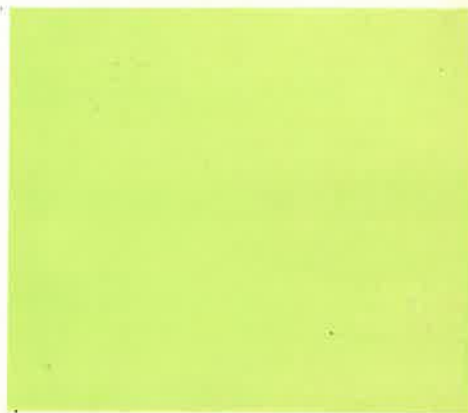


**PUNJAB
EXHIBITION
OF PAINTINGS
AND GRAPHIC
ARTS
1987**



FOREWARD

The Punjab Arts Exhibition received an enthusiastic response from artists covering the full range of form and an evolving authentic content of the artistic legacy of the Punjab. Over 200 works exhibiting in fine art forms including painting, ceramics, and calligraphy captivated the soul of established as well as emerging artists. Perhaps the dominant aspect of this exhibition was the manifestation of original artistic expression which certainly augurs well for over collective cultural development. Form in itself, is no form unless it is the form of its content. We have laboured too long in the shadows of a given, derivation of an art form. This exhibition has travelled beyond the pale echocs of an alien parthenon and shows the promise of achieving an alive and vibrant Punjabi and Pakistani identity.

I feel privileged to have contributed to the holding of this exhibition. I am also grateful to many colleagues who gave me their support and advice. In particular I would like to mention the name of Mian Ijazul Hassan who has reviewed the exhibition critically and has contributed a very useful article which is reproduced here.

24TH JUNE 1987

SHEHNAZ ARSHAD
EXECUTIVE DIRECTOR
PUNJAB COUNCIL OF THE ARTS

An All-Punjab Painting and Graphic Arts Exhibition is held every two years by the Punjab Council of Arts. Artists from all over the Punjab are invited to participate in an open competition in the field of painting, sculpture, graphics and calligraphy. This year about 200 works have been selected for display.

The Exhibition presents the entire spectrum of artistic activity in the Punjab. The numerous ideas, and techniques, the various methods and styles graphically portray the creative pre-occupations of our artists. The multiplicity of approach is an expression of their individuality and confidence in their own experience and perception. Realistic works are brought into relief by abstractions, landscapes are contrasted with figure compositions, still-life's with portraits, the urban with the rural, and the past with the present.

Almost all the eminent artists are on display at the Al-hamra Art Gallery. As usual there are a large number of landscapes in the show. The slow emergence of landscape painting in the Punjab has been an interesting phenomena. This signifies, on the one hand, the artists' identification with his own land, and on the other represents a reaction against esotericism, subjectivism and abstraction which dominated the fifties and the sixties. It is an invitation to the viewer to survey the living spectacle of nature.

Zulqarnain Haider's three acrylics 'Shah de Khoe', Rice Fields, and Bulrushes are representative examples of the artist's unflinching adherence to visual facts recording light, tone, colour and textures of a scene presented to him at a particular moment of time. Shahid Jalal's The Margala Mosque, Theytar Village and Haystacks at Bedian, are boldly designed but lack the vivid sense of reality evident in many of his other works. Rasheed's Resting Boats captures the atmosphere of an impending storm without taking refuge in sentimentality. Misbah-ud-Din Qazi on the contrary is more interested in rendering tangible forms of nature rather than the effects of atmosphere. Nazeer Ahmad's Tree, and 'Chappar', are typical of his inclination to express depth and depict reflections and sky-effects. One has become accustomed to seeing. Zara David's vision of barren landscapes in gray monotonous. Her present work is more complex in thought and conception. Shafeeq Farooqi has contributed an elaborate landscape providing a panoramic view of our countryside. Tasneem Muneer is represented by Bougainvilleas and Banana Trees which are consistent with her sedate personality. N.H. Pirzada known for his dramatic cloud effects and Salman Ahmad for his delicate treatment are also suitably represented. Ghulam Mustafa, one of our recognised landscape artists is not represented by a single landscape in the exhibition. The Haveli of Naunihal Singh and the canvases of the Lahore Fort are expressive of his maturity as a painter. The two views of the Fort from the circular Road are particularly impressive. The majesty of the old battlements with their withered visage is most skillfully brought into relief by strong summer light. Ajaz Anwar's name has now become synonymous with old buildings and street scenes. Being an ardent member of the Lahore Conservation Society he has a natural feeling for the old crumbling part of the city, which is in this exhibition reflected in his two water-colours, one of which is particularly handsome. Mustafa and Ajaz Anwar along with Anna Molka's 'Chuna Mandi' in pastel, and Anwar Afzal's 'Akbari Mandi' and Mehboob Ali's 'Bhatti Gate' and Street Scene in wood-cut encompasses a fair stretch of old Lahore. Anna Molka has contributed two other pastels,

The Gate and 'Basant'. Zubaida Javed's Shelter, Song of life, and Blue Boats, are most pleasant compositions which draw their inspiration not from the old architecture of Lahore but from the inhabitants which throng its streets and 'Mohallas'. Khalid Mahmood's three canvases, A View, Mosque, and Exodus, are executed in his usual semi-abstract style. The treatment of the figures in Exodus is however more specific which sets it a little apart from the more impressionist treatment of the other two canvases. Mussarat Nahid's two oils The last leaf and The Golden Mosque are rather hurriedly executed with a knife.

Iqbal Hussain approaches the human figures with courage and directness rare among his contemporaries. His Darzan, Sambila, and portrait of a portly middle-aged lady presiding over a 'Charpai' accurately demonstrates his style and approach to the subject. Zahur ul Akhlaque who usually likes to be discreet, referred on one occasion in the past to his images as "un-identified objects", has produced a large canvas in which he states his intentions explicitly. The painting is called Rukh-e-Sehr. His other canvas titled, Painting XXIII, is more consistent with his usual approach. A viewer may find Sammaya Durrani's work quite bizarre but one is delighted at the precocious abandon with which she plays havoc with colour and form. The titles of her paintings are as elaborate as Sammaya's frisky textures and treatment of her painting. What a dramatic variance Samaya provides to Saleema Hashmi's small, dainty, cautiously developed works; with their pallid colours, half-cast shadowes of bitter longings in an estranged world. Qudus Mirza's Bitterness for Three Sleep Walkers is aesthetically interesting but the meaning of the proposition is a trifle entangled in knots.

There are only a few artists who have concentrated on portraits. Probably because unlike landscape and figurative or abstract painting in general an artist usually waits to be commissioned to do a portrait. Anna Molka, Colin David, M. Asif, M. H. Rumi and Mussarrat Hassan as portrait painters are conspicuous by their absence. Saeed Akhtar deserves to be patted on his back for his consistency. He has two medium sized portraits, one rather large canvas (portrait of Rubina), and a self portrait in pencil. Maliha Azmi Agha, a young artist, displays considerable talent in her self-portrait, and portrait of Saghir, which are rendered in pastels. Mani, another young painter, who seems to be extremely talented eschews the customary approach to portraiture. His portraits aim to arrest the quintessence of the individual in relation to the totality of his visual perception.

Still-life in an exhibition always give one a sense of relief. It is usually a quite friendly encounter. It never invites one to enter into an argument or impose its will on the viewer. It is basically a painterly proposition, and the best still-lives are usually painted by artist for their own aesthetic and sensuous satisfaction, without a viewer in mind. Tanveer Rehman's Tube Roses and Freezias are painted in this spirit. Rahat Naveed's painting called Nostalgia is strictly speaking not a still-life but it contains a gorgeous bunch of sun-flowers which pictorially dominate the other elements — thereby of course lending meaning to what the artist wishes to express. Samina Malik's still-life with flowers in a vase is neatly composed and painted. Jameela Masood's Iris and Jasmin reveal the artist's love for flora

and her ingenuity in creating decorative effects. However, while in Jameela's decorative effects are incidental, they are of central importance to Askari Mian Iran's paintings. Alif Lam Meem, Naqsh-e-Darwaza, and Baradari, draw upon the rich cultural reservoir of our traditional designs and calligraphy. Nasreen Riaz depicts, Freedom in Nature, and the Sun, with primary colours and geometric forms decoratively conceived by her imagination. In a somewhat similar strain Shabnam Khan in her Recollections of a Jungle, employs lush greens and reds with a medley of lines and floral patterns to create an arcadia away from the mad crowds. Compared to Shabnam's idyllic mood Abid Hussain Qureshi in an Assemblage of cliffs, and Dawn of Truth, gives free vent to his burning imagination to create images which tests our thoughts and challenge our aesthetic sense. Miniature painting is represented by two artists; Salahuddin, who is today regarded as an ustad in the field, and Munira Alam who is aspiring to become one.

Unfortunately there is very little sculpture in the competition. Tallat Debeer's ceramic figures — several of them in different positions and attitudes — can be regarded as an attempt to tackle problems of space and form. The quasi-surrealistic nature of Michu's ceramic composition entices the viewer to identify various organic forms peering from under the ruptured outer skin of the relief sculpture. Mian Salahuddin's familiar totems, elongated bulbous pots, phallic forms, and Shehrzade Alam's well-turned pieces of pottery sum-up the entire gamut of the sculpture and ceramic section.

The calligraphic section of the Exhibition comprises of a motely crowd. There are the ustds with their restrained classical excellence who stand out from amateurs. However there are a variety of mediums which have been employed, and besides the qalam and black-ink our calligraphists have also tried their hand at oils, intaglio-printing, Batik and Okair Sazi. In traditional calligraphy we have Khursheed Alam Khursheed Raqam, Sher Zaman and Ibn-e-Qaleem. Then there is Zarina Khurshid's batik, Samina Aslam's intaglio, Niaz Mohammad Bhatti's Okair Sazi. Aslam Kamal is represented by three of his works one of which is Crucifixion. Aslam's crisp and graphic works are in sharp contrast to the fluid nature of Shafeeq Farooqi calligraphy.

IJAZ UL HASSAN

23rd June, 1987

PUNJAB EXHIBITION LIST OF EXHIBITS

S.No.	Name of Artist	Title	Media	Price
1.	Anna Molka	Basant	Drawing	3,000
2.	Anna Molka		Drawing	3,000
3.	Anna Molka		Drawing	3,000
4.	Ijaz Anwar	New Anarkali	Water Colour	12,000
5.	Ijaz Anwar	Street in Bazar-e-Hakeeman	Water	10,000
6.	Mian Ijazul Hassan	Amaltas	Pastel	4,000
7.	Salima Hashmi	Life of the Field V	Mixed Media	
8.	Pirzada Najmul Hassan	Tree Clouds	Water Colour	800
9.	Qudus Mirza	Bitterness for 3 Sleep walkers	Drawing	1500
10.	Pirzada Najmul Hassan	Punjab Landscape	Water Colour	NFS
11.	Pirzada Najmul Hassan	Landscape	Water Colour	NFS
12.	Pirzada Najmul Hassan	Lake	Water Colour	800
13.	Munira Alam	The Wrecked Ship	Mixed Media	5,000
14.	Saeed Akhtar	Self Potrait	Drawing	
15.	Qudus Mirza	Shikar	Wood cut print	
16.	Mian Ijazul Hassan		Pencil drawing	
17.	Zubaida Javaid			2,000
18.	Zubaida Javaid			2,000
19.	Saeed Akhtar	Horse		
20.	Pirzada Najmul Hassan	Lahari		
21.	Ahmed Nadeem Kashir	Figure Drawing	Colour Pencil	500
22.	Mian Ijazul Hassan		Oil on Canvas	
23.	Mian Ijazul Hassan	View through window	Oils on Canvas	25,000
24.	Mian Ijazul Hassan			
25.	Zubaida Javaid	The Blue Boats	Oils	5,000
26.	Zubaida Javaid	Shelter	Oils	5,000
27.	Zulqarnain Haider	Rice field	Acrylic	5,000
28.	Khalid Mehmood	Exodus	Oils	15,000
29.	Khalid Mehmood	A View	Oils	3,000
30.	Khalid Mehmood	The Mosque	Oils	5,500
31.	Tasnim munir	Boganvilla	Oils	4,000
32.	Tasnim Munir		Oils	
33.	Zulqarnain Haider	Reflection	Oils	5,000
34.	Zulqarnain Haider	A Red Tree	Oils	6,000
35.	Zulqarnain Haider	Shah Di Khoui	Oils	5,000
36.	Anwar Afzal	Village Punjab	Oils	6,000
37.	Anwar Afzal	Morning in Akbari Mandi	Oils on board	6,000
38.	Mani		Oils	
39.	Bilal Javaid	Scare now	Oils	2,000
40.	Zarina Khurshid	Appointment	Batik	3,000
41.	Askari Mian Irani	Bara Dari	Oil on Canvas	7,000
42.	Askari Mian Irani	Naqsh-i-Darwaza	Oil on Canvas	7,000
43.	Askari Mian Irani	Naqsh five	Oil on Canvas	6,000
44.	Rahat Naveed	Nostalgia	Oils	2,700
45.	Rahat Naveed	Curiosity	Oils	1,800
46.	Ghulam Mustafa		Oils	
47.	Ghulam Mustafa		Oils	
48.	Ghulam Mustafa		Oils	

S.No.	Name of Artist	Title	Media	Price
49.	Tanvir Rehman		Oils	
50.	Tanvir Rehman		Oils	
51.	Zara David		Oils	NFS
52.	Zara David		Oils	3,000
53.	Zara David		Oils	3,500
54.	Zara David		Oils	3,500
55.	Zubaida Javaid	Song of Life	Oils	7,000
56.	Mani		Oils	
57.	Mani		Oils	
58.	Talat Dabir	8 Sculptures	Sculpture	
59.	Amana Minhas	Landscape	Oils	2,000
60.	Nasreen Riaz	The Sun	Oils	
61.	Nasreen Riyaz	Freedom in Nature	Oils	NFS
62.	Salima Hashmi	The collection on things to come I.	Mixed Media	
63.	Mansoor Hassan	Dream Stages	Wood Cut	
64.	Nazir Ahmed	LDA House	Water Colour	3,500
65.	Pirzada Najmul Hassan	Village in Water Colour	Water Colour	2,000
66.	Mehboob Ali	Mohala Chiri Maran	Wood Cut	2,500
67.	Mehboob Ali	Wind	Wood Cut	
68.	Mehboob Ali	Bhatti Gate	Wood Cut	4,000
69.	Salman Ahmed	Rawal Lake	Water Colour	2,000
70.	Misbahud Din Qazi		Oils	7,000
71.	Samina Aslam		Oils	2,000
72.	Rifat Chughtai	Landscape	Equatint Wood Cut	6,000
73.	Samina Aslam	Kitchen Interior	Wood Cut	1,000
74.	Nazir	G.P.O.	Water Colour	3,000
75.	Maliha Azami Aga	Potrait of Zamir	Pastels	
76.	Maliha Azami Aga	Self Potrait	Pastels	
77.	Maliha Azami Aga	Self Potrait	Pastels	
78.	Shabnam Khan	Collection of jungle	Water Colour & inks	
79.	Saeed Akhtar		Oils on Canvas	
80.	Saeed Akhtar	Rubina	Oils on Canvas	25,000
81.	Saeed Akhtar		Oils	
82.	Nazir Ahmed	Chappar	Oils	10,000
83.	Nazir Ahmed	Tree	Oils on Board	2,000
84.	N.M. Modler			
85.	Zulqarnain Haider	Bulrushes	Acrylic	5,000
86.	Shafiq Farooqi	Landscape	Oils	
87.	Samina Malik	Still Life	Oils	
88.	Salman Ahmed	Bhatta	Water Colour	650
89.	Salman Ahmed	Field & Roads	Water Colour	450
90.	Iqbal Hussain	Misty Morning	Oils	2,800
91.	Iqbal Hussain	Darzan	Oils	
92.	Iqbal Hussain	Shambila	Oils	15,000
93.	Nazir Ahmad	Village Life	Oils	5,000
94.	Mussarat Nahid	Last Leaf	Acrylic	3,500
95.	Mussarat Nahid	Golden Mosque	Acrylic	4,000
96.	Jamila Masud	Jasmine	Oils	4,000

S.No.	Name of Artist	Titleq	Media	Price
97.	Jamila Masud	Iris	Oils	7,000
98.	Abid Hussain Qureshi	Assemblment		
99.	Zawar Hussain	Naqsh-i-Khizan	Oils	
100.	Zawar Hussain	Udasi	Oils	
101.	Zawar Hussain	Nashonuma	Oils	
102.	Shahid Jalal	Margalla Mosque	Oils	
103.	Shahid Jalal	Theyanter Pind	Oils	7,000
104.	Shahid Jalal		Oils	
105.	Humera Nawaz		Oils	2,500
106.	Mohammad Aslam Minhas	Tree	Oils	3,000
107.	Rashid Khan	Resting Roads	Oils	5,000
108.	Naila Matin	Kati Patang	Oils	
109.	Humera Nawaz			2,500
110.	Ataul Hassan Farooqi		Oils	NFS
111.	Ahmad Nadeem Kashir	Portrait Sketch		300
112.	Kanwal Rana		Oils	1,000
113.	Mohammad Azam	Rakhi Safar		NFS
114.	Mrs Nusrat Ali			
115.	Asif Mian Qurashi	Sawati Kissan		2,500
116.	Samina Aslam			500
117.	Abdur Raoof	Calligraphy		500
118.	Abne Kaleem	Arkan-i-Islam		10,000
119.	Abne Kaleem	Calligraphy		NFS
120.	Abne Rashid	Farman-i-Quaid	Oil	NFS
121.	Ataul Hassan Farooqi	Calligraphy		NFS
122.	Abne Rashid	Calligraphy		NFS
123.	Abne Rashid	Calligraphy		NFS
124.	M; Amjad Rafiq	Callifrapy		
125.	M. Amjad Rafiq	Calligraphy		
126.	M. Amjad Rafiq	Calligraphy		
127.	M. A. Kashir	Almizan	Oil on Board	10,000
128.	Shafiq Farooqi	Ali		
129.	Shafiq Farooqi	Allah		
130.	Aslam Kamal	Calligraphy	Oils	
131.	Aslam Kamal	Carrligraphy	Oils	
132.	Aslam Kamal	Calligraphy	Oils	
133.	Zahara Daved		Oils	4,000
134.	Mian Ijazul Hassan		Oils	
135.	Zahoorul Ikhlq	Rukh-e-Sahar	Acrylic on Canvas	NFS
136.	Zahoorul Ikhlq	Painting in XXIII	Acrylic on Canvas	10,000
137.	Samya Durrani			
138.	Samya Durrani			
139.	Shihida Shorish	Bail		2,500
140.	Shihida Shorish	Landscape		4,000
141.	Rifat Chughtai	Khana Badoosh		3,000
142.	Baber Shahzad	Still Life		4,000
143.	Baber Shahzad	Still Life		4,000
144.	Salahud Din Mian	Jack Pot I	Ceramics	7,000
145.	Salahud Din Mian	Jack Pot II	Ceramics	7,000
146.	Salahud Din Mian	Jack Pot III	Ceramics	7,000

No.	Name of Artist	Title	Media	Price
7.	Salahud Din Mian	Jack Pot IV	Ceramics	7,000
8.	Salahud Din Mian	Jack Pot V	Ceramics	7,000
9.	Suhail Butt	Parrots	Oil Screen	10,000
10.	Sherzad Alam	Ceramics 14 Pieces	Oil	
11.	Sherzad Alam	Aturns Leaf	Oil	
12.	Sherzad Alam			
13.	Sherzad Alam			
14.	Sherzad Alam			
15.	Sherzad Alam			
16.	Sherzad Alam			
17.	Sherzad Alam			
18.	Sherzad Alam			
19.	Sherzad Alam			
20.	Sherzad Alam			
21.	Sherzad Alam			
22.	Sherzad Alam			
23.	Sherzad Alam			
24.	Anna Molka			1,50,000
25.	Khurshid Alam	Calligraphy		
26.	Aslam Kamal	Calligraphy		
27.	Sher Zaman	Calligraphy		
28.	Khurshid Alam	Calligraphy		
29.	Zarina Khurshid	Calligraphy		
30.	Shams	Calligraphy		
31.	Shams	Calligraphy		
32.	Shams	Calligraphy		
33.	Khurshid Alam	Calligraphy		
34.	Khurshid Alam	Calligraphy		
35.	Khurshid Alam	Calligraphy		
36.	Khurshid Alam	Calligraphy		
37.	Mohammad Yousif	Calligraphy		
38.	Talat Dabir	Sculptures		
39.	Talat Dabir			
40.	Talat Dabir			
41.	Talat Dabir			
42.	Talat Dabir			
43.	Talat Dabir			
44.	Talat Dabir			
45.	Talat Dabir			
46.	Kashir			
47.	Kashir			
48.	Kashir			
49.	Kashir			
50.	Kashir			
51.	Kashir			
52.	Kashir			
53.	Kashir			
54.	Shazia Mehmud		Oils	