillfully depicted common sights and experience of life with taste and refinements which is characteristic of her personality. Miss. Qazi has a natural feeling for colour and creates vibrant impressions of light without consciously imitating it. Her works on display in the exhibition present a variety of subjects ranging from street-alleys, kachi abadess, still-life, flowers and plants, landscapes, interiors, portraits and figure compositions of the young and old

In her figure compositions, Miss. Qazi depicts people not as objects but as humans. She is sensitive to their feelings, their emotional and material needs, their moment of joy and sorrow, and their daily pre-occupations in an unjust World. But she is not loud in what she states or records, and provides no answers to the questions which emerge from many of her perceptions. In her still-life and paintings of flowers and plants, the artist also presents a wide range of subject. Some of the still-life works and figure compositions are absolutely exquisite. They are rich in colour, texture and treatment, and express a unity of subject, experience and intention which is not common in our painting.

It is evident that Naseem Hafeez Qazi has never felt the need to adopt the mannerism of contemporary art or serve elitist trends. For her painting is much more than mere pictorial problem or an assthetic exercise. If today one regards her a modern, it is because she has a modern sensibility and paints contemporary life.

May 1985

IJAZ-UL-HASSAN

The unusual feature of this exhibition is a series of paintings of children, engaged in activities normal to them-playing, fighting, studying or just standing around. As a rule, our artists tend to tackle the human figure as a stationary object, but in this series Miss. Qazi has done otherwise, and sacrificing detail, and exact delineation, has achieved movement and spontaneity in action to an unusual degree.

Khalid Iqbal.

Whereas the name of Naseem Qazi is well known amongst Art students and fellow painters, her paintings unfortunately are not. This oversight is largely due to Naseem Qazi herself who at least throughout the period that I have known her, has been very reluctant to show her work. However, I finally did get the privilege of seeing her paintings, and it was not without a tinge of jealousy that I saw paintings of a rare quality, particularly those of children where the posture and mood of the child was captured with love and understanding, an approach virtually missing in painters today. Her paintings covered a wide range of subject and looking at them it was obvious that the restricted palette of the 60's had given way to a more exuberant use of colour applied with the same large and bold brush work so characteristic of her work.

Naseem Qazi's last show was held in 1960 so these paintings are unique in the sense that we can now witness a series of paintings covering a period of 26 long years where the artist has been consistently and unobtrusively painting without finding the need to thrive on comments from critics nor on, all too often, false praise by fellow painters. She appears to be totally unconcerned with creating an impression on her viewers which has sadly become the norm amongst most artists today be it through the use of gimmicks, clever brush work, calligraphy or even controversial subject matter.

Naseem Qazi is among the very few serious painters who paint without an audience in mind.

COLIN DAVID

Naseem Qazi has, after a long long time appeared on the scene. She needs no publicity and has enough recognition as a pre-eminent artist. Then she is by temperament something of a recluse and, though extremely courteous and refined is very choosy to share with her creative genre. Still the artist in Naseem Qazi was waiting in the wings all the time. Her sensitivity had to take her somewhere. Her journey had started long ago. It is only arrival at the terminus. Perhaps it is in deference to the promise — that is very much there — she has decided to share her creative process.

Since time immemorial, no subject has fascinated the artist more than the human figure. The high technical skill Naseem Qazi depicts makes her's the most sensitive and sure drawing and she can create her figures most convincingly. Then there is her own contrived play of light and shadow some plausible and some magical which entice and enthral both the figure and the viewer. Naseem Qazi is fascinated by the play of light on objects and this brings a vibrant character to her paintings. Though traditionally planned, this sparkle adds spontaneous effect to her pictures. What is interesting in these pictures is the astonishing precision, keen observation mingled with an uncanny style.

Naseem Qazi's work amounts to re-stating the simple fact that there is nothing stranger and enchanting than simple life and its images. She has emerged as a person of vision having an effective expression. It is this seriousness about knowing and loving life that is the essence of her work.

DR. ARFA SAYEDA ZEHRA





Punjab Council of the Arts