



Remains Of Ruins

by Professor Bashir Ahmad



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From



Edited by
Rear Admiral (R) M S Kureshi SI(M)

DATA ENTERED



Remains Of Ruins

*Dedicated to my
mother & father
who have always been a source
of true inspiration*

Acknowledgements

This book would not be complete without the acknowledgement of efforts of all those who have helped me realize my dream of creating a visual representation of the devastation inflicted by weapons of mass destruction. With their understanding and assistance, they gave me strength to make an appeal to the world through my paintings, ceramics and sculptures to prevent recurrence of similar catastrophes and preserve the future of humanity.

I owe most of the credit to my parents and family, particularly to my father, Barkat Ali Malik (late), who was an eminent educationist and had served as Headmaster at the Mozang High School, Lahore & Shahdara High School, Lahore and retired as Assistant Superintendent (Education), Municipal Corporation Schools, Lahore. Through his guidance, I adopted the methods of teaching and produced a curriculum for Miniature Painting that did not exist in the history of academic world. This, I believe is a chief contribution to my country's prospective students of traditional and contemporary art. Today, there are numerous students of the NCA all over the world who have carved a niche for themselves in the global art scene through this curriculum.

I extend my thanks to Tariq Gill who assisted me in the casting process making PVC molds, arranging necessary materials and providing physical help. Dabir Ahmed was instrumental in giving me the technical assistance for ceramics which I am grateful.

M. Siddiq and M. Ashfaq, experts of metal work, Naseer Baloch and Farhana Rafique of Topical Printers; Shafiq Ahmed of Ocean Art Galleries, Lahore; Imran, the creative photographer; Khalid Mahmood, the layout designer; Maham Gull, Shabana Nazir for unflinching support; Ali Asad Naqvi, Murtaza, helpers, and many others who made this dream possible; I will always remain indebted to their kind cooperation and I thank them for that.

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Professor Bashir Ahmad

PROLOGUE

Impending dangers of war

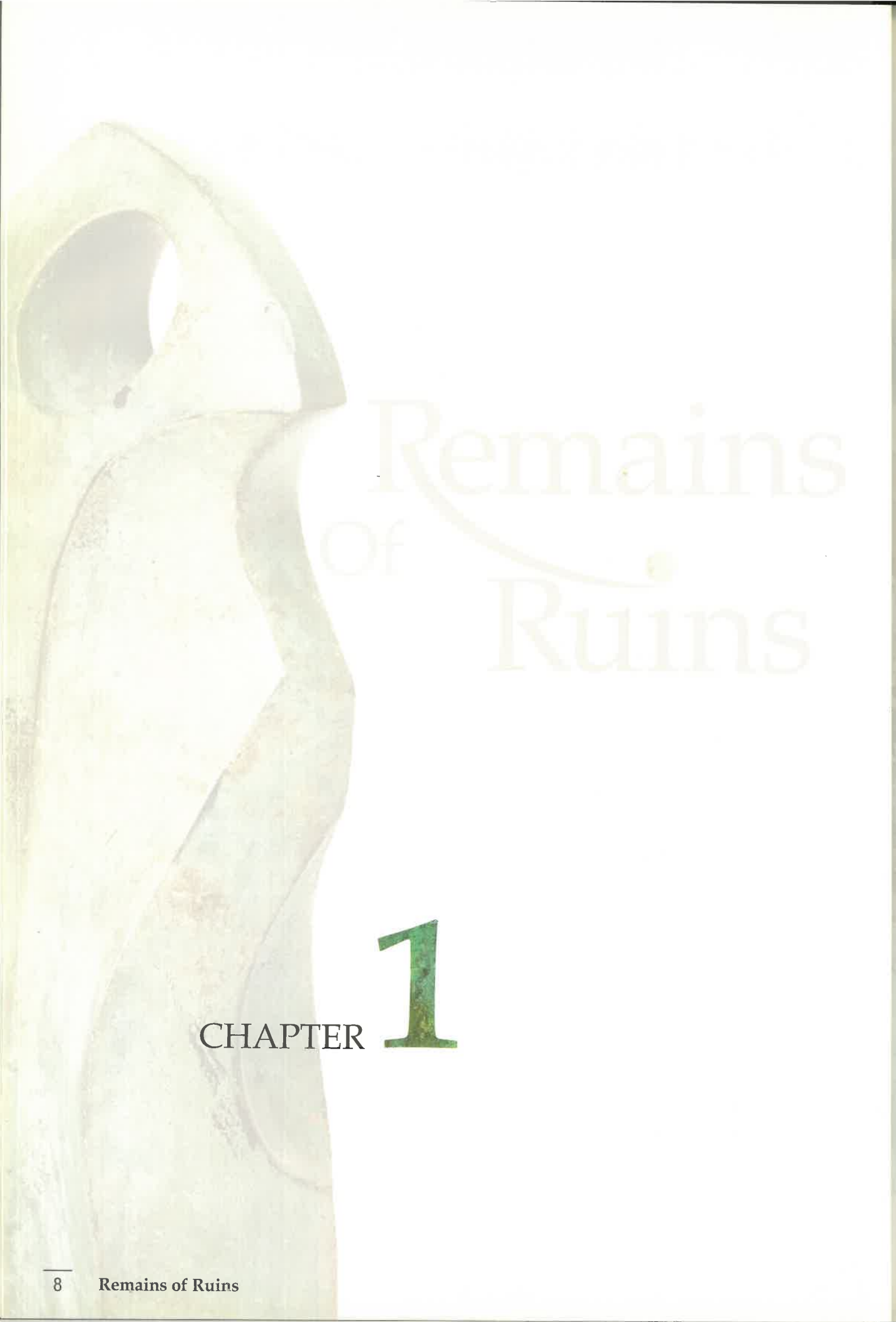
Harnessing the ultimate power of the atom is an insatiable desire that prevails worldwide under the unpredictable environment of unrest, despair and frustration. This is a power that can provide useful energy for peaceful purposes endlessly. Ironically, it can also move mountains and cause immeasurable destruction within seconds.

A power of this magnitude in the hands of relatively weaker nations serves as a source of security against stronger adversaries. However, safeguarding such an asset poses a hazard of underground proliferation owing to inadequate resources and control. Today with globally dwindling resources, the state of despair amongst the underdeveloped nations is rising owing to their growing vulnerability because of poverty, corruption and ineffective governance. Despair and oppression of such nations can act as a trigger to the initiation of a drastic war.

Conventional weapons have limited deterrence while a single nuclear warhead can change the course of history. Such an arrangement is akin to war of asymmetry, which is affordable for nations struggling with economy. Hence, with the rampant race for acquiring the ultimate deterrent, the preventive gates holding back the flood of nuclear proliferation are beginning to wither. The day, it seems, is not far when these barriers would crumble under the barrage of human connivance fuelled by the voracious greed for power and affluence.

The precarious human for achieving supremacy will continue to aggravate the global proliferation scenario. Therefore, there is an urgent need to address this serious issue and identify ways and means to suppress the race for achieving a potential that may ultimately drive humanity to extinction.

This book has been compiled for addressing the aforesaid apprehensions through unconventional paintings, sculptures and ceramics depicting penalties of war. Art can prove to be a vital component of the movement against proliferation of weapons of mass destruction. Art has the responsibility to inculcate a tolerant attitude amongst warmongers and create an appreciation and understanding of the necessity for peaceful solutions.

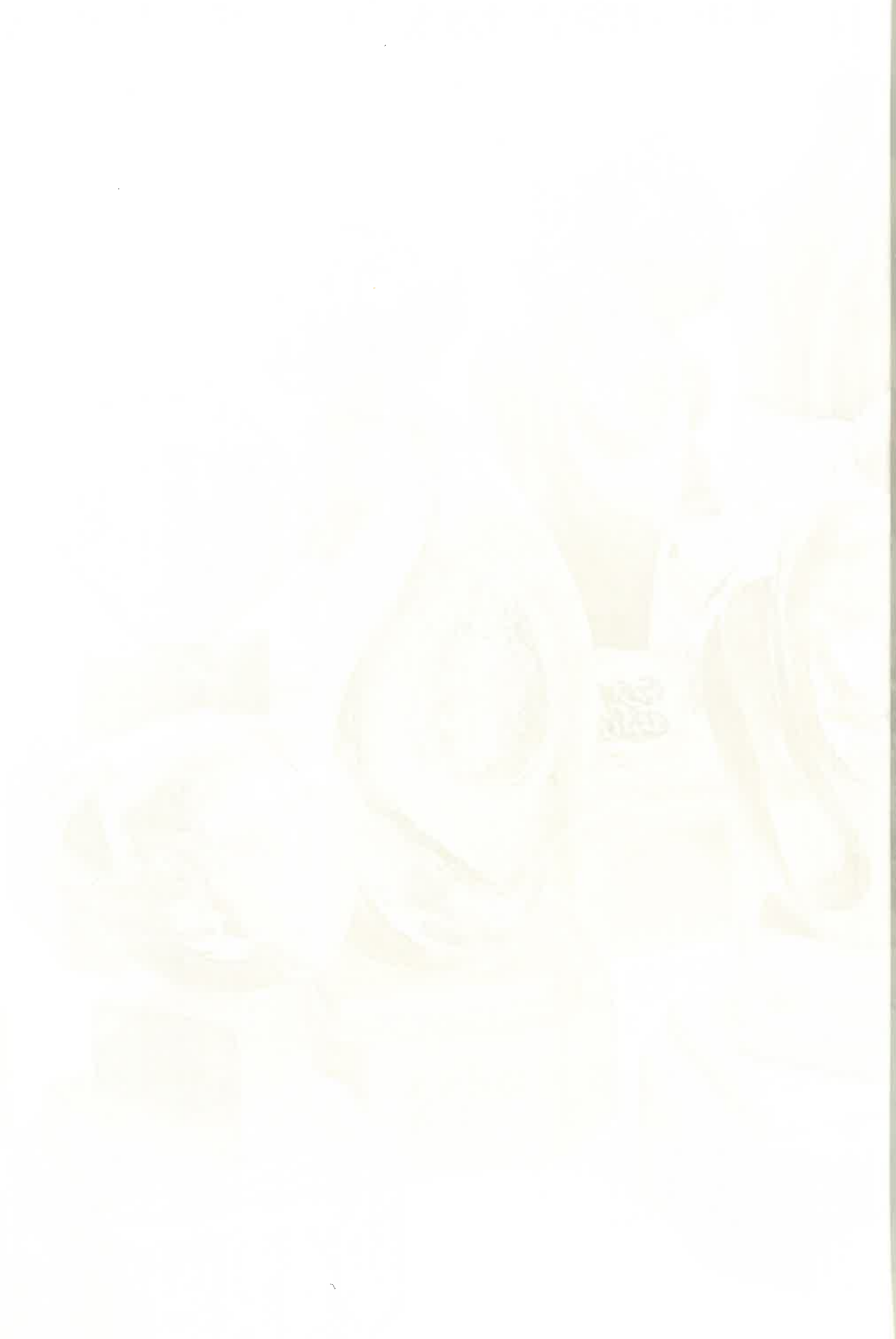


Remains Of Ruins

CHAPTER 1



PERCEPTION



Perception

Gifted with abundant sensory abilities, the human soul bears a constant desire for information and pleasure. This natural craving can be easily driven to a condition of despair if it is denied timely and plausible information. The human yearning, if not fulfilled, compels individuals to eventually succumb to voluntary acceptance of whatever is presented before them. Watching news on the electronic media, for instance, has a strong ability to involve the gullible audience, regardless of the obscure aims and detrimental intent embedded in the portrayal of human emotion. It can be disputed that sentiments are frequently a dominant element in the experience of art. The activity that occurs around an individual imprints an image in the human thought which is quietly channelled to the back of the mind into hibernation.

Irrespective of gender, every human soul that bears five senses is affected by destruction and mass killing. The examples of emotional disturbances can be found in questions such as: why

are the autonomic reactions of film spectators increased when they observe dangerous, cruel or erotic scenes? Why do the readers of a novel feel engrossed, even cry occasionally upon the death of an innocent character? How does it come about that observers of painting may actually sense the pain in the back of a toiling woman porter? Why do the observers of a dance representing the movement of flower experience the lightness of the moving petals?

The processes mediating occasional intense emotional involvement in events are not only fictional but also have in fact no bearing on our well-being. The medium of information, managed by a handful of people, manifests fear amongst a crowd which rapidly spreads to others who had no direct contact with the fear arousing stimulus. This is particularly true with children who often acquire phobias and negative perception.

Abstraction is generally viewed as a high-level knowledge process which consists in the removal of features that characterize only the individual or unique phenomenon. It is the product of a concept that includes those features which are common to particular objects or events that are surrounding an individual. The aspects of abstraction that relate to art of painting or sculpture, regardless of their type or period, always remain highly individualized. They always result in an increased emphasis on the remaining features from a concept which could be general visual images, color and medium for the expression of concepts, as image or words. Though highly realistic, art can present and communicate abstract concepts. The painted figure of a man may represent a wide spectrum of human beings.

My concepts are based on abstract color composition of paintings, ceramics and sculpture forms derived from miniature painting, which is entirely a conceptual art form with environment and stylized rendition that is acceptable by the Muslim community and rulers. The Western media and writers express their interpretation of "Muslim Art" with their individual perceptions, whereby, most authors refer to art form produced by Muslims as "Islamic Art". This is a terminology that needs to be corrected because Islam is a religion and people who have Islamic belief are called Muslims, whereas, the art produced by the Muslims is

called "Muslim Art" and not "Islamic Art".

These forms of art obviously flourished through the ages under different patrons and art has been produced with diverse mediums, materials, methods and styles that include metal, terracotta, wood and stone. It is also expressed in the form of architecture, furniture, poetry, glass decorations, ceramics and miniature painting for early book illustration diagrams, textiles, carpets, kiln work, embroidery and weapons for warfare. The picture albums for kings and other art depicted geometrical and floral patterns and figurative compositions with animals, birds, flora and fauna. There is an exhaustive list of art works produced in conceptual abstraction of basic Muslim ideology which was based on skills, knowledge and information that spread all over the world with great acclamation.

The reason of accepting visual art forms with one accord by Muslim community is an accomplishment of correspondence in simplified and stylized conceptual art skills. These are not only close to reality but are also the representation of objects and figures in the environment. Color represents the purpose in the context of meaningful qualities of substances surrounding us. Color seems to enjoy an honorable position to deep reaching symbolism and hue, making explicit impression. Color, to most people, appears with richer, more significant and compelling meaning, although, not always accessible to verbalization than other meaningful qualities such as odors, tastes and shapes. The first general impression and impact of color is particularly noticeable in childhood and in primitive cultures, in adults who undergo a loss of conscious control due to autism, regression or psychosis. Young children when asked to classify or match objects, attend primarily to color, while the consideration of form develops gradually with age. Major observations relating to colors are the intimate relationship between colors and emotions, for example, red and anger or other ardent passions, or yellow and jealousy, while white represents peace and piety and black represents protest, resentment or rejection.

Personality tests are further based on assumption that specific responses to particular color reveal determinate personality

types and conscious and unconscious tendencies. For example, a strong attraction to a revolution from blue color is characteristic of introverted and emotionally controlled individuals, while a fascination with red suggests aggressive impulses. Colors are salient in environment and serve in various cultures as signs for major classification. Types of people, directions of the compass, magical and ethical concepts, chemical elements, appear to be among the last features of objects to be abstracted and become independent of concrete situations. To match colors and name them with associations are common objects, situations, occurrences, even wishes and day dreams, in which the perceived color has been involved. Alternately, some of these associations may be effectively neutral and evoke only a slight surprise on recognizing the color of a familiar object. Often memories are emotions and part of affect accompanying the memory may be expected to be evoked at the sight of a specific color.

The converging point of all possible varieties of colors is the individual observing the colors of the artefact or a work of art. Naturally, there is no reason to expect that every spectator when viewing any kind of art work under varying circumstances, whatsoever, would respond with personal and general association, preferences, emotional synthesis and the variations of other symbolic interpretations of colors. Rather, there is much more reasons to assume that the spectators personality, mood and the nature of the artwork would combine to extract in each case a more or less restricted range of responses out of the whole reviewed spectrum, while other responses may just resonate weakly in the background or not be evoked at all.

Since the responses to color depend on both the spectator and the painting and their responses change from one painting to another, even during the course of observation, it seems unwarranted to classify spectators into any particular types according to their response. The attempts are rather common and usually follow one of the three courses:

- The distinction between observers who react primarily to colors and prefer colorful pictures.

- Typologies are based on classification according to preferred colors, warm opposed to cold colors, saturated versus unsaturated colors or according to color with particular emotional significance for the individual observer.
- Third and most common kind of typology is based on dominant color responses. The best known of these is classification into the objective type, who reacts to the formal relation among colors and their objective qualities, who reacts on the basis of mood and sensation, the associative type, who is sensitive to symbolic meanings and the expressive qualities of colors. Sometimes the system reduces to a distinction only between the first type who does not respond to meanings, and the three others grouped together into one team of responders to meaning.

The color responses depend on the role colors play in a painting. If colors appear principally as a decorative means, subsidiary to other means which carry the main load of experiential impact, color responses may be less intense than when color figure prominently in a painting as in some non- representational and monochromatic modern paintings. However, reduction of the role of forms and of representational contents in a painting is certainly not the only means of enhancing the experiential impact of the presented color. Every human being has choice and common relation to color. They may involve images and memories of people objects, situations occurrences, even wishes and daydreams, in which the perceived color has been involved.

It is not unusual to encounter a subject in an experiment on color or an observer of a painting who expresses pleasure at seeing red because it reminds him, for example, of a forgotten beloved or displeasure at perceiving yellow because that was the dominant color in a distasteful office in which he once worked. Some of these associations may be *affectively* neutral and evoke only a slight surprise on recognizing the color of a familiar object.

More often the memories are emotionally toned, and at least part of the affect accompanying the memory may be expected to be

evoked at the sight of the color. Seeing a color a person may react **affectively**, feel attraction, repulsion, or merely a vague resonance of an emotion without being aware of the origins of his experience. Such emotional reactions can often be traced back to the events in the spectator's past life with which the color is associated. The only element of such event which rises to his consciousness may be the emotion while definite circumstances and the role of the color in that past context has been forgotten and are inaccessible to him.

In terms of personal conscious and unconscious relations, color may suggest relations of cultural meanings. Their meanings are learned, and may be explicit groups, communities, religious or cultural. In most cultures of all times, colors have been used as signs with conventional representation. The emotional impact is relatively restricted and painter, in general, relies but little on dignified meanings, painters do not very often use colors to portray sins. Spectators, insofar as they are members of a culture, in a specific network of meanings, can hardly rule out all suggestions of the role of colors as signals. The subjects of the experiment are unaware, whereby, not only that love may be expected to be primarily association to red or lonesomeness and anxiety are to grey.

The resulting profiles for some of the concepts are strikingly similar to profiles for some of the colors. The suggested spheres of meaning of the corresponding concepts and colors have converged so far as to become almost identical in certain cultural circles. More important are the consequences of this phenomenon for the meaningfulness of the colors, and with abstract concepts may be presumed to persist in cultures as well as in the minds of individuals after the actual situation, which brought about the association, has long been forgotten or has lost all significance. The concepts are known to undergo changes in the course of generations. The concept can be expected to contribute to change in the meaning of color.

I observe the environment and its ambience which affects me emotionally. As a consequence, I decided to translate my feelings into a tangible medium based on emotional involvement

through observation. The process was first studied in the context of knowledge of metal sculptures and art of painting, later expressed in other mediums such as ceramics. However, like various other procedures of art, it is a process of crucial importance in diverse domains of creativity which consist of reflections of sensitive feelings represented or implied in the work of art.

The three dimensionally sculptured form bears space and context. It does not greatly matter whether space is a form of perception or a product of more or less intricate relations of progression in time. The original space altered by internal forces, makes our senses perceive the quality of body and space as a wholesome object. Our concern lies in the intimate perception, given something of a void nature, in which we along with all objects, observe and move about this space with its emptiness, sometimes with its airiness, heaviness, lightness or even palpability. With regards to the close relation of space to form, it may still be objected that what the sculptor does is create forms and not manipulate space, so that effects of space should not be investigated separately at all. Here the question arises that what is the source of the experiential effects produced by the space enveloping sculptural object?

Imagine the visual experience of an observer placed in completely empty space. Experimental observations lead to the conclusion what an observer would perceive in a space of air would not be space, but the nearest thing to no perception at all. The space would appear to be flat, neither bi-dimensional nor three dimensional in depth. The eyes would be unable to fixate or converge. There would be no horizontal or vertical axes, no up and down, no right and left. An invisible power conjures up a real object in this empty sphere of air. The space around will suddenly evidence continuity, depth and direction. There will be a near and a far, gradients of verticality and horizontality, a center and a periphery in short, a world of intrinsic structure and organization, capable of accepting or absorbing many new objects and intricately complex relations.

The sculptural object introduces a new type of space organization, but this organization clashes with the other usual

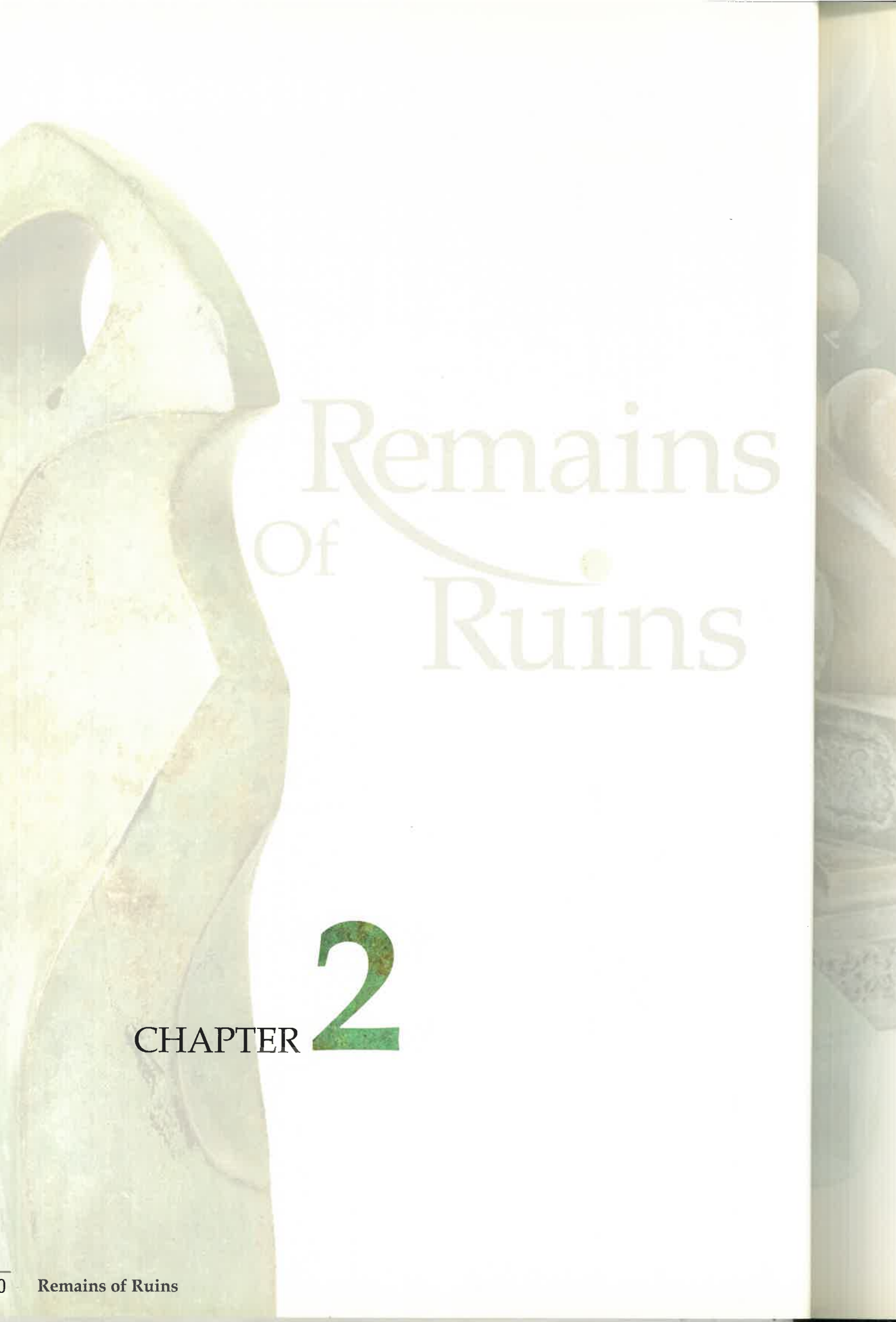
types of space structures. At first glance, a similar claim could be made with regard to any non-sculptural object that may exist in proximity of organized structuring. It can be concluded that in order to exert its effects upon space, a sculptural object should be placed alone, preferably in free space, or if in a limited space, then be suitably isolated from other objects. The history of sculpture provides support for the assumption that the relatively enclosed spaces are tension laden. In various kinds of art there exists the need to counteract the bluntness arising from habituation by discovering new means for the arousal of tension. It may be expected that there has been an increasing tendency in sculpture to emphasize enclosed spaces so as to utilize the effects they produce; the dimensions may obviously vary in size in relation to each other and to those of other masses.

Finally, the effects of the directional axis of the mass depend on the degree of its deviation from the vertical and horizontal planes and on the interrelation between these planes when defined from the viewpoint of the major gravitational axis of the sculpture.

The role of color in sculpture and decorative arts has obviously been of prime importance to create pleasant realism. It has been used symbolically both in the religious and the secular context, and more generally, to unify and enhance the decorative aspects of work in all cultures. Patination is used in the revival of interest in classicism notably the type found in Italian Renaissance. This process carried with it a desire to imitate the natural patination associated with prized artefacts. This eventually led to the acceptance of the artificial patination process for contemporary work. All over the world the process was practiced through centuries in China, Japan, Greece, Rome, Renaissance tradition, French tradition, and Great Britain in the 19th century to the present day, which I have employed in the sculptures. The fabrication of sculptures has been achieved by using the lost-wax method and sand casting techniques. These are very old techniques and are frequently used in Europe, especially in Italian Renaissance such as lightweight metal casting.

My paintings, sculptures and ceramics can be viewed as works which are depicted as a process which plays a crucial role

in the spectator's experiencing of art. This is a major medium for the accomplishment of unique artistic attempt of abstract which is obvious at first glance. The function of abstraction in art and its resultant impact would be willing to go along with the implication that abstraction is built into the very essence of art products and essential for experiencing them to diminish anxiety and to empathize with the expression presented. The difficulty of accepting this hypothesis arises mainly from the usual connotation of abstraction, which places it as a contact, consciousness, perceptibility and individuality as well as emotional experience.



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CHAPTER 2



PAINTINGS



Bashir Ahmad, 1972

When I was a student of Third Year (Painting) at the National College of Arts in 1972, Colin David, Professor of Painting gave a class exercise for composing a subject of choice in oil on a 3 x 4 feet canvas. For some reason, at the age of seventeen, I had a fair appreciation of world peace and always wondered why people fight with each other and cause destruction, misery and pain. This enigma therefore, became the subject of the class assignment (Plate No. 1) which earned me the tutor's admiration. Today, in the wake of my obsession with peace, I share the sculptures and paintings that have reignited my dreams, with the hope to develop a better understanding of peace.

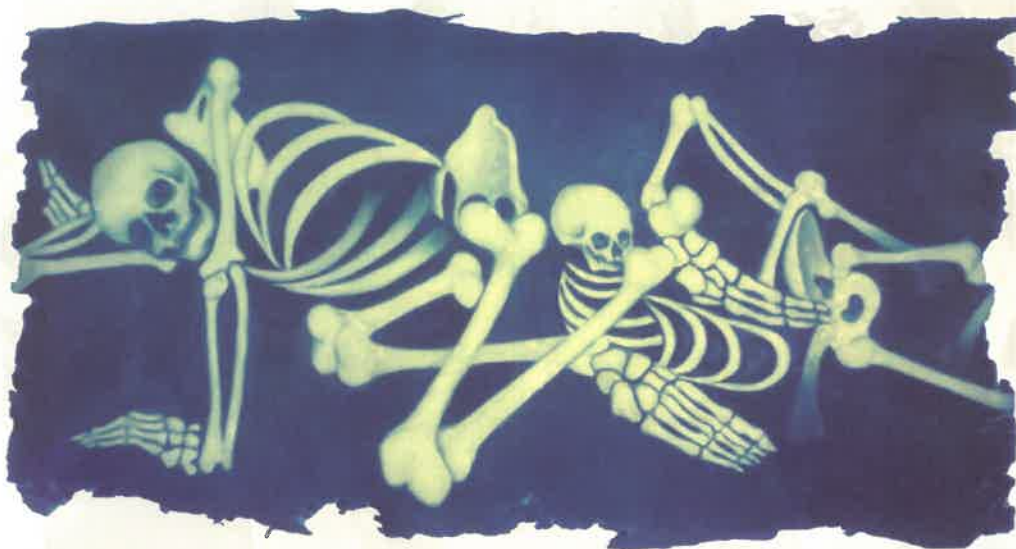


Plate No. 1
After Affects of World War II, 1972
 4.5'x3'
 Oil on canvas

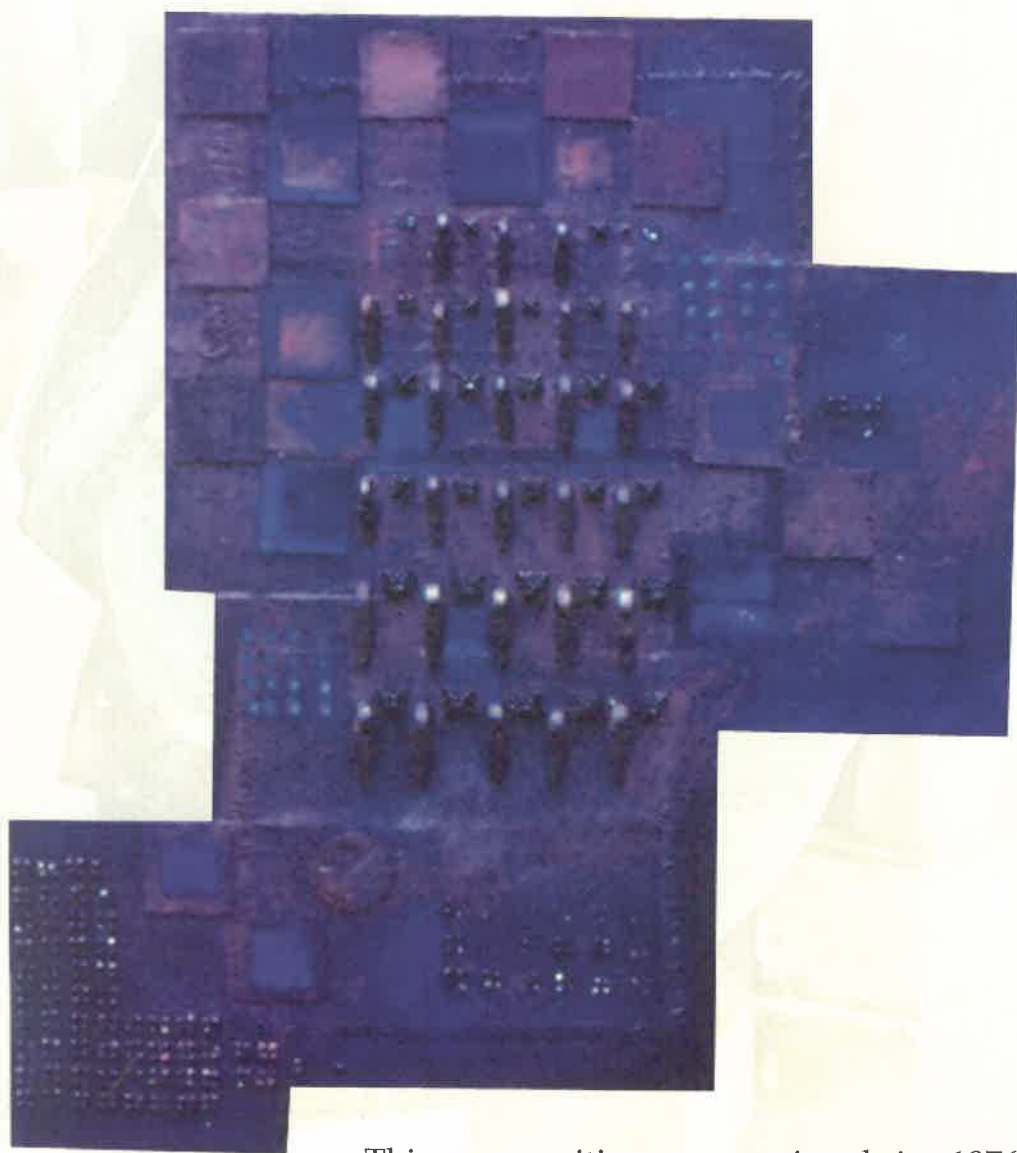


Plate No. 2
The Peace Army
4.5'x5.5'
Oil on canvas

This composition was painted in 1976 using a variety of materials based on my personal view of the task undertaken by the peace army. The outer frame was inspired by composition of Persian miniature. The arrangement is a mild relief inclusive of collage applications and has a compelling texture that can be interpreted as the turmoil that prevailed in some areas during those days.



Plate No. 3

Buddha under the Mushroom of Atom

10.2' x 3.5'

Mixed media on board

It was in 1976 that I painted this expression of peace, right-angled at the middle, for a corner display. The growing intensity of weaponry across the globe was my concern. Looking back in history, battles & wars were fought with bows and arrows. Gradually this arsenal transformed into more lethal weapons such as catapults that fired heavy payloads on the enemy from a distance. With the growing need for better weaponry to win battles for gaining power, the



human mind continued to improvise dreadful devices such as gun powder & guns, under the pretext of development. Then, one day, the scientist produced the ultimate weapon to destroy humanity in large numbers. The greed to capture territories is rapidly converting human beings into hungry predators having animal instincts with aggressive desire to expand wealth, culture and religion. The symbol of Buddha under the mushroom of atom conveys the message that we are searching for peace within wars. However, I feel that it is difficult to find a solution for peace when war and terrorism is so widespread. Annihilating humanity will only breed intense resentment leading to larger scale frightening retaliation backed by the same scientific developments that we call WMDs today.



Plate No. 4

Heat and Radiation

20" x 38"

Oil on board

Energy is radiated or transmitted in the form of rays or particles. The syndrome resulting from the intense exposure to the penetrating radiation is compounded further with exposure to radioactive chemicals and devastating shockwaves. Torrential doses of radioactivity cause diarrhea, nausea, vomiting and sometimes loss of hair. Greater exposure can cause sterility, cataract and certain forms of cancer and diseases; the overwhelming factor eventually is that severe exposure can cause death within hours.



Plate No. 5
Catastrophe
30" x 22"
Oil on board

The event referred to as catastrophe is an aftermath of tragic loss of life and inconceivable misfortune. This is a state that brings instantaneous destruction, unprecedented ruins and a violent change in the earth's atmosphere. In this painting the sun is looking at what was happening on Earth seconds after the detonation. While we continue to improvise and advance in the name of prosperity and development, instead there is persistent destruction of humanity.

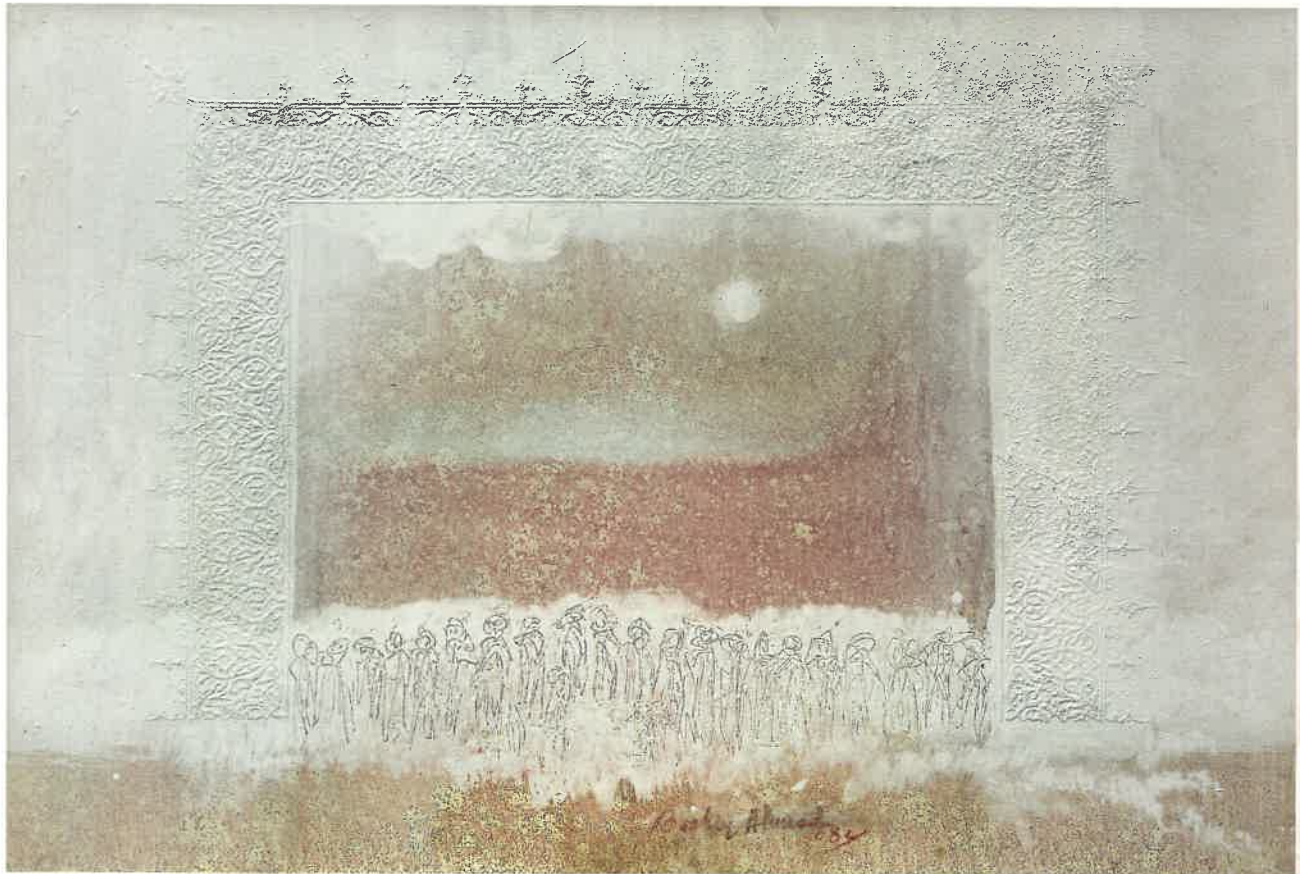


Plate No. 6
I want Peace !
22" x 31"
Oil on board

The state that prevails during the absence of war reflects harmonious relationships and freedom from disputes. There is absence of mental stress and anxiety. There is security of public places and there are treaties that prevent hostilities and promote brotherhood. The world lives on in a state of hope while the borders preserve and nurture the cultural identity of individuals.



Plate No. 7

Diminishing Peace

20" x 30"

Oil on canvas

Bloodshed and fear in the mounting ambiance of terrorism is increasing in the world with every passing day. The red color indicates that there is 90% war and terror, whereas the white depicts that there is only 10% peace present in the world. There is thus a dire need to acknowledge this adverse reality through concerted effort, this grim eventuality must be negotiated quickly, or at least alleviated sufficiently to obviate the impending threat.



Plate No. 8
Uncouth Eye
 24" x 30"
 Oil on canvas

The eye in the painting is the one that envisions nothing but murder. Its blood thirsty sight is malicious and sadistic. There is laughter that reverberates in its dark abyss. A cackle that mingles with the satisfaction derived out of torture. The eye holds a gaze what is known as the killer's instinct. It pierces through whatever it beholds, like a million daggers. Nobody is safe!

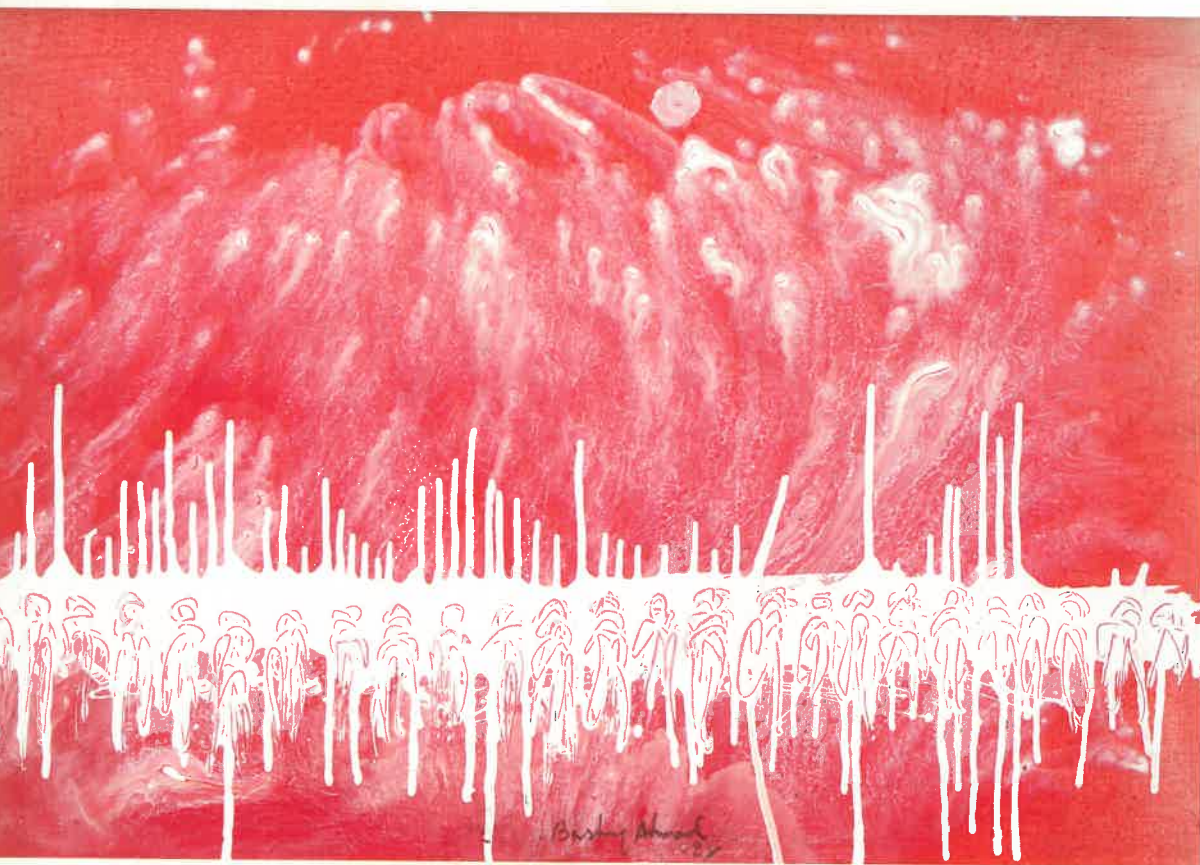


Plate No. 9

Calamity

34" x 22"

Oil on canvas

Calamity is a disastrous situation or event that brings great misfortune. But the disaster of this magnitude bears no comparison and therefore needs to be emphasized. The immediate, intermediate and lasting effects of this aggression were inconceivable and extraordinary. Obliteration of all living and combustible materials coupled with enormous pollution of water, air and damage to trees with radiation and heat. To me, the image is a true representation of the Day of Judgment. For whatever reasons, we are deliberately walking towards the destruction of humanity.



Plate No. 10

Fiasco

22" x 30"

Oil on canvas

There was complete destruction of animate and the inanimate in a sudden and violent collapse. Forty-three seconds later, everything was flattened to the ground, drawing every breath of life from the unaware families and children engrossed in their daily lives of work, fun and laughter. Alas, they would never know what happened. Painting depicts that the ruins are settling down while the sun is looking at the destruction caused by social animals who call themselves civilized.



Plate No. 11
In the Air
22" x 34"
Oil on canvas

The explosion in mid-air was like a flaming dragon with a million heads spewing pyro chemical death that incinerated every object in its immediate locality without a trace. The closest to the explosion died instantly. Nearby birds burst into flames in mid-air and turned to ashes. The flames devoured every living cell in the vicinity and brutally scorched what was left behind. To this day, the latent effects of radiation continue to leave a genetic imprint on the newborns. This will perhaps continue to influence future generations adversely.



Plate No. 12

Nucleus of Heat

20" x 30"

Oil on canvas

The temperatures at ground zero sizzled at 22000 degrees Fahrenheit within an expanding halo of blinding light. With the shock wave advancing rapidly in all directions, everything up to half a mile was completely destroyed. Even the earthquake-proof hardened concrete structures suffered damage at significant distance from the point of origin.



Plate No. 13

Impression on the Ground

22" x 34"

Oil on canvas

The sudden depletion of oxygen, the scorching heat, the massive shock wave and the chain reaction of breached atoms, knocked down or melted every standing living and non-living thing in an area of 10 square kilometers killing almost 70,000 people and rendering hundreds of thousands homeless. The dead left only a tell-tale impression on the ground like a shadow. Those who survived became the unfortunate victims of radioactive elements bearing a protracted half-life, condemned to slow & painful death.



A-9/24

Plate No. 14
Mercy for Peace
27" x 46"
Oil on canvas

Mercy is leniency and compassion shown toward offenders by a person or agency charged with administering justice. Mankind is looking for mercy and peace from the Almighty, and there is a hope one can indicate on the horizon, there will be peace but soon only if we are determined and resolute.

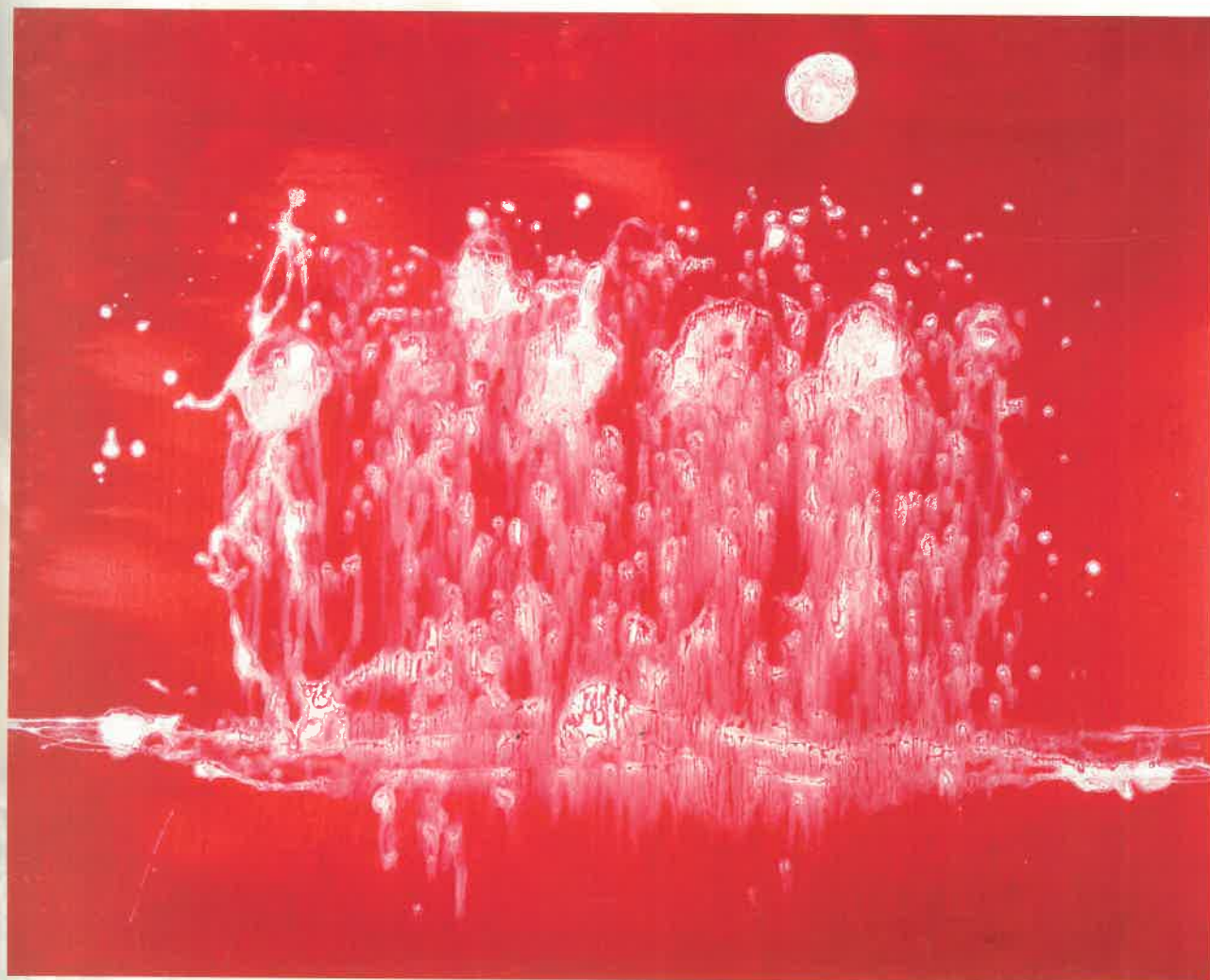


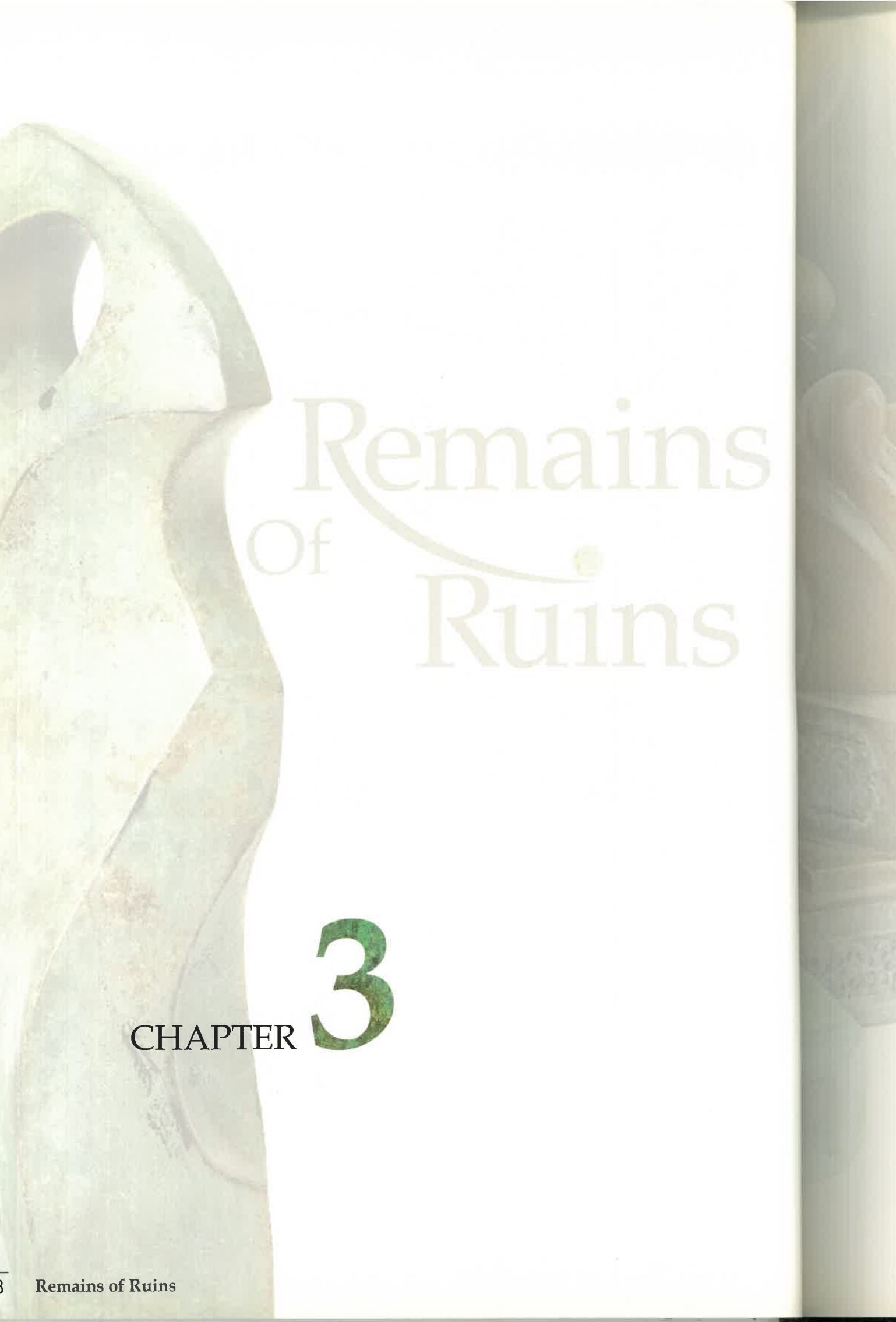
Plate No. 15

Disintegrating Humans

24" x 30"

Oil on canvas

With the sonic pressure, radiation exposure and heat from ground zero, the scorching human flesh is instantly disintegrating.



Remains Of Ruins

CHAPTER 3



SCULPTURES

Terror of war frozen in metal

In this age of rapid communication, the perils of war and terrorism are immediately disseminated through the media to peaceful homes all over the world. Why is it that despite these disturbing reports and blatant warnings, we fail to react and promote preventive measures? Wars are brewing every day while the cold-blooded terrorists continue to play with human lives. It is high time that we gave cognizance to the fact that nature and beauty of the world is being constantly battered by these acts of cruelty and bloodshed.

I feel that the worst possible example one can quote is that of the World War II and its aftermath of the Hiroshima and Nagasaki bombings. Worldwide, 60 million people died with the effects of war, mostly in Germany, France, United Kingdom, Soviet Union and Yugoslavia.

Looking at these daunting examples of destruction of humanity and nature, I feel that these atrocities should be stopped. We should work towards peace, betterment of humanity, tolerance to each other, respect religions, cultures, feelings, emotions, customs and traditions. We all should promote peace and brotherhood; otherwise we will face destruction and misery which I have endeavoured to portray through the following symbolic works:

Object No. 1 - Melded Figures

Two female figures melded under intense heat and fused with each other. This is a brass casting mounted on different pedestals.

Object No. 2 - Somo

The Somo is a very strong wrestler. The shape of this tough character yielded helplessly to the fierce heat. This is a brass casting mounted on different pedestals.

Object No. 3 - Human Face

Human face is a fragment from the remains of World War II. Heat has melted the face and distorted it. The sculpture has been produced in lost-wax casting in brass finished with patina oxide.

Object No. 4 - Plant Form

Plant form has melted at distances far away from Ground Zero, a spot where nothing survived. The plant forms have been cast in brass and finished with various patinas to obtain different colors.

Object No. 5 - Crying Abstract

All living things, human and animal, died with the destruction caused by war. This object was manufactured using sand casting method in brass and finished with various patinas.

Object No. 6 - Flying Bird

The airborne species were instantly burnt in midair and dried with heat and radiation. This sculpture is cast in brass and has been mounted on different pedestals with different colors achieved with patina.

Object No. 7 - Folded Leaf

Folded leaf is destroyed with effect of war. This sculpture is cast in metal followed by patina in different colors.

Object No. 8 - Dry Bird

Dry bird form on ground is also disturbed by the heat and radiation. Penguin is cast in brass, solid sand casting, patina in different colors and mounted on different pedestals.

Object No.9- Penguin

Transformed with the intense radiation and thermal changes, the Penguin is cast in brass through sand casting, finished in patina of different colors and mounted on pedestals of varied treatments

Object No.10- Human Abstract

After the blast, some points you can't recognize if it's an object or human or article, where you can only say that it is an abstract. The bodies melted and bonded together in this form. Done in brass by sand casting.

Object No.11-Melded Together

Two figures melted with heat fused together. This produces in lost-wax casting method in brass and patinated with chemicals, mounted on different pedestals.



Object No. 1
Melded Figures

Daily life was proceeding at its normal pace when suddenly there was a deafening explosion. Life instantly halted where it was. The Melded Figures depict two individuals that melted under intense heat produced by fission, which caused their eventual fusion together into a dreadful and tragic effigy; a sad reminder of the nuclear wrath. These are brass castings mounted on specially processed pedestals.





Object No. 2

Somo

Somo is very strong in wrestling but is helpless against terrors of war. The strong man is shown deforming in the intense heat. Made from brass through sand casting and mounted on different pedestals.





Object No. 3
Human Face

Human Face, frozen in the middle of a scream, is a remain of World War II. The heat has melted the face and disfigured it. This has been produced in brass through lost-wax casting and finished with patina oxide.





Object No. 4
Plant Form

Plant Form melted far away from the ground zero, the spot where nothing survived. This plant is cast in brass and experimented with patina to get the different colours.





Object No. 5
Crying Abstract

All living things, human and animal, died with the effect of war. This sculpture was made in brass by using sand casting method and finished with patina.





Object No. 6
Flying Bird

Flying Bird burnt in mid-air and dried with the heat and radiation. This is cast in brass. This from is mounted on different pedestals with different colors achieved with patina.





Object No. 7
Folded Leaf

Folded Leaf representing nature which was destroyed with the effect of war. This has been cast in brass and finished with patina in different colors.





Object No. 8
Dry Bird

Dry Bird form that was affected by heat and radiation at Ground Zero. Cast in brass and finished in various patinas.





Object No. 9
Penguin

Transformed with the intense radiation and thermal changes, the Penguin is cast in brass through sand casting, finished in patina of different colours and mounted on pedestals of varied treatments.





Object No.10
Human Abstract

After the blast, some points you can not recognize if it is an object, a human or an article, where you can only say that it is an abstract. The bodies mingled and fused together in this form with the fierce heat. Done in brass sand casting.

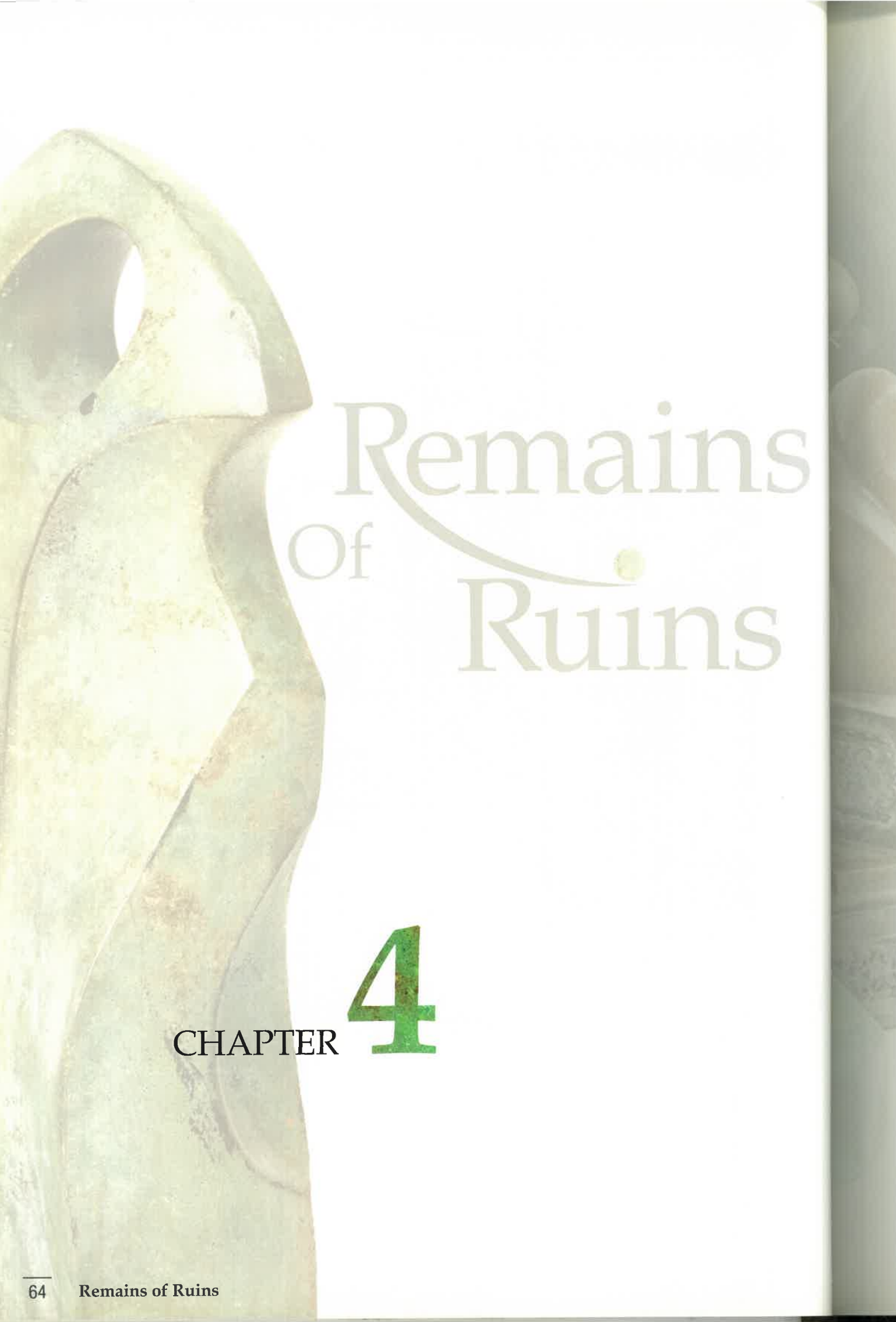




Object No.11
Melded Together

Two figures melted and fused together with the heat intensity. This was produced in lost-wax casting method in brass and patinated with chemicals, mounted on different pedestals.





Remains Of Ruins

CHAPTER 4



MUSEUMS



Museum No. 1
Museum of Remains

Partially all living things; humans, birds, trees and the abstract, literally seared to death. In this museum, the remains represent the history of World War II in Europe and Asia. Notwithstanding race and religion, mankind suffered this inhuman act. If the world forum understands the dangers of war, they would stop killing each other and avoid thinking negatively. There is need to strive for the well-being of mankind, otherwise even the museum of remains will disappear from the face of the earth and nothing will survive. Working towards peace thus remains to be the only option; so exercise it to save the museum of remains!





Museum No. 2

Museum of Ornaments

There were zones beyond a certain distance from Ground Zero that annihilated human beings leaving behind ornaments that they had adorned. These ornaments have been portrayed in this museum, a few distorted and some intact. These objects narrate the tragic episode of that disastrous day which made thousands perish while many were disabled for life. These objects have been manufactured in brass by sand casting. These have been finished with electroplating and patination.



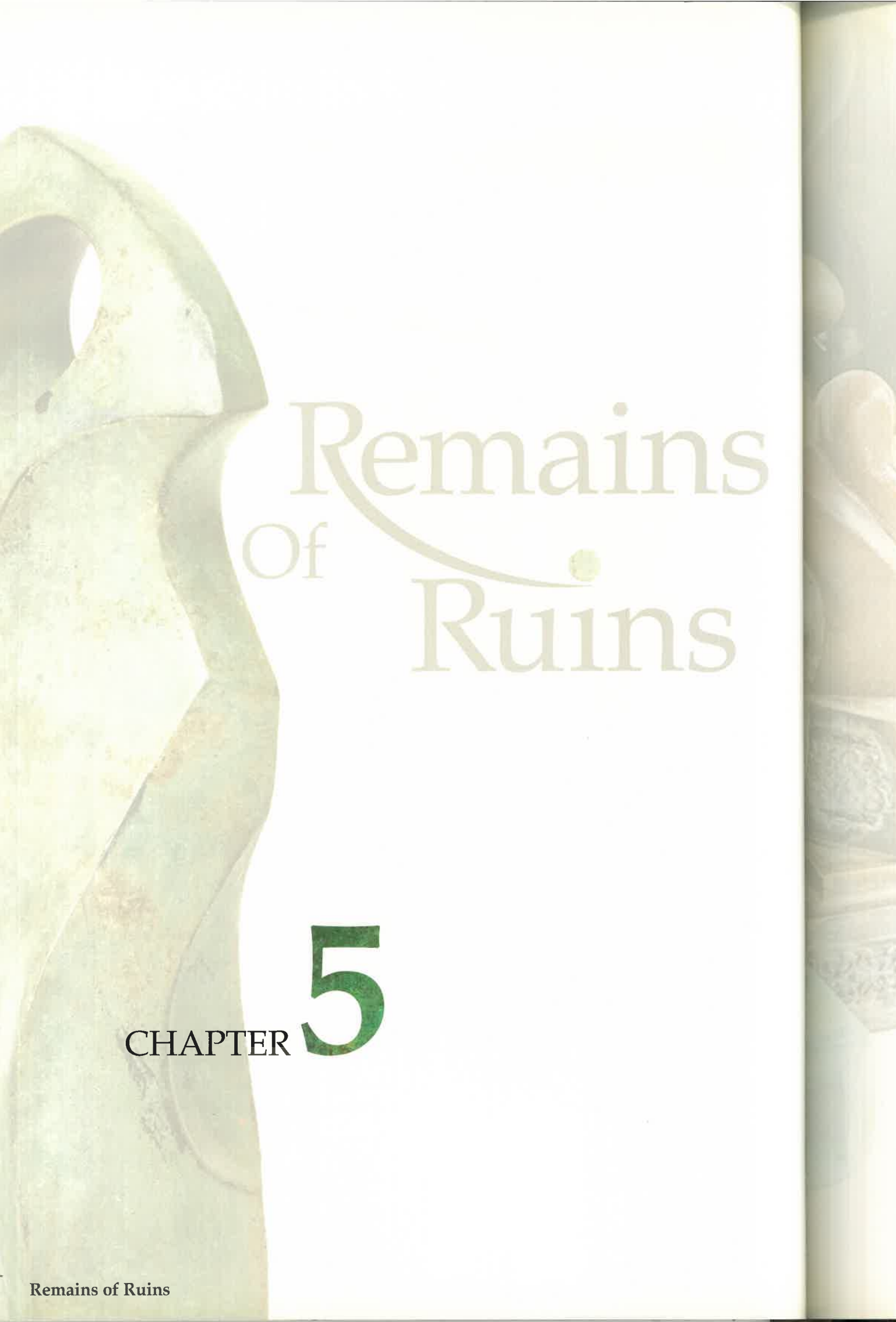


Museum No. 3

Museum of Cultural Remains

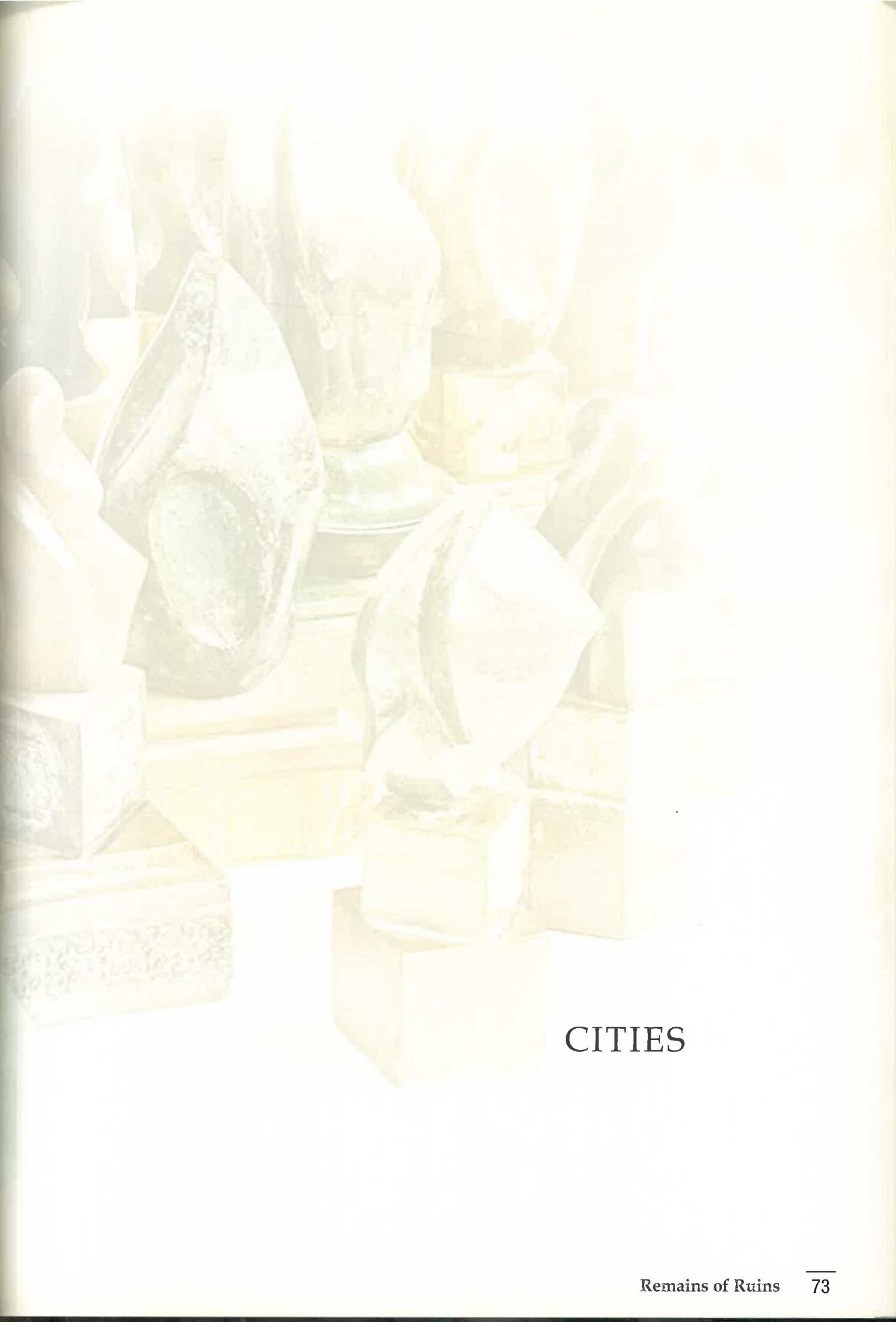
Breach to culture is like violation of sovereignty. The blow to culture of the nuclear affected areas was an unbelievable eventuality for the natives. Irreplaceable records of architecture and literature, built over centuries, were instantly destroyed. It will take many decades to rebuild and gather the lost archives but only by a fraction of what has been lost forever. These objects have been manufactured in brass by sand casting. These have been finished with chemical treatments and finally mounted on a heavily oxidized metal plate.



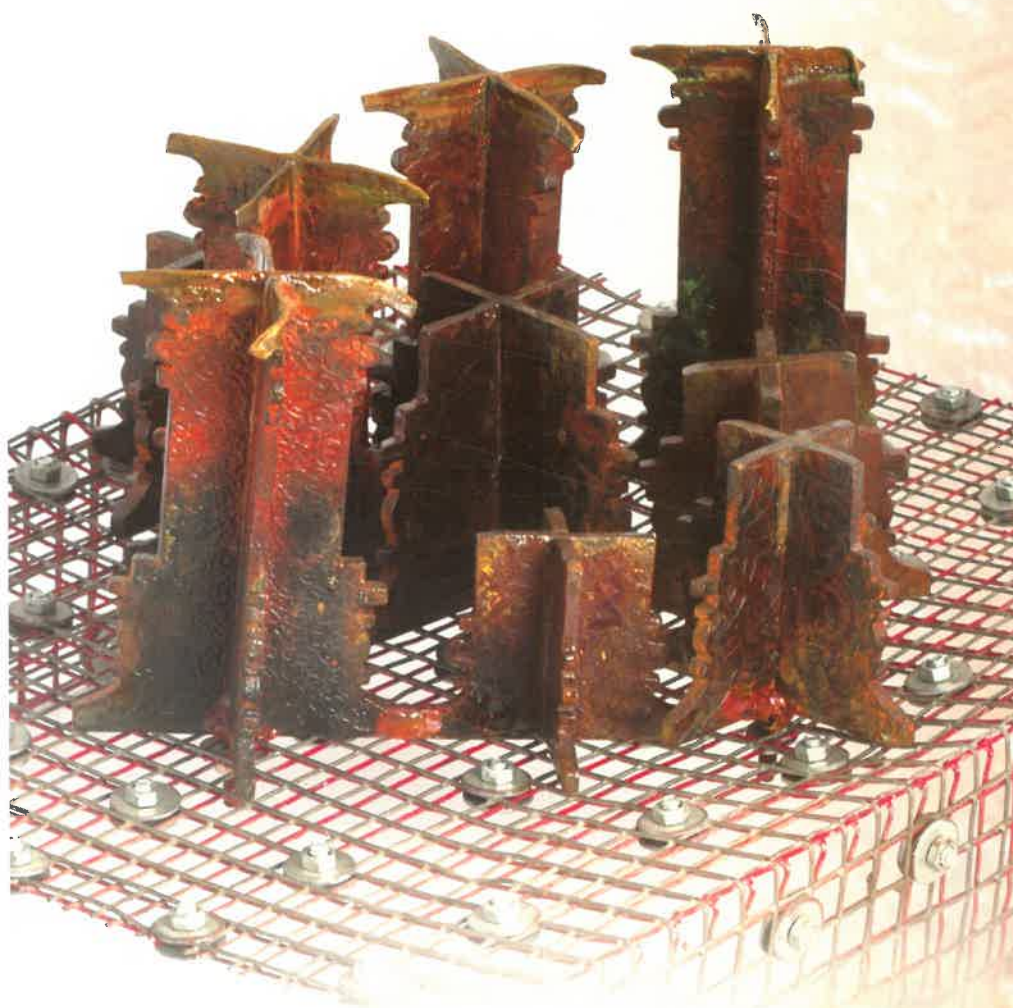


Remains Of Ruins

CHAPTER 5

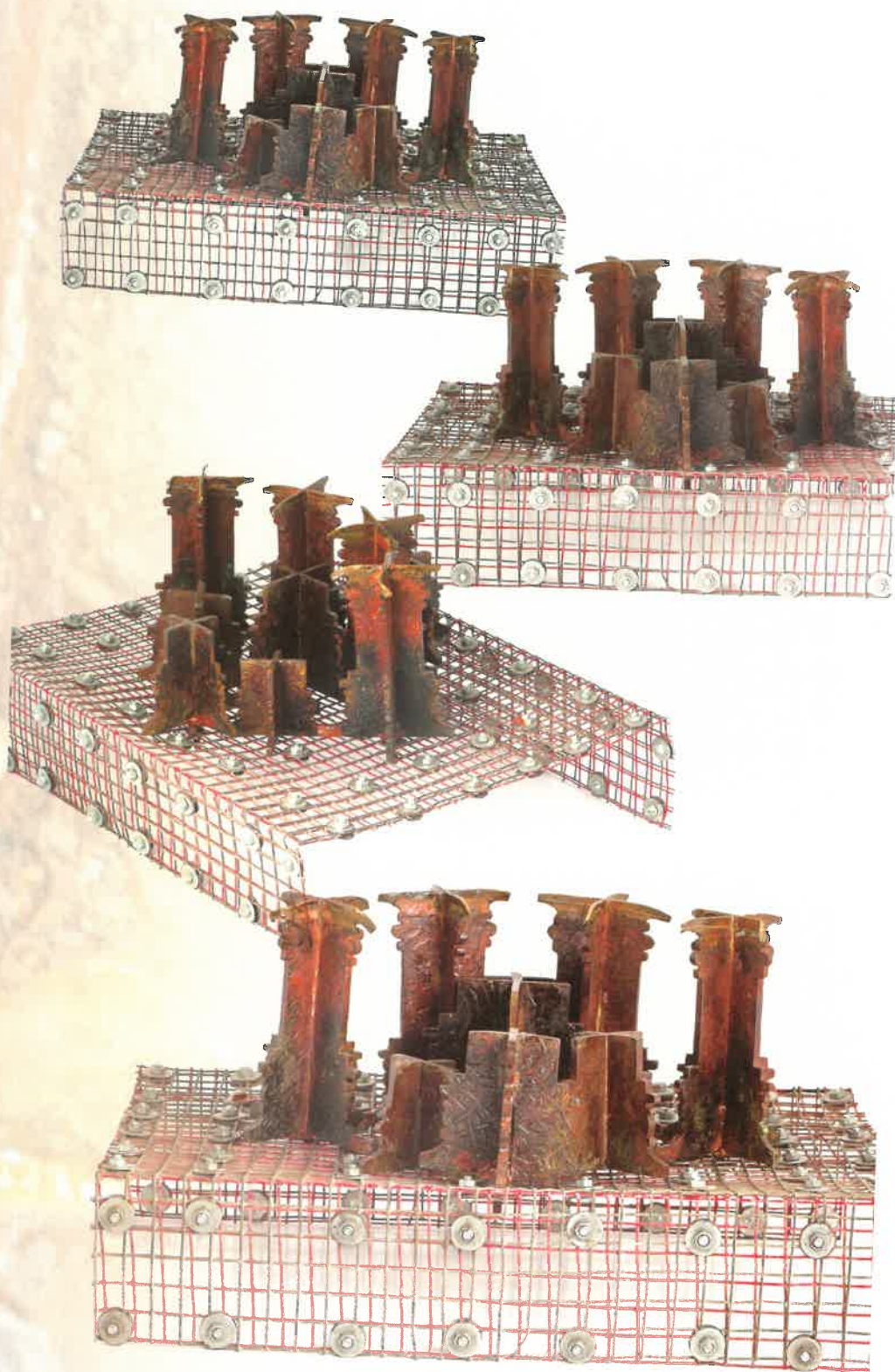


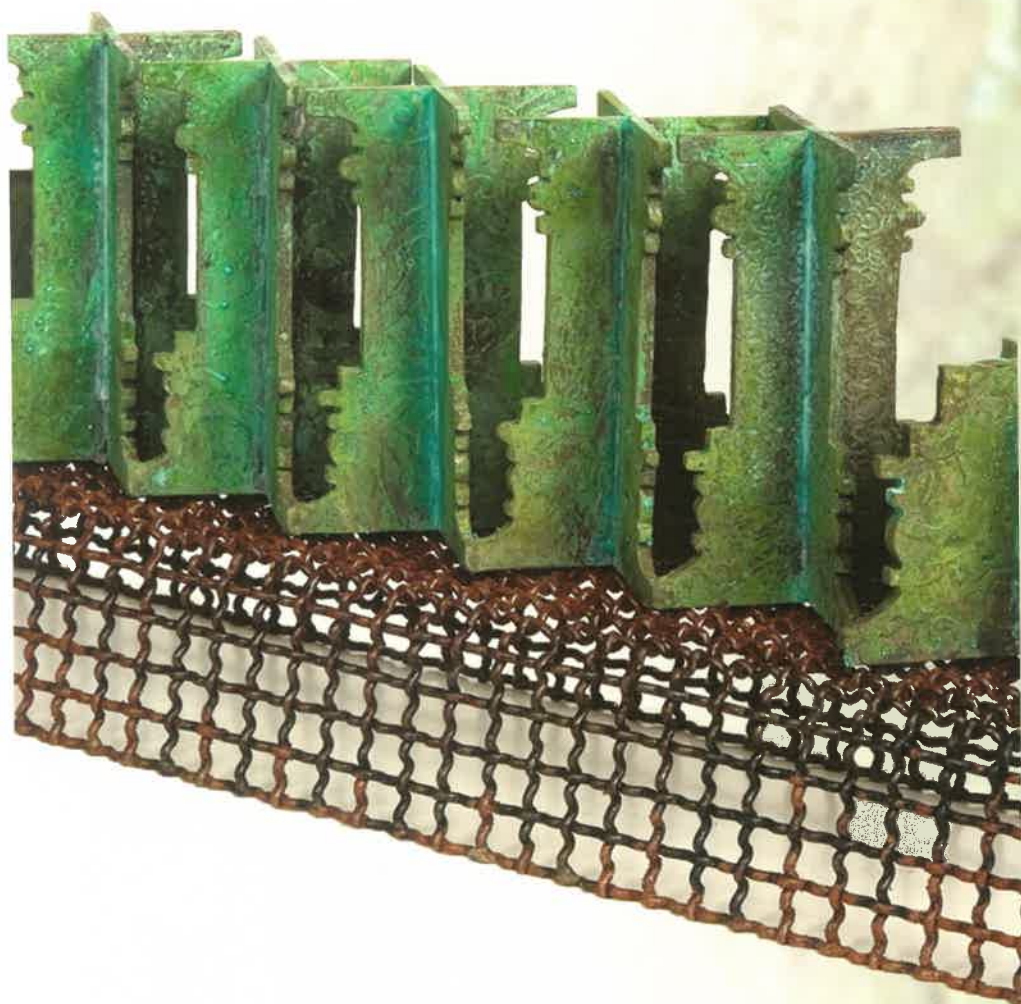
CITIES



Object No. 1
Downtown City

Density of population in downtown, with its diverse cultures, was the worst scenario for the extreme loss of life and prevailing customs. The sculpture represents a random scatter of buildings with different heights to represent variations of culture and creed. The evenly attached hardware indicates the dense population punctuated in the wire-mesh grid. The objects have been manufactured in brass by sand casting. These have been finished with patina treatments and finally mounted on a base of wire-mesh of oxidized metal.



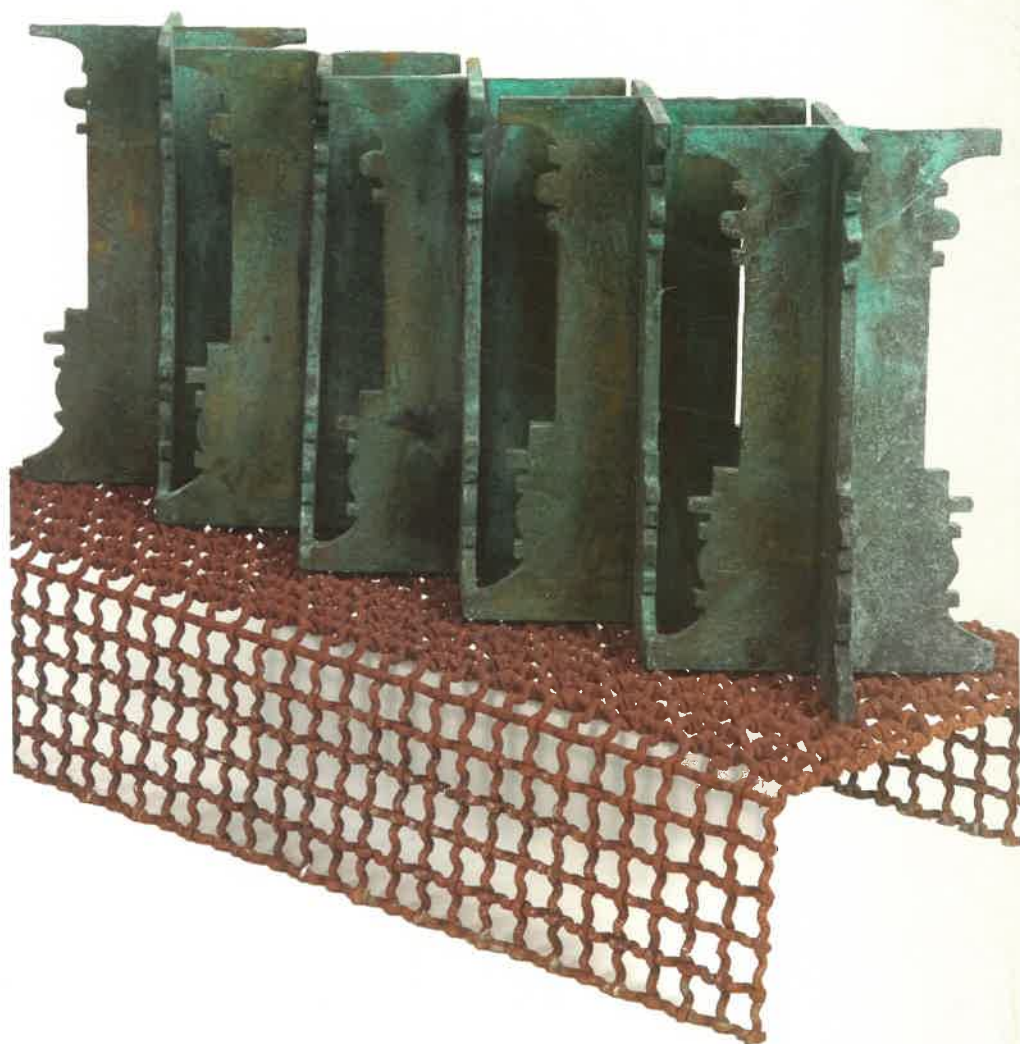


Object No. 2

Long City

The Long City represents the Russian population. This was the most affected area during World War-II which lost almost 14% of its population. In this sculpture the historical and cultural effects are depicted on the walls while the ground is perforated supporting three levels of cities. Wall plates are cast in brass with etched motives and miniature style images. The patina finish indicates ravages of war.





Object No. 3
Green City

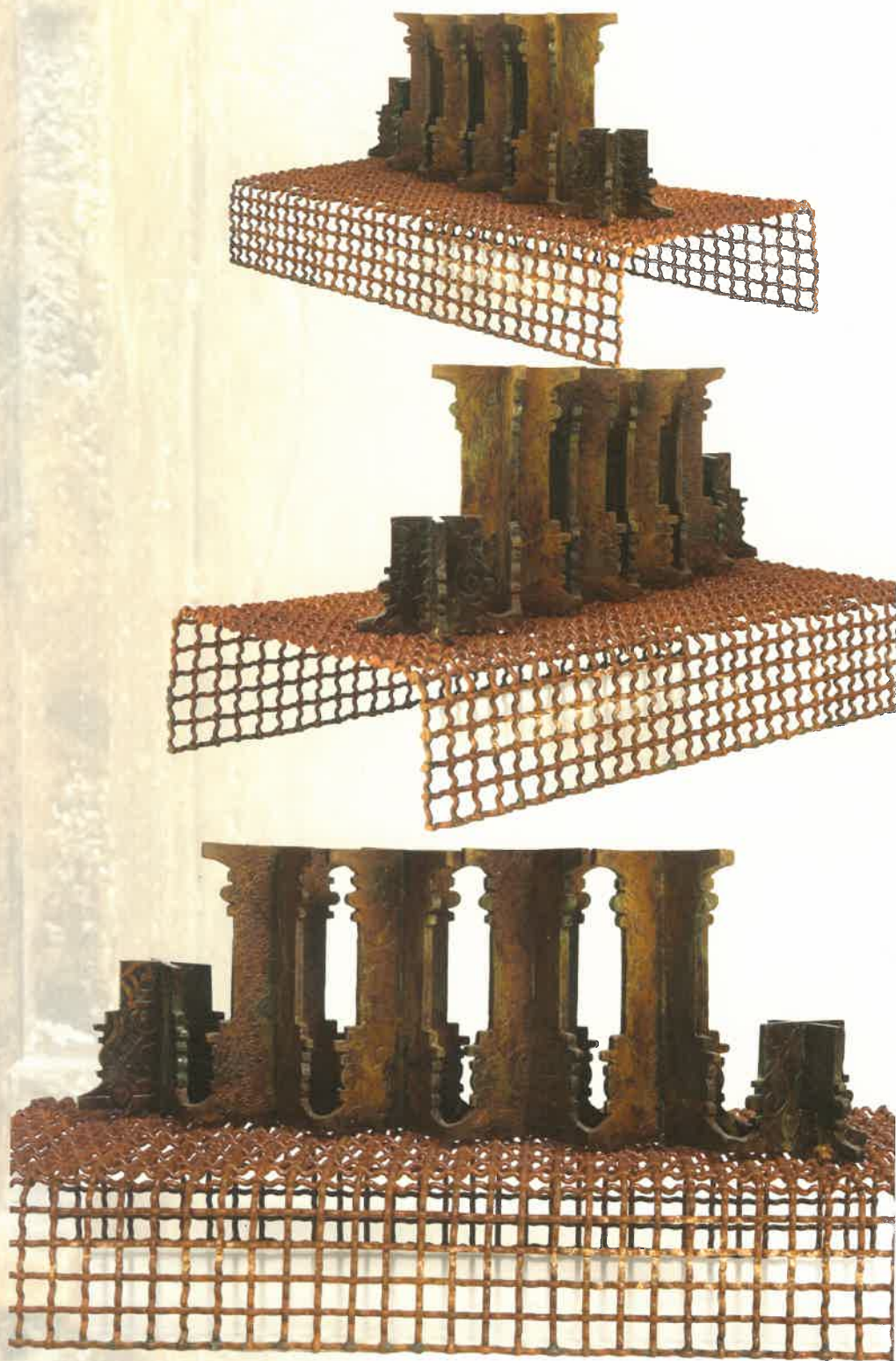
This is the Green City of Poland which lost nearly 16% of its total population. The destruction consumed every facet of moral, religious and cultural identities. The indigenous heritage was also adversely affected causing a major trauma amongst the individuals that remained alive. Process for the fabrication is similar to the Long City.





Object No. 4
Red City

The Red City is China. The total population at that time was 450 million and total civilians that died were 9 million. The cities were damaged with the adverse effects of war. A similar production procedure has been adopted on the four panels of this sculpture.



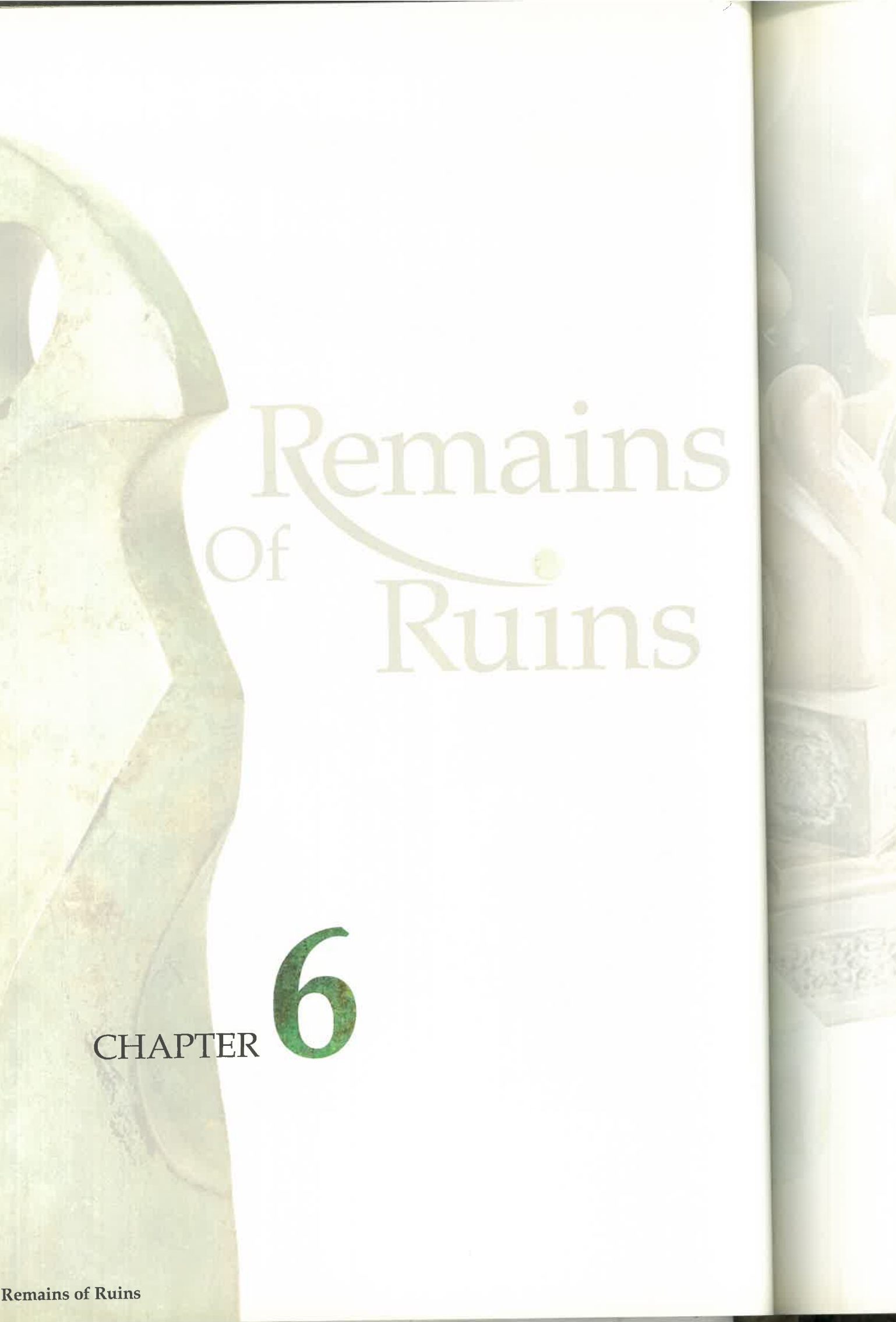


Object No. 5

Half City

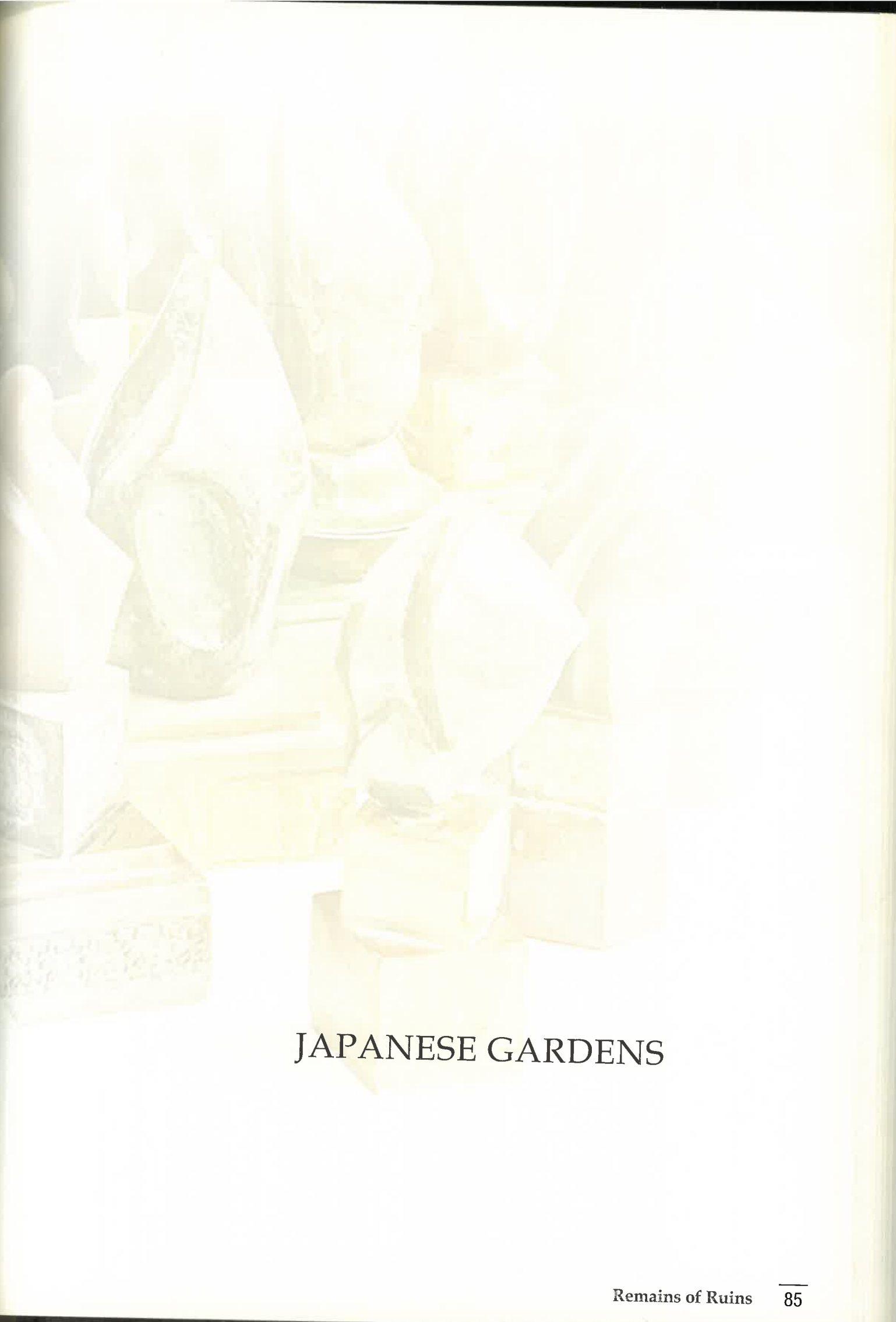
Half City indicates Germany and Yugoslavia, the most affected in Europe. The Germans were 78 million; their civilian death count was 2 million. Yugoslavia's population was 15 million and civilian deaths were 1.3 million. Sculptures without the pedestal represent the alliance of countries during the World War-II. The process of fabrication is similar to the Long City.



The background of the page features a faded, artistic rendering of ancient ruins. On the left, a large, curved stone archway is visible. On the right, a classical statue of a seated figure is partially shown. The overall color palette is light and muted, with a focus on the textures of the stone.

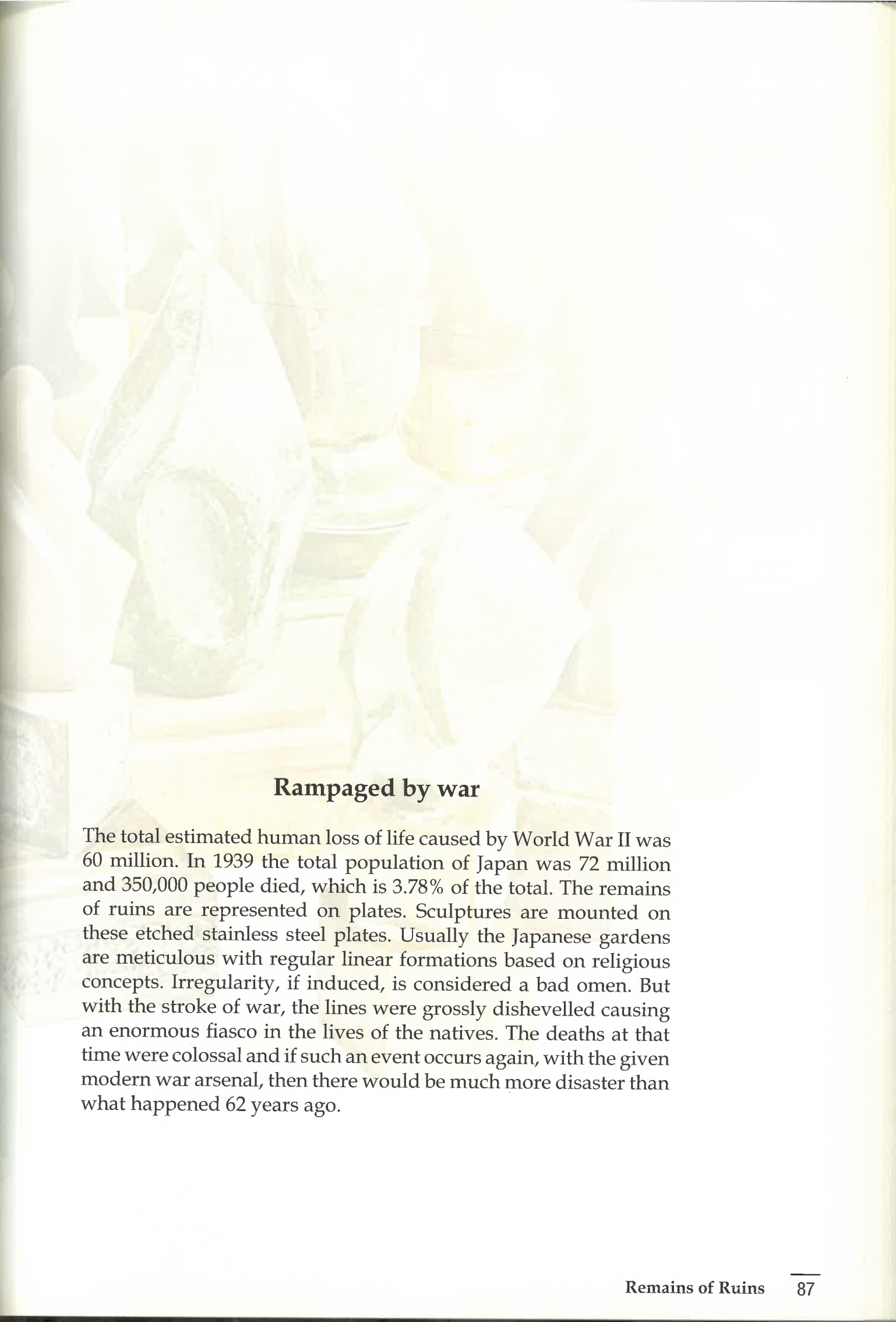
Remains Of Ruins

CHAPTER 6



JAPANESE GARDENS





Rampaged by war

The total estimated human loss of life caused by World War II was 60 million. In 1939 the total population of Japan was 72 million and 350,000 people died, which is 3.78% of the total. The remains of ruins are represented on plates. Sculptures are mounted on these etched stainless steel plates. Usually the Japanese gardens are meticulous with regular linear formations based on religious concepts. Irregularity, if induced, is considered a bad omen. But with the stroke of war, the lines were grossly dishevelled causing an enormous fiasco in the lives of the natives. The deaths at that time were colossal and if such an event occurs again, with the given modern war arsenal, then there would be much more disaster than what happened 62 years ago.



Garden No. 1

Female Figures in disturbed Japanese Garden

The female figures indicate the agony and suffering of the humans from radiation and destruction. The rampage of war has been portrayed with the female figures that have fused together with the onslaught of heat. Panchromatic patina represents the variety of trauma regardless of social status of the individuals.





Garden No. 2

Leaves in Japanese Garden

The leaves indicate that the nature has also been distressed by the effects of war. The rampage of war has been portrayed with nature symbolically represented by crumpled leaves that have patinated to indicate various adversities that affected the flora and fauna.

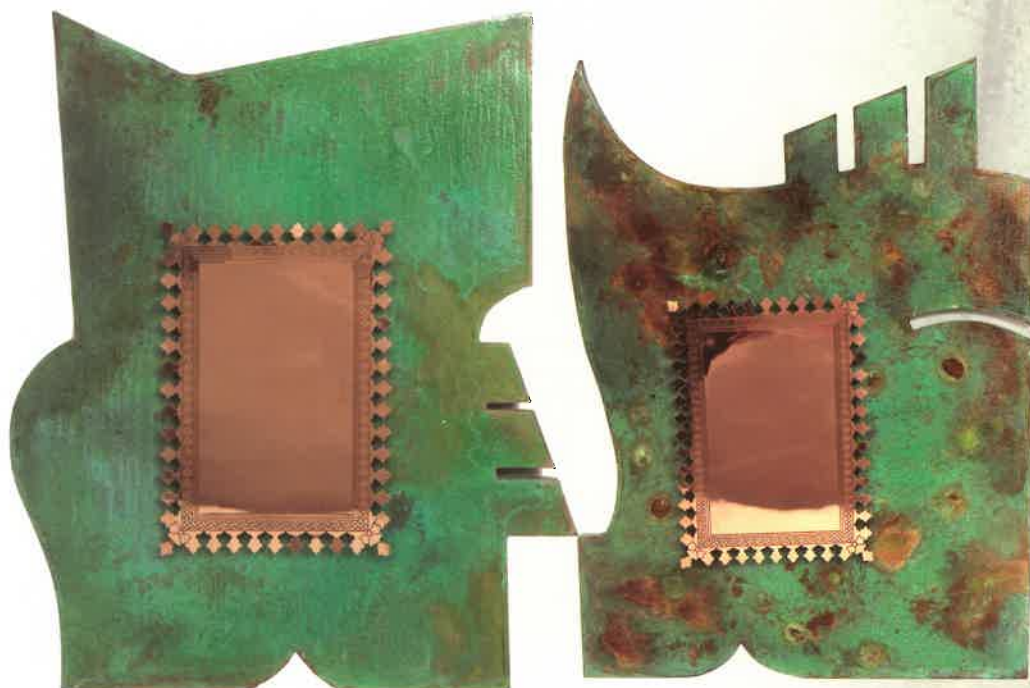




Garden No. 3
Garden of Penguins

The Garden of Penguins indicates the petrified and disturbed marine life. The devastation of war has been portrayed with stylized sculptures representing marine life that was affected on a large scale. Various forms of penguins and other species have been depicted on the surface of the globe to portray victimization.



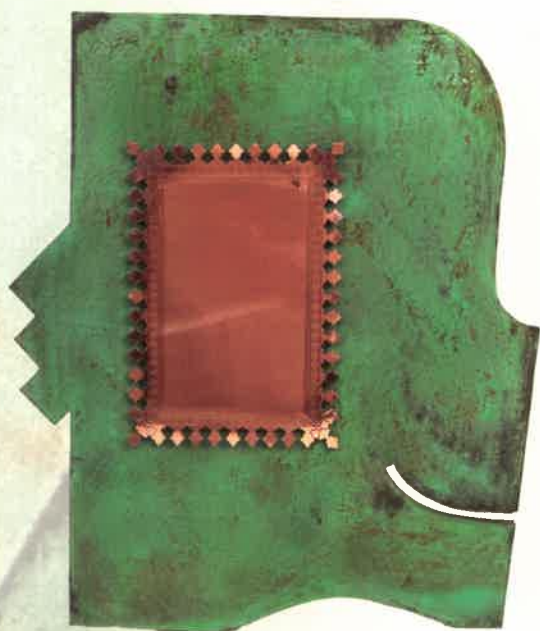


N
North

E
East

Composition No. 1
North East West South (News)

Across the world humans should look at themselves and question as to what is their contribution towards saving humanity. They first have to criticize themselves; and then remark about others. First they have to work for the betterment of humanity and then help themselves. In the mirror-like plates one can see own image to gauge oneself for the level of altruism held.



W
West



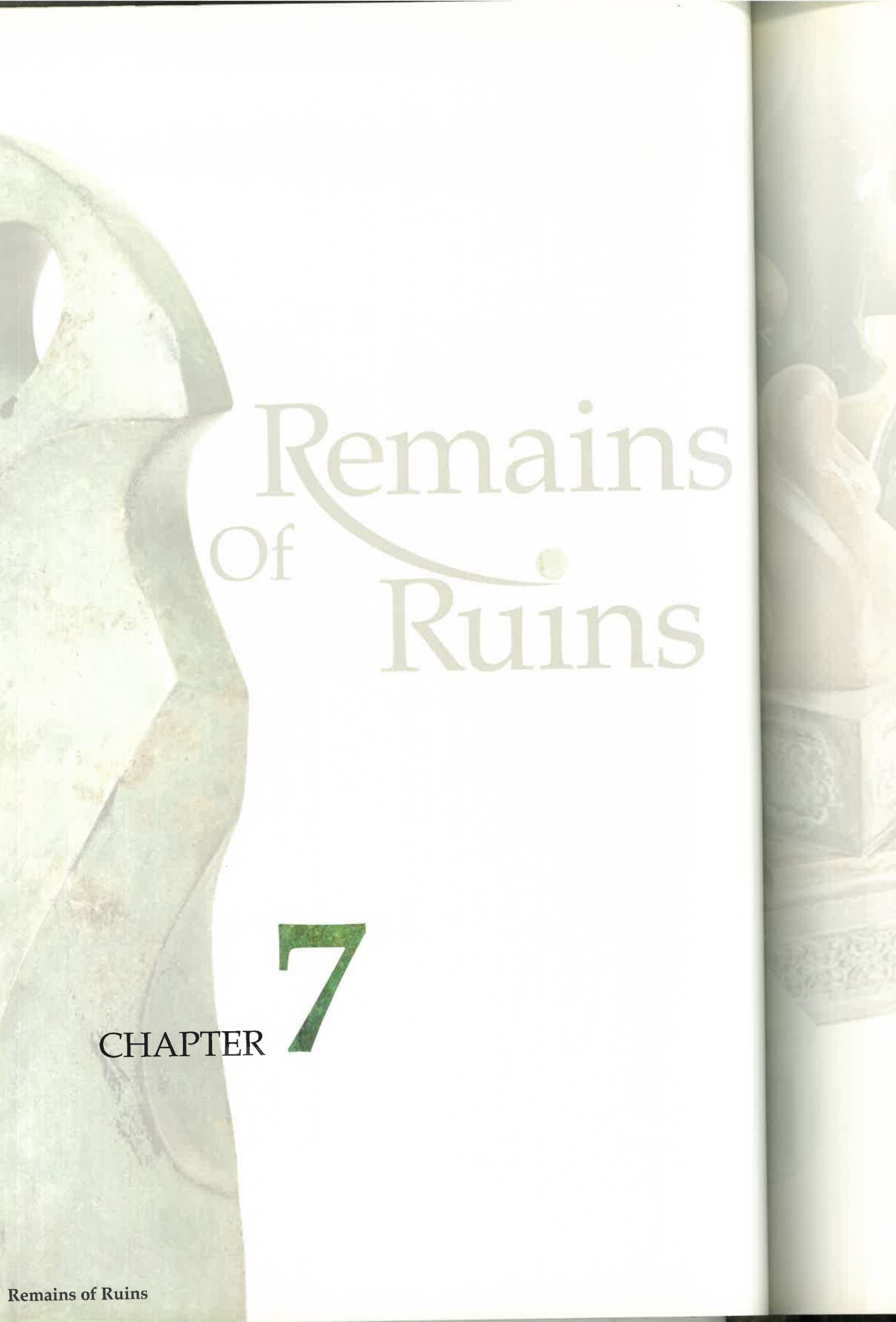
S
South

From the North:

Finland, Sweden, Greenland, Russia, North Pole, Iceland, Alaska, Canada, Japan, Victoria Island, Parry Islands, Queen Elizabeth, New Siberian Islands, Franz Joseph Land, Wrangle Island, Banks Islands and other areas.

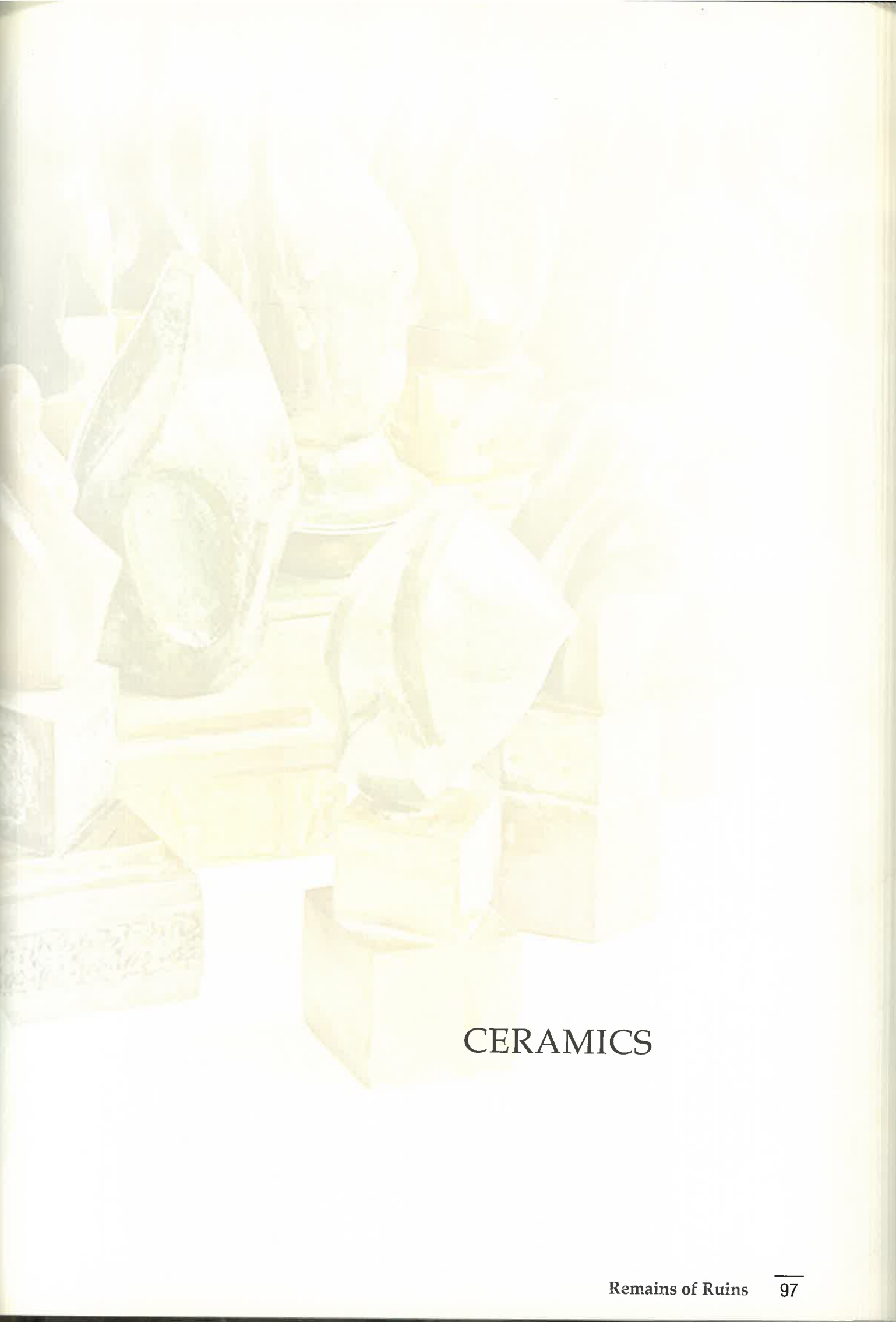
From the East:

China, Philippines, India, Bangladesh, Burma, Singapore, Taiwan, Malaysia, Indonesia, Pakistan, Turkey, Iraq, Saudi Arabia, Yemen, Iran, Afghanistan, Mongolia and other areas.

The background of the page features a faded, artistic rendering of ancient ruins. On the left, a large, curved stone archway is visible. On the right, a classical column with a statue's arm and hand resting on its capital is shown. The overall tone is light and historical.

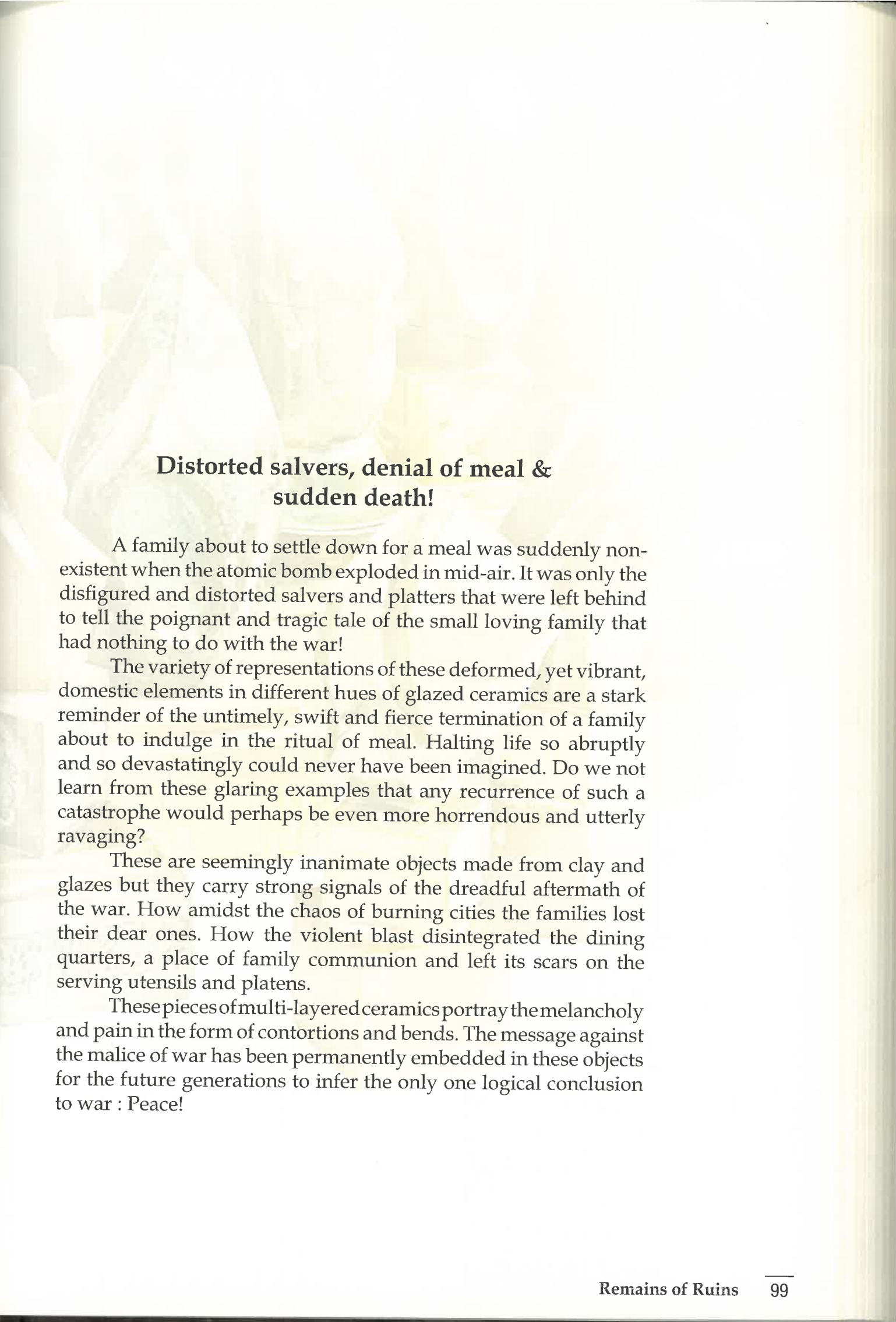
Remains Of Ruins

CHAPTER 7



CERAMICS





Distorted salvers, denial of meal & sudden death!

A family about to settle down for a meal was suddenly non-existent when the atomic bomb exploded in mid-air. It was only the disfigured and distorted salvers and platters that were left behind to tell the poignant and tragic tale of the small loving family that had nothing to do with the war!

The variety of representations of these deformed, yet vibrant, domestic elements in different hues of glazed ceramics are a stark reminder of the untimely, swift and fierce termination of a family about to indulge in the ritual of meal. Halting life so abruptly and so devastatingly could never have been imagined. Do we not learn from these glaring examples that any recurrence of such a catastrophe would perhaps be even more horrendous and utterly ravaging?

These are seemingly inanimate objects made from clay and glazes but they carry strong signals of the dreadful aftermath of the war. How amidst the chaos of burning cities the families lost their dear ones. How the violent blast disintegrated the dining quarters, a place of family communion and left its scars on the serving utensils and platens.

These pieces of multi-layered ceramics portray the melancholy and pain in the form of contortions and bends. The message against the malice of war has been permanently embedded in these objects for the future generations to infer the only one logical conclusion to war : Peace!



Plate. 1a
Kyobashi-cho Platter
 Hiroshima



Plate. 1b
Kyobashi-cho Platter
 Hiroshima



Plate. 1c
Kyobashi-cho Platter
Hiroshima



Plate. 1d
Kyobashi-cho Platter
Hiroshima



Plate. 2a
Hatchobori Salver
Hiroshima



Plate. 2b
Hatchobori Salver
Hiroshima

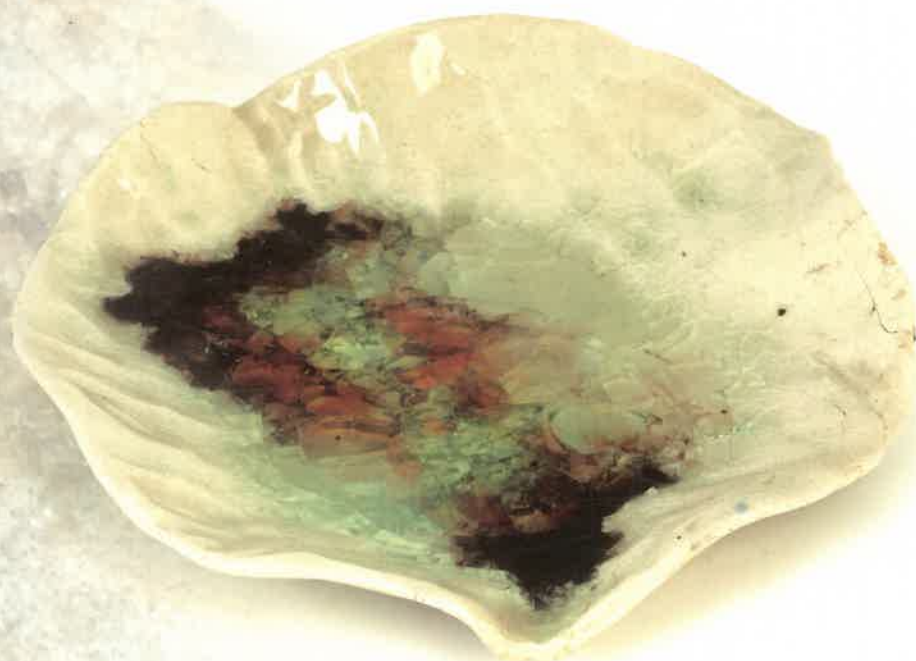


Plate. 2c
Hatchobori Salver
Hiroshima



Plate. 2d
Hatchobori Salver
Hiroshima

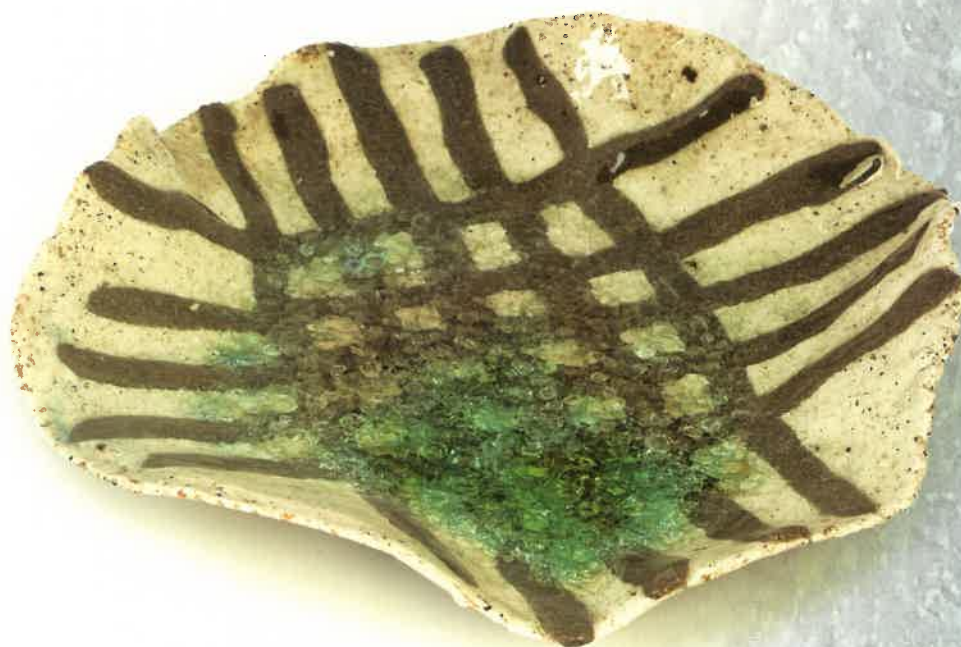


Plate. 3a
Shintenchī Paten
 Hiroshima



Plate. 3b
Shintenchī Paten
 Hiroshima

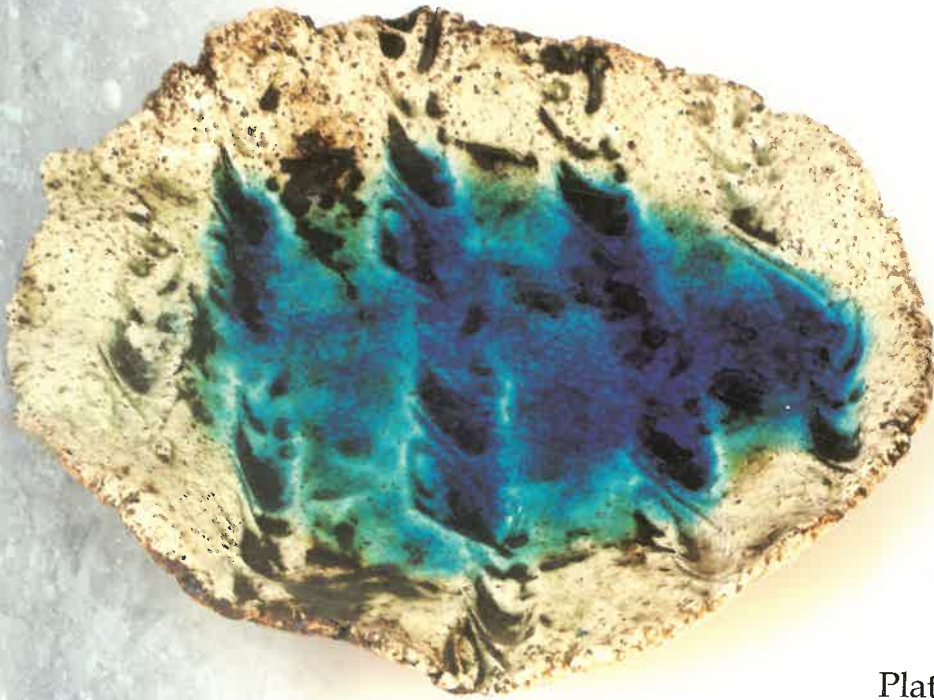


Plate. 3c
Shintenchī Paten
Hiroshima

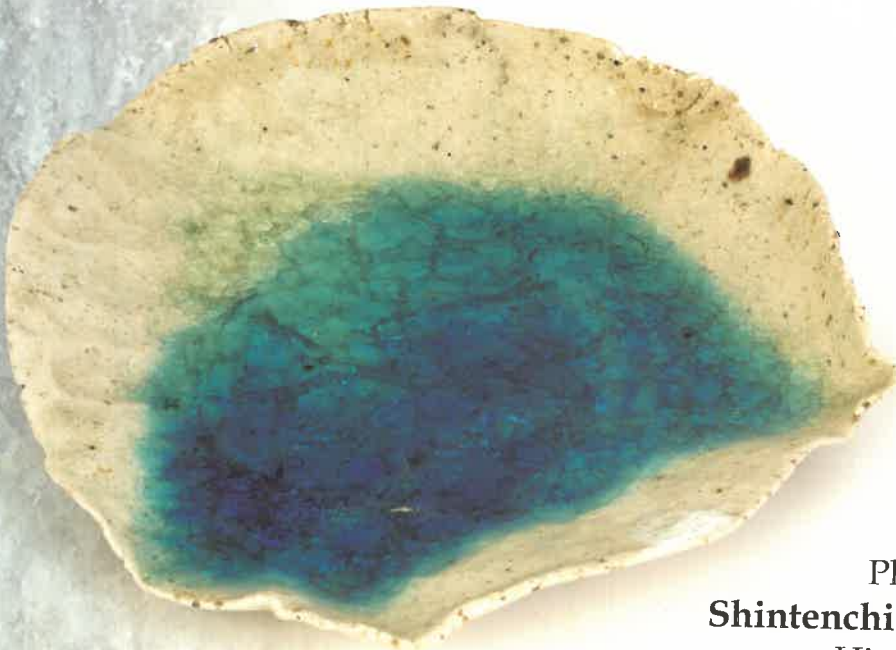


Plate. 3d
Shintenchī Paten
Hiroshima

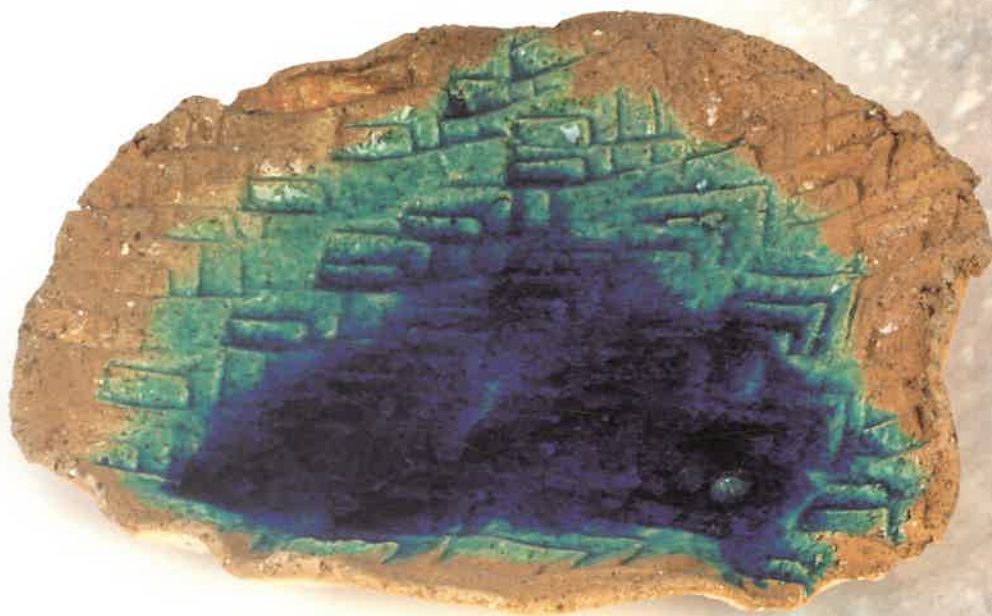


Plate. 4a
Heiwa-machi Platter
Nagasaki

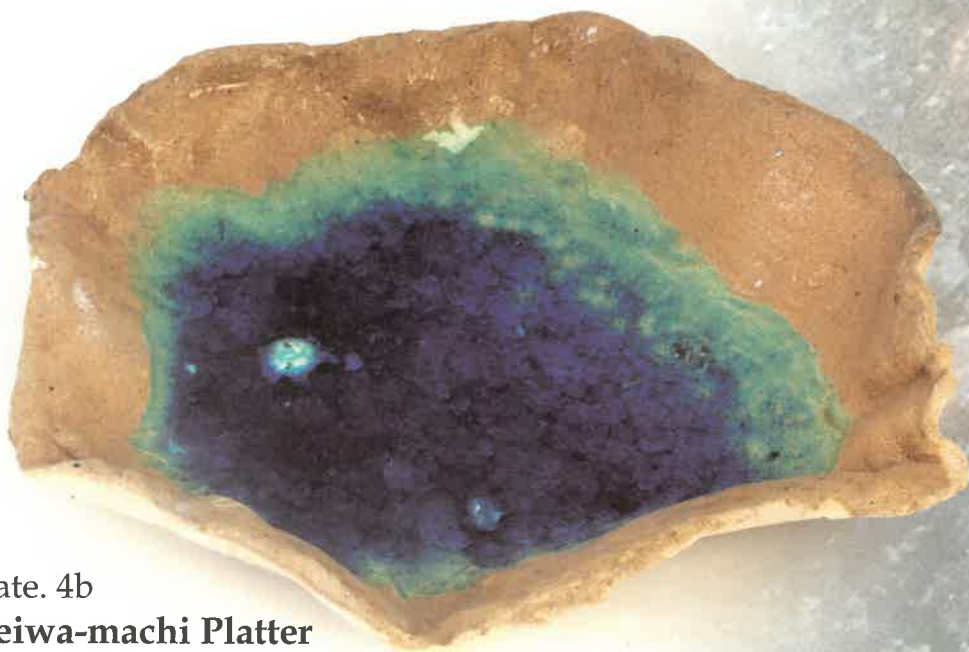


Plate. 4b
Heiwa-machi Platter
Nagasaki



Plate. 4a
Heiwa-machi Platter
Nagasaki

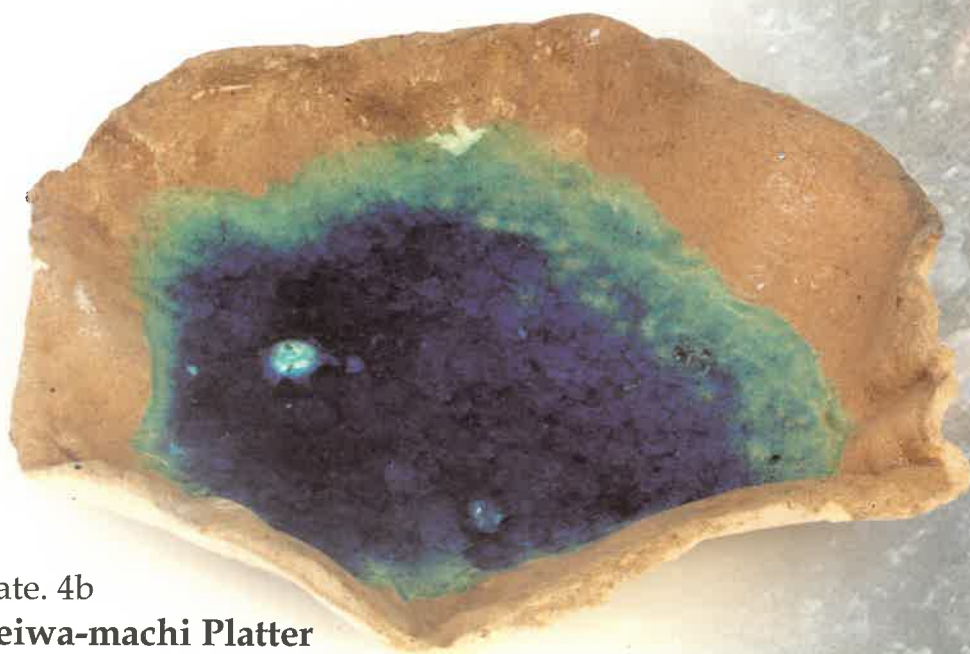


Plate. 4b
Heiwa-machi Platter
Nagasaki



Plate. 4c
Heiwa-machi Platter
Nagasaki



Plate. 4d
Heiwa-machi Platter
Nagasaki



Plate. 5a
Motoomachi Salver
Nagasaki



Plate. 5b
Motoomachi Salver
Nagasaki



Plate. 5c
Motoomachi Salver
 Nagasaki



Plate. 5d
Motoomachi Salver
 Nagasaki



Plate. 6a
Ebira Paten
Nagasaki

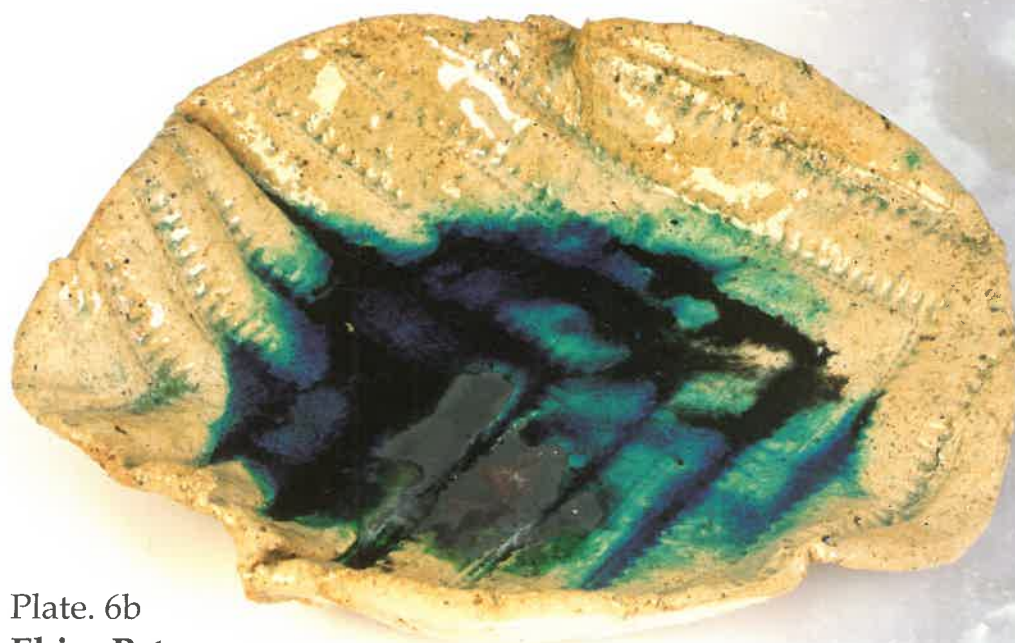


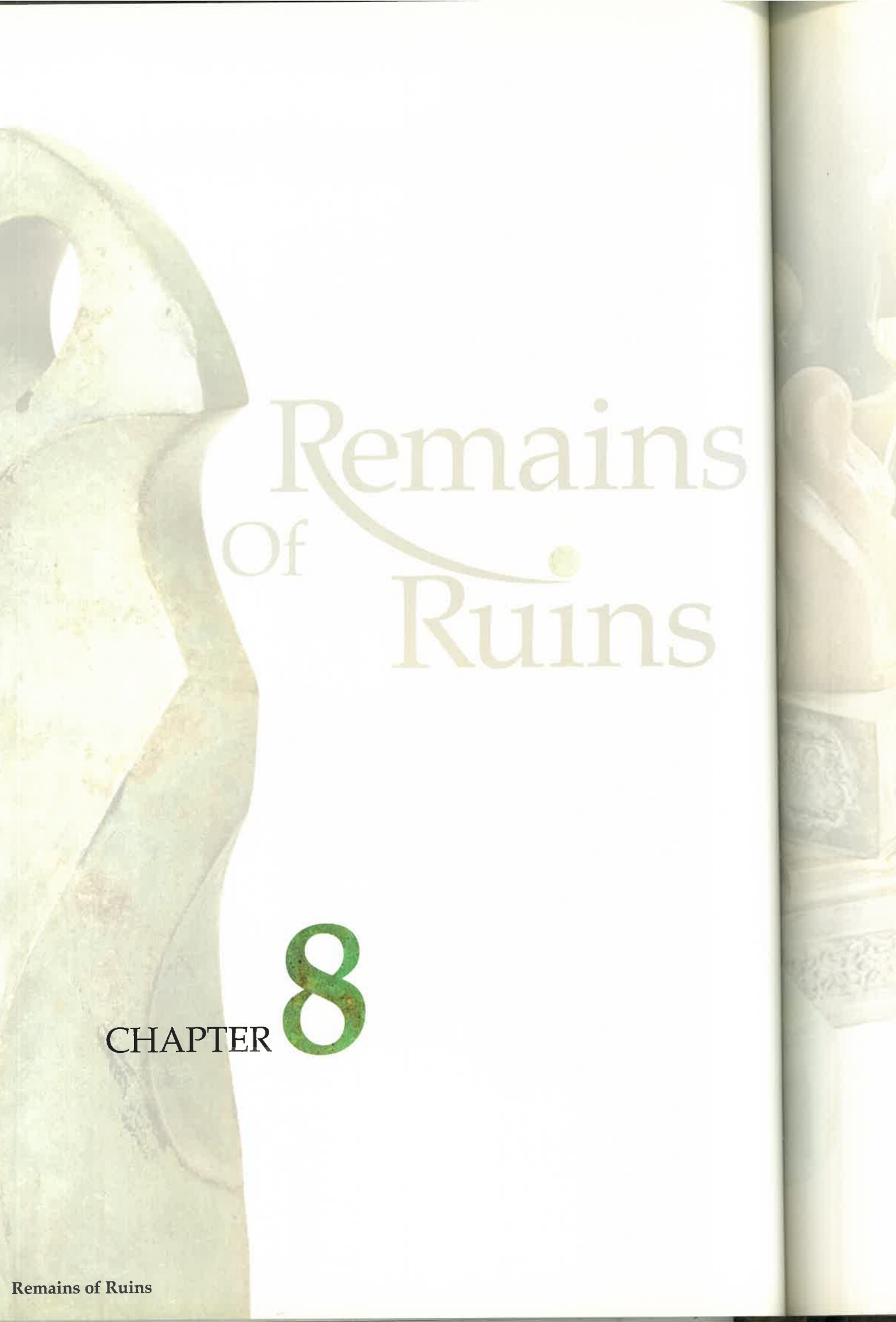
Plate. 6b
Ebira Paten
Nagasaki



Plate. 6c
Ebira Paten
Nagasaki

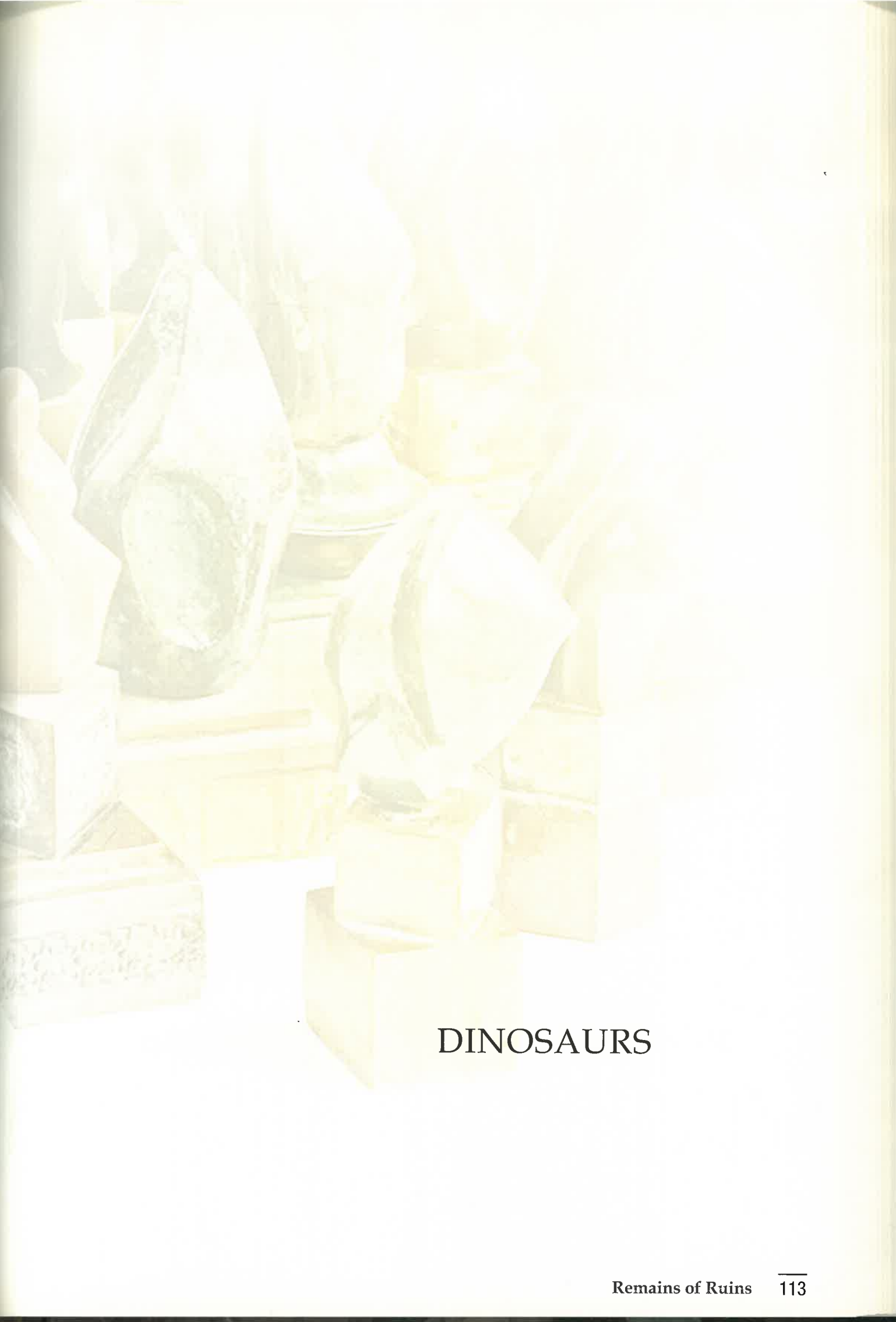


Plate. 6d
Ebira Paten
Nagasaki

The background of the page features a faded, artistic rendering of ancient stone ruins. On the left, a large, curved stone archway is visible. On the right, a column with a decorative capital and a carved frieze is shown. The overall tone is light and historical.

Remains Of Ruins

CHAPTER 8



DINOSAURS



Where did the Dinosaurs go ?

The scientific community has been repeatedly haunted for decades to answer the question: "Where did the dinosaurs go?" The question is perplexing and difficult to answer because it seems that majority of dinosaurs died out in a sudden, catastrophic event. It was about 60 million years ago, that something killed nearly half of all life on Earth. This sensational apocalypse wiped out the dinosaurs completely & perhaps forever. It is also believed that some lethal phenomenon triggered mass extinctions on lands and in the oceans, if it was not a meteorite.

Earth was instantly set back 60 million years with the destructive phenomenon. Had such a catastrophe not struck, civilizations would have been at untold heights of advancement and progress. Today with the amassing of WMD arsenal, we are deliberately opting to wipe out the entire existence of humanity and all living creatures. There may be strict strategic management over warheads, but human nature of unpredictable temperament can ultimately trigger the destructive chain reaction without warning.

I strongly feel that the sudden extinction of dinosaurs carries a vital message for the human race. Therefore, I have symbolically used the dinosaur to represent tragic eventualities of a drastic war with dreadful weapons by the modern adversary.

Perhaps these innocent ceramic pieces, although silent, will convey their agonizing past in the universal language of visual communication. Sadness and pain has been expressed in a variety of colors and shapes, but in a pleasant, tolerant manner so that the message is conveyed unimposingly.



Dinosaur Family No. 1

Shielding the child, mother dinosaur sustains radiation & shock from nuclear explosion.





Prehistoric Dinosaur Family No. 2

Dinosaur family affected by radiation and heat of the atomic explosion.





Prehistoric Dinosaur Family No. 3

Male and female dinosaurs affected by heat and radiation





Prehistoric Dinosaur Family No. 4
Scorched by nuclear emissions, heat and radiation.





Prehistoric Dinosaur Family No. 5

Family of dinosaurs affected by atomic heat and radiation.





Prehistoric Dinosaur Family No. 6

Only one female left in loneliness while her male has vanished from the earth.





Prehistoric Dinosaur Family No. 7

A very young dragon suffering from atomic heat while an insect on earth has also been affected.





Prehistoric Dinosaur Family No. 8

Radiation burned and distorted living organisms causing mutation.





Prehistoric Dinosaur Family No. 9

Intense heat destroyed the rare species of insects, worms and larvae.





Prehistoric Dinosaur Family No. 10

Earth worms came out from the mantle of earth in curiosity & oblivion,
only but to get scorched.







Yachiyomachi Mother & Child

With the heat of atomic explosion the mother and child melted while the mother was feeding the child in the morning at 8:15 a.m.

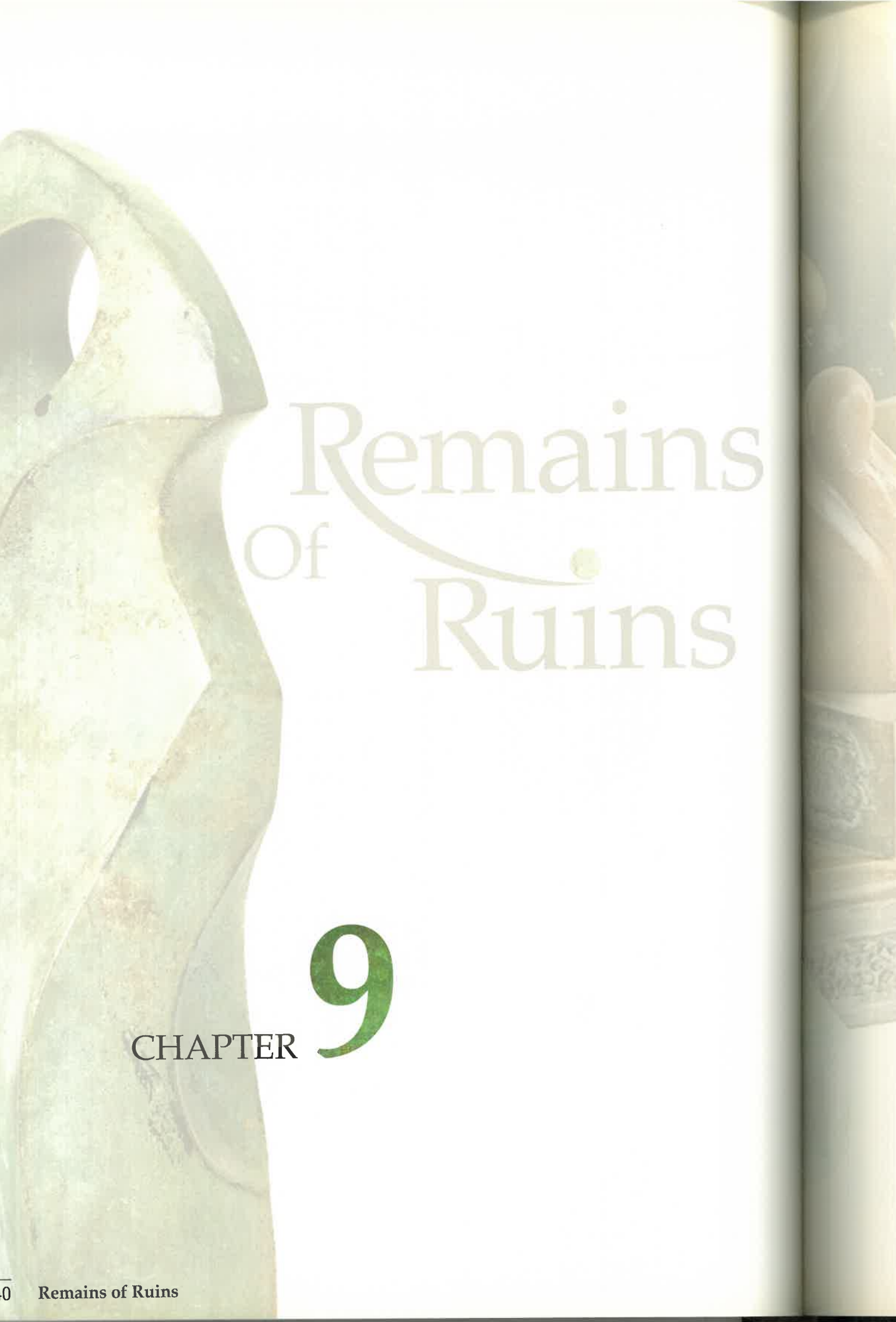




Sakuramachi Obelisk

The milestone of Japanese road to peace.

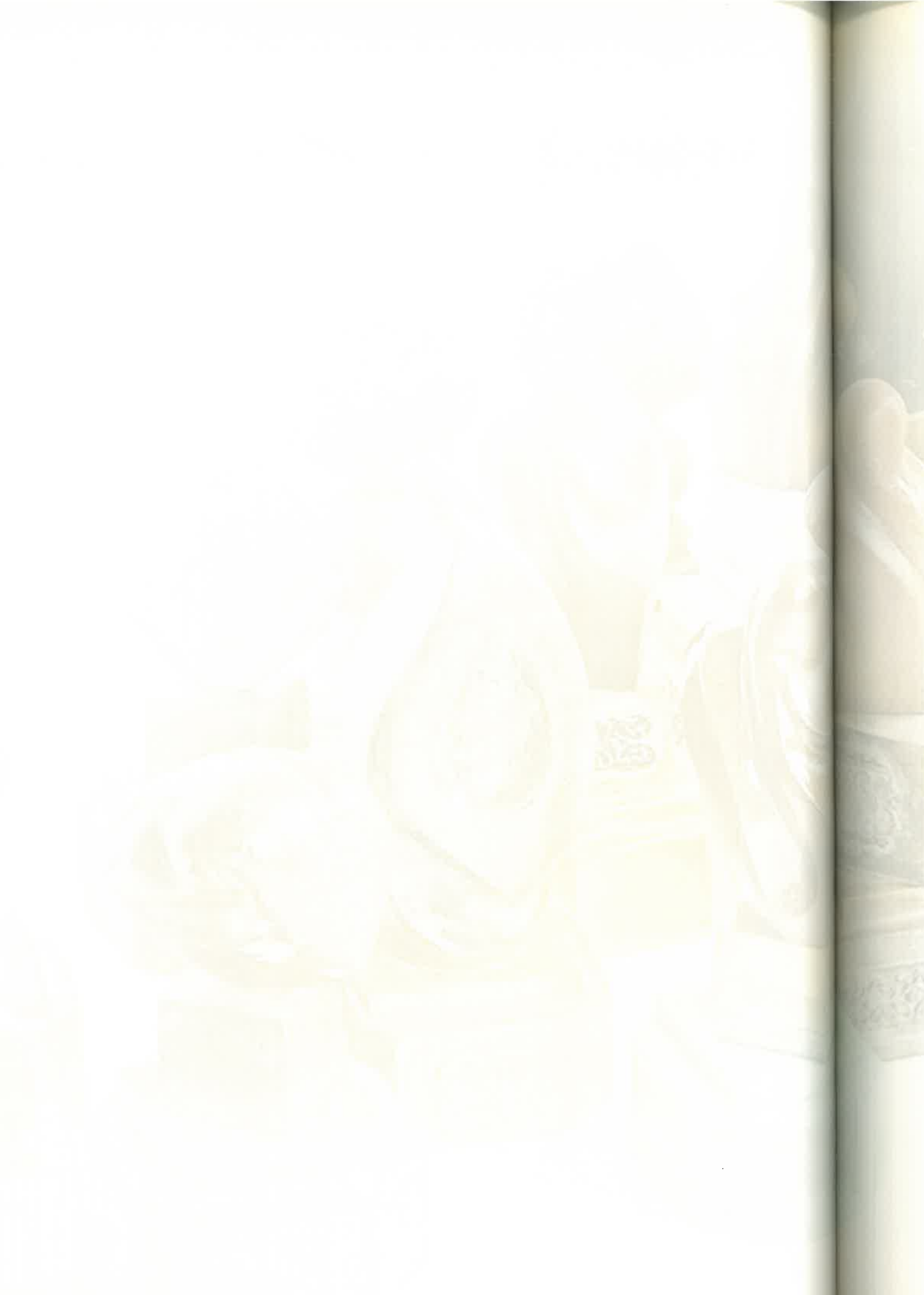




Remains Of Ruins

CHAPTER 9

PROCESS OF
LOST WAX CASTING



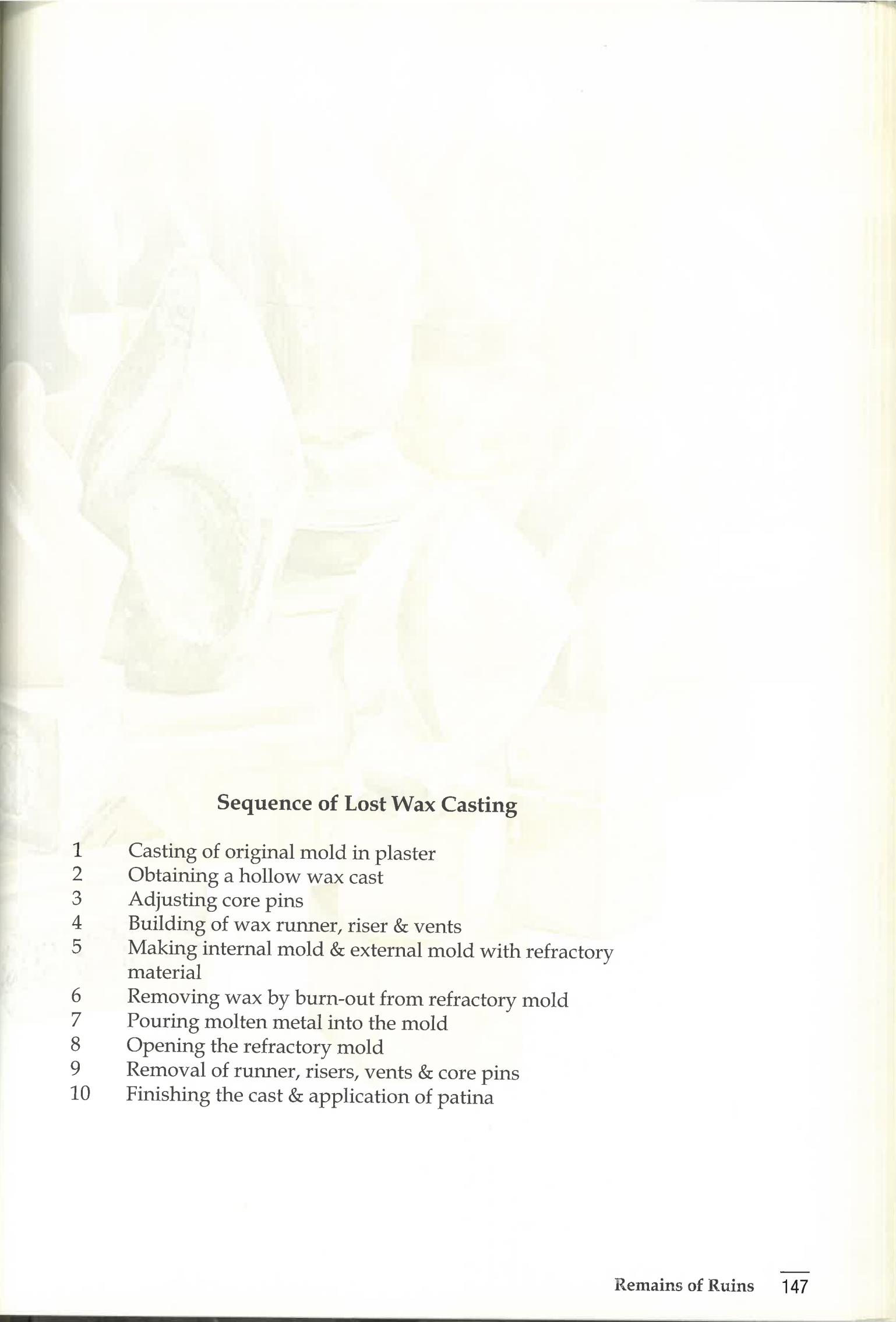


Process of Lost Wax Casting

Lost-wax casting sometimes called by the French name of *cire perdue* (from the Latin *ceraperduta*) is the process by which a bronze or brass is cast from an artist's sculpture; in industrial uses, the modern process is called investment casting. An ancient practice, the process today varies from foundry to foundry, but the steps which are usually used in casting small bronze sculptures in a modern bronze foundry are generally quite standardized.

Other names for the process include "lost mold," which recognizes that other materials besides wax can be used, including tallow, resin, tar, and textile and "waste wax process" or "waste mold casting", because the mold is destroyed to unveil the cast





Sequence of Lost Wax Casting

- 1 Casting of original mold in plaster
- 2 Obtaining a hollow wax cast
- 3 Adjusting core pins
- 4 Building of wax runner, riser & vents
- 5 Making internal mold & external mold with refractory material
- 6 Removing wax by burn-out from refractory mold
- 7 Pouring molten metal into the mold
- 8 Opening the refractory mold
- 9 Removal of runner, risers, vents & core pins
- 10 Finishing the cast & application of patina



Fig. 1 - The plant form is first made with plaster



Fig. 2 - Another view of the plant form in plaster



Fig. 3 - Rubber mold and jacket with sculpture in the center separated by clay, PVC is poured from upper hole. Invert jacket for other half PVC filling.



Fig. 4 - Two pieces of rubber mold with jacket. Notice the dovetail keys for alignment.



Fig. 5 - One piece of mold casted in PVC rubber. Notice the marble spots in PVC leys for PVC mold alignment.



Fig. 6 - Plaster jacket and rubber PVC piece. Notice marble spots in plaster mold for alignment.



Fig. 7 - PVC mold and plaster of Paris jacket



Fig. 8 - PVC mold and plaster of Paris jacket



Fig. 9 - Open the mold and apply liquid Alum on both the parts of PVC rubber mold



Fig. 10 - Put both sides of the mold together



Fig. 11 - Tighten the two pieces firmly with rope



Fig. 12 - Pour wax 2 or 3 times in the rubber mold. Shake & rotate the mold to cover inner walls of the PVC mold with wax of desired thickness.



Fig. 13 - After achieving sufficient thickness of the wax cast, drain off excess wax. Remember that the wax core has to remain hollow and the cast walls thin enough for the desired result



Fig. 14 - Open up the mold



Fig. 15 - Remove one side of the mold



Fig. 16 - Remove the second side of the mold



Fig. 17 - Wax casting



Fig. 18 - Original sculpture



Fig. 19 - Insert three to four nails/pins across the wax sculpture



Fig. 20 - Inserted nails through the wax sculpture now ready to fill the core

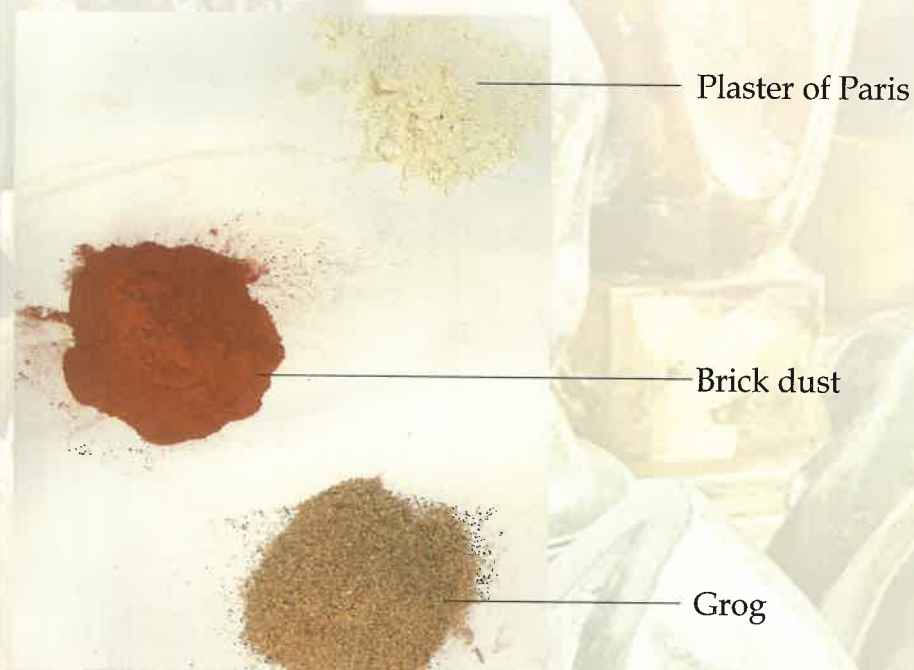


Fig. - 21 - Plaster of Paris, brick dust and grog, mixture of which forms refractory material



Fig. 22 - Make refractory mixture with three components in water with ratio 1 part grog, 1 part brick dust & 2 parts plaster of Paris to achieve consistency of yogurt



Fig. 23 - Now pour the prepared refractory mixture into the core after placing wax string in center of the core



Fig. 24 - Clay mold for making wax bars using reed sticks



Fig. 25 - Remove reed sticks from clay to obtain mold for pouring wax



Fig. 26 - Pour wax into the reed mold



Fig. 27 - Pouring cup of wax for runner, the riser, wax string and wax bars



Fig. 28 - First fix the base and then fix the wax vent and ducts on the wax sculpture



Fig. 29 - Fix the pouring cup with wax rods



Fig. 30 - Outer cover with plaster 2 parts, brick dust 1 part and grog 1 part



Fig. 31 - Cover all the sides with refractory mixture



Fig. 32 - Fix the Mesh around and cover all sides with refractory materials to strengthen mold for pouring the metal.



Fig. 33 - Apply more refractory to strengthen the mold and leave it to dry for 3 to 4 days. When dry, remove wax by placing in heated kiln and then pour molten metal of choice into the mold to obtain the final thin-metal hollow light-weight casting. This entire process is called as Hollow Casting or Lost-Wax Casting.

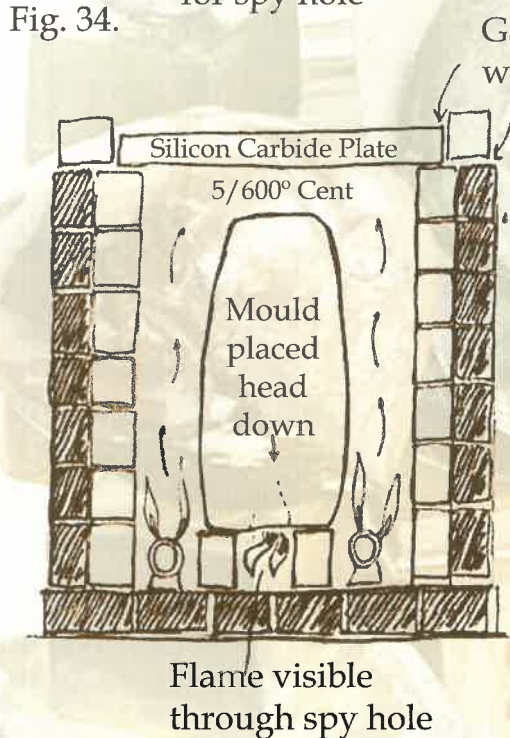
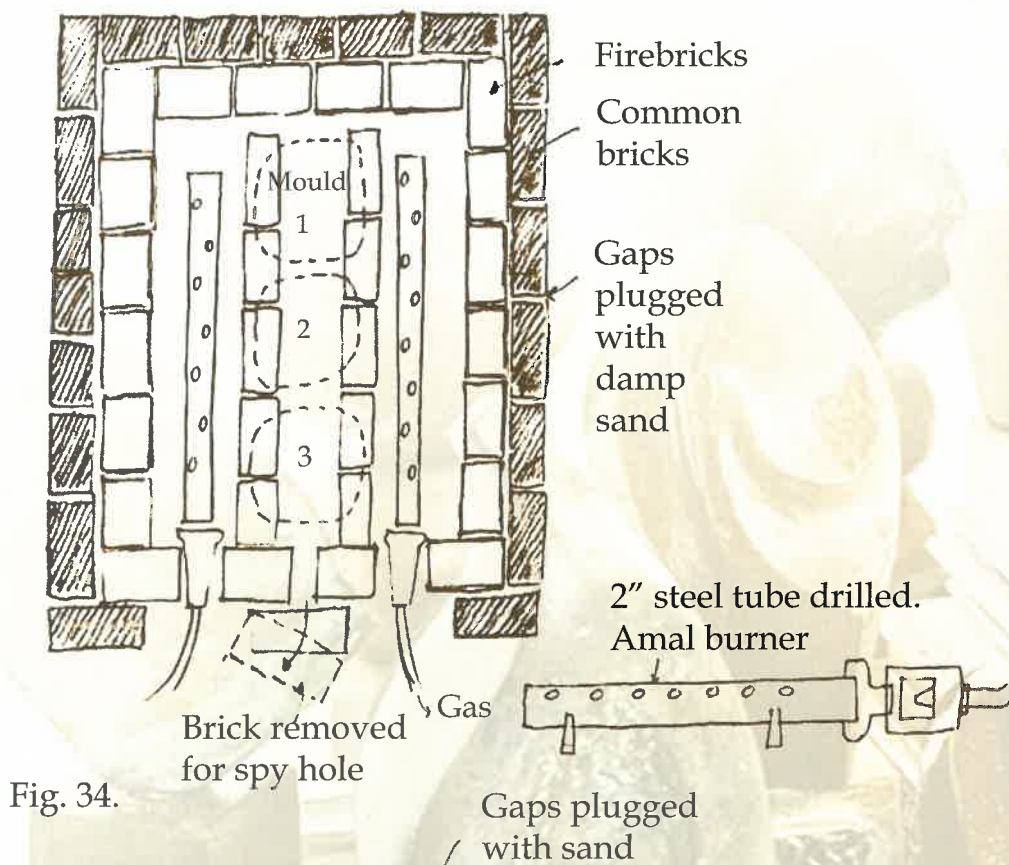
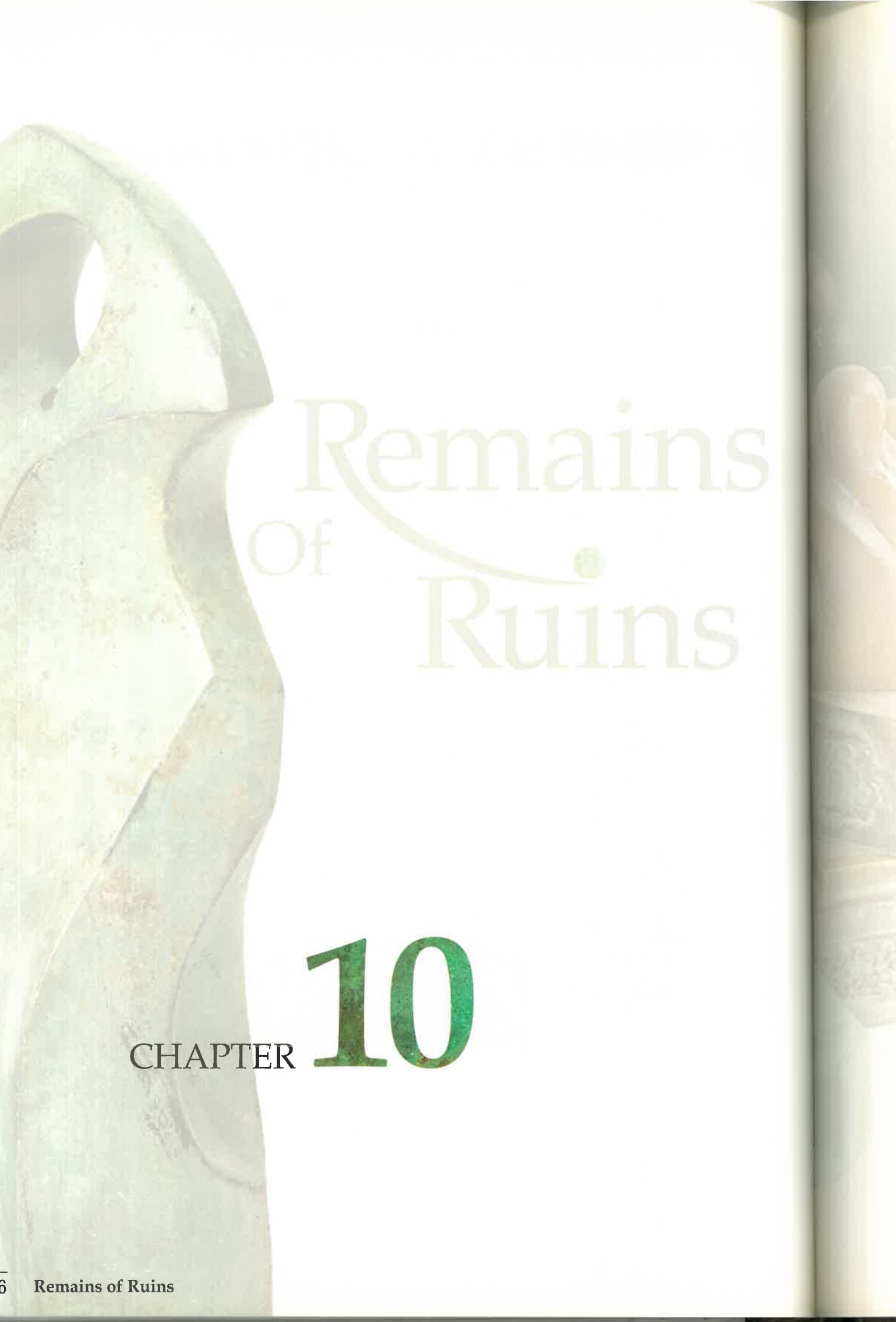


Fig. 34 - A brick & mortar Kiln is fired and mold is placed in it for wax burn-out followed by molten metal pouring

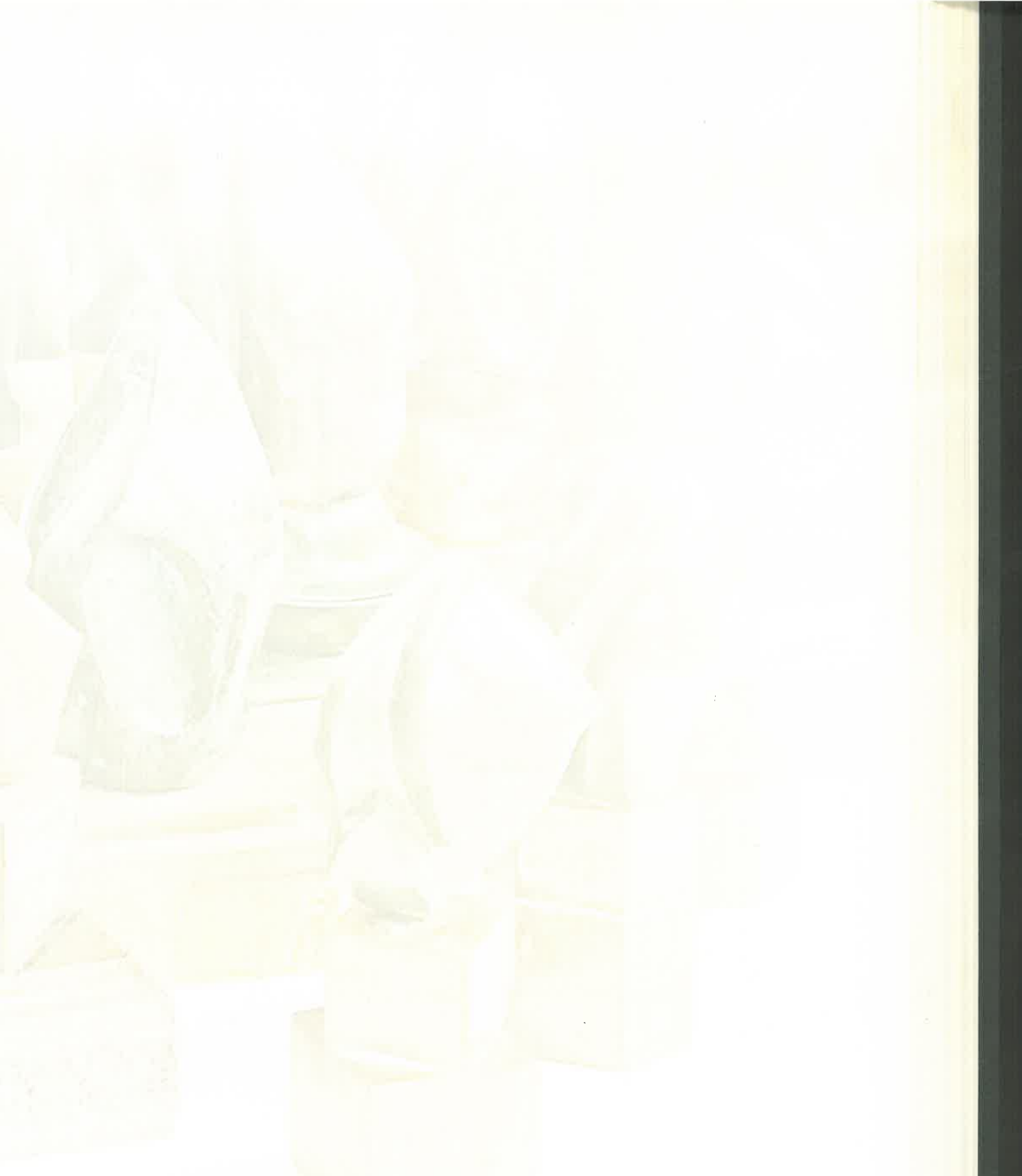


Fig. 36. Metal Casting Process – melting the metal, metal pouring and separating lost wax metal piece from the refractory mould.



Remains Of Ruins

CHAPTER 10



WORKING IN THE METAL WORKSHOP



Working in the Metal Workshop

Ustad Muhammad Saddiq (late) was a renowned master in the field of metal work. His grandfather was Muhammad Gulam Nabi and father was Muhammad Saeed. Before partition the family worked in Amritsar (India) and later shifted to Pakistan. Muhammad Saeed made a modest start at Lahore with his sons M Saddiq & M Hanif and produced a wide range of metal artefacts. These beautiful works include tea sets, cutlery sets, medals, souvenirs, sculptures and shields fabricated in different metals such as copper, brass, silver and steel. They also undertook electroplating of different metals. Later, in accordance with tradition, Muhammad Saddiq handed down the expertise and workshop to his sons M Ishfaq and M Ilyas.

It was in 1971 that I started working with M Saddiq at Hall Road, Lahore, to make some sculptures and have continued to the present day. I have produced numerous sculptures for projects and acquired traditional techniques. Working with metal sheets requires perseverance and skill for cutting, folding and forming. The workshop also taught me the techniques of sand casting for brass, copper, steel and other metals including moulding, relief casting and soldering. Surface treatment of metals is another special area in which I learnt etching on steel, brass, copper and patination on different material surfaces.

During the project of Maritime Museum, Karachi in 1996, I worked for Zahoor-ul-Ahklag, a renowned artist, who was commissioned to erect a 20 feet high metal sculpture of a marine symbol on the premises of the museum. I had devised the unique method of interlocking metal sheets in the form of a fish which resulted in a 3-D profile. Thereafter I fabricated a scaled model of the fish in wood which was finally fabricated in aluminium sheets (Figure No. 1 to No. 2) at the PN Dockyard. Similarly, I undertook other projects that I designed and executed for the inauguration for National College of Arts, Rawalpindi Campus. These project items were fabricated at the same workshop in 2005 and affixed for the campus inauguration which was made by the President of Pakistan.

The process of fixing, filing, soldering, grinding, acid washing, finishing, etching, patination and polishing of copper, brass and steel is depicted in Figure No. 14. There are a number of stages in which skill, concentration and hard work are obligatory in the making of a single object. Metal working is a time-consuming activity and requires patience, money and material to achieve the desired aesthetic results.

During the 40 years of my association with the said family of artisans, I executed many projects. I completed the works for two exhibitions at Lahore and Islamabad in August 2008 and this exhibition in a span of twelve years.



Fig. 1



Fig. 1 – Fig. 2 - Working on a model of fish for Maritime Museum commission work for Pakistan Navy in 1996 at the workshop. This project was commissioned to Zahoor-ul-Akhlaq.



Fig. 3



Fig. 3 – Fig. 4 - Grinding a Ceramic Plate for removal of unwanted glazes.



Fig. 5



Fig. 5 - Fig. 6 - Above: fixing the sculpture on the pedestal.
Below: filing the base of sculpture.



Fig. 7



Fig. 7 - Fig. 8 - Finishing the sculpture in the workshop.



Fig. 9



Fig. 9 - Fig. 10 - Grinding the base of sculpture in Fig. 13 and soldering the base of sculpture in Fig. 14.



Fig. 11



Fig. 11 - Fig. 12 - Above: Hammering Metal Sheet one of the sculpture base. Below: Soldering the base of the Sculpture.



Fig. 13



Fig. 13 - Fig. 14 - Above: Soldering the pedestal. Below: Heating the soldering iron called *Cavia* in local language.



Fig. 15



Fig. 15 - Fig. 16 - Above : Soldering the pedestal of sculpture.
Below: Finishing the base of sculpture.



Fig. 17 - After soldering the object it is placed in a strong acid for 3 to 5 minutes to remove the chemical to make it ready for polishing.

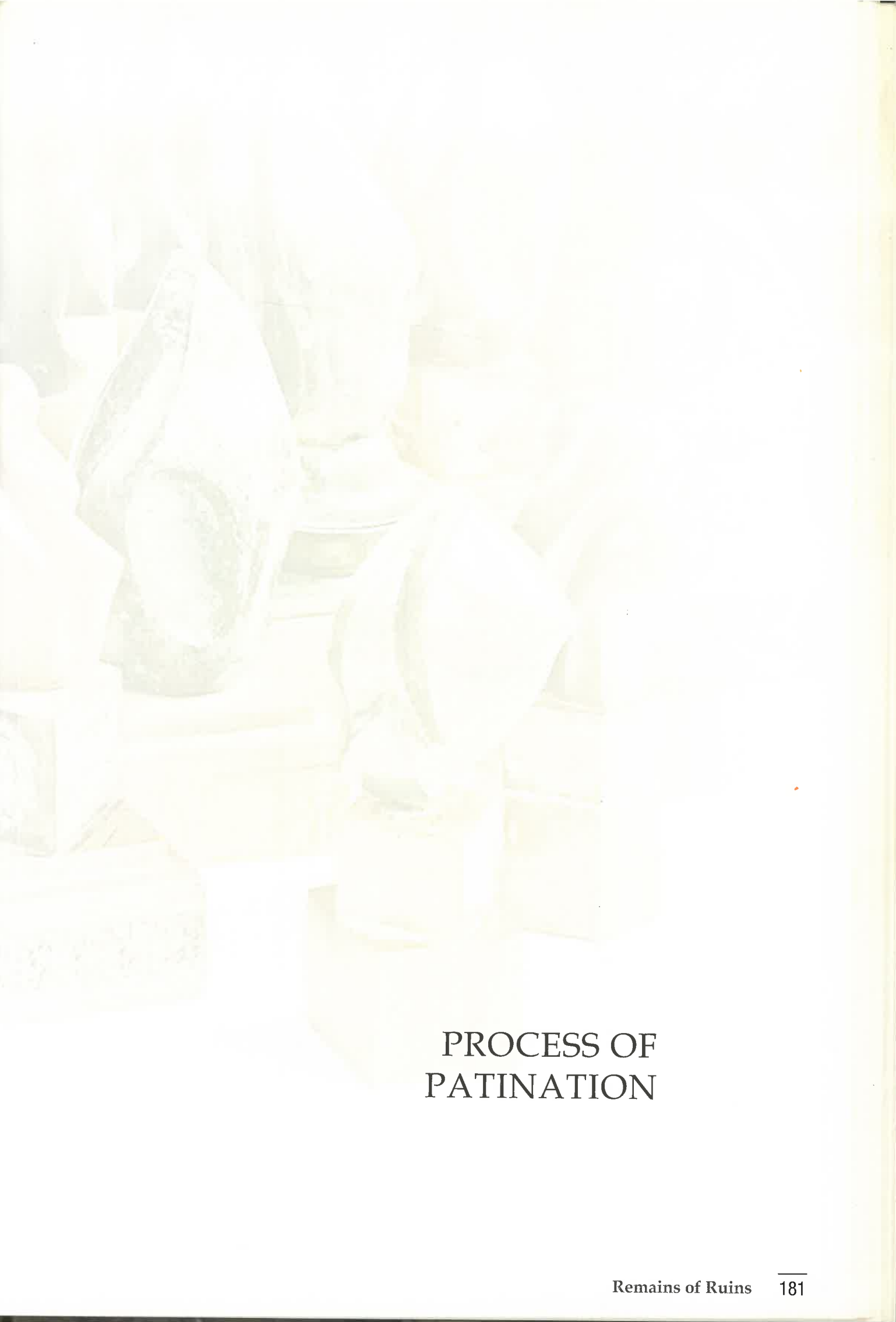


Fig. 18 - After cleaning, the object is rinsed in water to remove traces of acid for the final polishing.

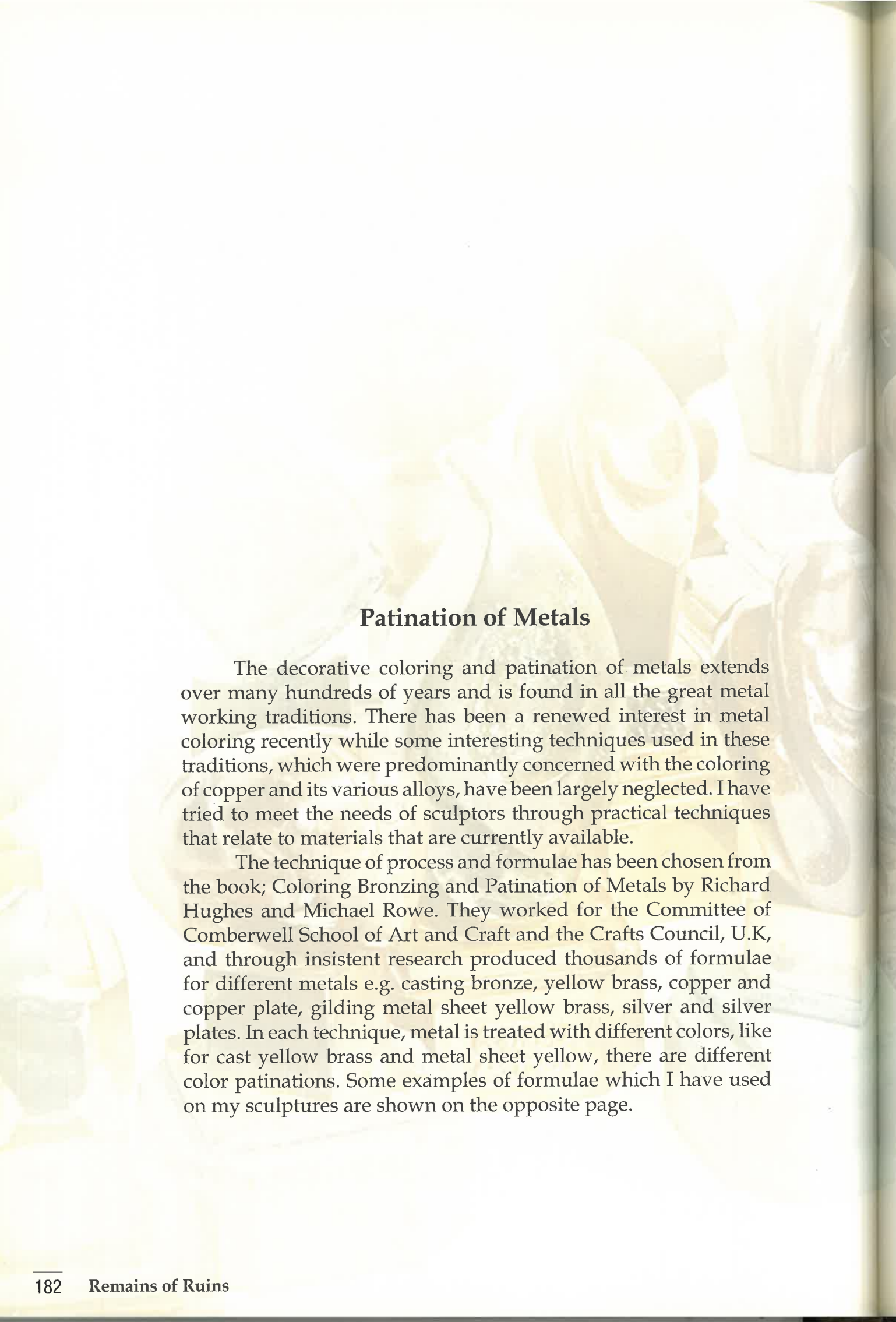


Remains Of Ruins

CHAPTER 11



PROCESS OF PATINATION



Patination of Metals

The decorative coloring and patination of metals extends over many hundreds of years and is found in all the great metal working traditions. There has been a renewed interest in metal coloring recently while some interesting techniques used in these traditions, which were predominantly concerned with the coloring of copper and its various alloys, have been largely neglected. I have tried to meet the needs of sculptors through practical techniques that relate to materials that are currently available.

The technique of process and formulae has been chosen from the book; Coloring Bronzing and Patination of Metals by Richard Hughes and Michael Rowe. They worked for the Committee of Comberwell School of Art and Craft and the Crafts Council, U.K, and through insistent research produced thousands of formulae for different metals e.g. casting bronze, yellow brass, copper and copper plate, gilding metal sheet yellow brass, silver and silver plates. In each technique, metal is treated with different colors, like for cast yellow brass and metal sheet yellow, there are different color patinations. Some examples of formulae which I have used on my sculptures are shown on the opposite page.

Green patina

Blue green/ green/ yellow green



Purple and orange

Red Purple/ Purple Brown/ Orange-brown
Brown Light Bronzing/ Brown/ Dark Brown



Black

Black/ dark slate/ gray



Patination of Metals

Blue-green patina

I conducted a few experiments with these colors on casted brass and sheet brass and selected what was possible in the limited laboratory facilities which I organized with the help the aforementioned book.

Blue-green patina on pale brown ground semi-matt/matt

Ammonium chloride	35gm
Copper acetate	20gm
Water	1 litre
Cold application (Several days)	

The ingredients are grinded with a litre of water using pestle and mortar, and then added to the remaining water. The solution is applied to the object by dabbing and wiping, using a soft cloth. Application should be sparing, to leave an evenly moist surface. The object is then allowed to dry in air. This procedure is repeated once a day for several days, producing a gradual development of the ground color and blue-green patina. When treatment is complete, the object should be left to dry for several days, during which time there is further patina development. When completely dry and surface change has ceased, the object is wax finished.

There is greater development of a more intense blue-green patina on rough and as-cast surfaces. It is essential to ensure that all patina development is complete, and the surface is completely dry, before wax finishing is carried out. The final drying period may have to be extended to a matter of weeks in damp or humid conditions.



Light green patina

Light green patina on yellowish ground matt

Copper nitrate 30gm

Zinc chloride 30gm

Water to form a paste

The ingredients are mixed by grinding together using pestle and mortar. Water should be added by the drop, to form a creamy paste. Excess water should be avoided, as the paste tends to thin rather suddenly. The paste is applied to the object with a soft brush, and allowed to dry for two or three hours. The residual paste is gently washed away with cold water, and the object then allowed drying in air for several days. Exposure to daylight will cause a variegated (patchy) darkening of the ground colors. When the surface is completely dry, and color change has ceased, it may be was finished.

The light green patina tends to be very variegated, on polished surface. A greenish patina on a light brown ground is produced on as- cast surface. Repeated applications do not improve the results, and tend to require far longer final drying periods.

It is essential to ensure that the surface is completely dry before wax finishing. This may take sort the weeks, as the surface is prone to intermittent 'sweating'



Dull olive green patina

Dull olive green matt/semi-matt

Copper chloride	50gm
Water	1 litre
Hot immersion (Twenty minutes)	

The object is immersed in the hot solution (80 deg. C), which produces etching effects and pale grey coloration. With continued immersion, a denser color is produced. After twenty minutes the object is removed and washed in hot water, which tends to remove a superficial grey layer, and leave some yellowish-green color from the surface. It is then allowed to dry in air for several hours, and wax finished when dry.

A greenish patina on an olive-brown ground is produced on rough or as-cast surfaces.



Dark green patina

Dark green on mid-brown ground matt

Ammonium sulphate	105gm
Copper sulphate	3.5gm
Ammonia (0880 solution)	2 cm³
Water	1 litre

The metal surface is heated with a blow torch, and the solution applied with a soft brush, until a dark green color on a mid-brown ground is obtained. If the metal is too hot when the solution is applied then impermanent light grey or pinkish-red colors are produced. Continued application of the solution as the metal cools will remove these colors and encourage the brown ground and the dark green patina. If the green patina is heated once it has developed, by plying the torch across the surface, then it will tend to become black. When the desired surface finish has been achieved, the object is left to cool and dry for some time, and may then be wax finished.

A wide variety of surface effects are obtained, which depend on the temperature of the metal, and the manner in which the solution is applied (e.g. liberally or sparingly; by 'stippling' or by 'painting' etc.). Coloring should be carried out in well-ventilated area, to avoid inhalation of the vapours.



Patination of Metals

Brown/Redish patina

Purplish-brown patina

Purplish-brown/reddish-brown Semi-matt

Copper acetate	80gm
Water	1 litre

Boiling immersion (Fifty minutes)

The article is immersed in the boiling solution, which produces dull and uneven lustrous colors initially, and immersion is continued until the brown color is produced. After about fifty minutes the article is removed and washed in hot water. It is dried in sawdust and may subsequently be wax-finished when dry.

The results obtained in tests tended to be variegated on both polished and rough or as-cast surfaces.



Orange-brown patina

Orange-brown/reddish-brown Gloss

Copper acetate	25gm
Copper sulphate	19gm
Water	1 litre

Hot immersion (Fifteen minutes)

The article is immersed in the hot solution (80 deg. C). The color develops gradually to produce light terracotta and after ten minutes the surface is orange-brown in color. The article is removed after fifteen minutes immersion, washed thoroughly and dried in sawdust. When dry, the surface has a characteristic grey bloom which is invisible after wax finishing.

The color obtained on rough and as-cast surfaces is more red-brown in color.



Light brown patina

Light brown (grain-enhanced) Semi-matt

Copper nitrate	15gm
Zinc nitrate	15gm
Ferric chloride	0.5gm
Hydrogen peroxide (100 vols) to form a paste	

Applied paste (Four hours)

The ingredients are ground using a mortar and pestle, and the hydrogen peroxide added in small quantities to form a thin creamy paste. The paste is applied to the object with cold water and the object is allowed to dry in air for several hours. When completely dry, it may be wax-finished.

The grain-enhanced polished surface is only very lightly colored. A variegated dark brown and orange-brown color is produced on rough or as-cast surfaces. Some pale patina may also be produced. The surface of the object should be handled as little as possible until dry, and should not be brushed during washing.

Hydrogen peroxide should not be allowed to come into contact with combustible material. It should be prevented from coming into contact with the eyes and skin, as it may cause severe irritation. It is very harmful if taken internally. The vapor evolved as it is added to the solid ingredients of the paste must not be inhaled.



Patination of Metals

Black patina

Black patina

Black Matt

Sodium thiosulphate	60gm
Copper sulphate	42gm
Potassium hydrogen tartrate	22gm
Water	1 litre

Hot immersion (Fifteen minutes)

After one minute of immersion in the solution (at 50-60 deg. C), a yellow-orange color forms on the surface of the article and gradually turns to bright green. The article is removed from the solution after fifteen minutes and allowed to dry in air, without washing in water. When the article is completely dry it is gently rubbed with a soft cloth, which removes the green layer, revealing the underlying black color. It is then wax finished.

The black color is produced both on rough or as-cast and polished surfaces. The green layer is superficial and easily removed but may leave a slight green tinge on the underlying color.



Dark grey patina

Dark grey-brown (as-cast surfaces only) Matt

Copper nitrate	20gm
Zinc sulphate	30gm
Mercuric chloride	30gm
Water	1 litre

Cold application (Several minutes)

The solution is wiped onto the surface of the object with a soft cloth, producing a slightly adherent grey-black layer. Continued rubbing with the cloth clears this layer and produces a surface that is evenly coated with mercury. This tends to be non-adherent when dry. The solution is then applied to the surface by dabbing with a soft cloth, and allowed to dry in air. The procedure may be repeated if necessary, omitting the initial wiping. When the color has developed, the object is washed in cold water and allowed to dry in air. When dry it may be wax-finished.

The color noted could only be obtained on as-cast surfaces. On polished faces, a dull bare metal remains once the non-adherent coating of mercury has been removed.

Mercuric chloride is very toxic and must be prevented from coming into contact with the skin and eyes. The dust must not be inhaled. If taken internally, very serious effects are produced.

In view of the high risks involved, and the very limited coloring potential, this solution cannot be generally recommended.





Dull metallic patina

Dull metallic grey (frosted) on black Semi-matt/matt

Nickel ammonium sulphate 50gm
Sodium thiosulphate 50gm
Water 1 litre
Hot immersion (Fifteen minutes)

A purplish-grey color quickly forms on the surface of the object on immersion, becoming patchy and metallic grey after one minute. After two minutes the object should be removed from the solution and lightly scratch-brushed with water, to remove the non-adherent deposits that build up on the surface. The object is then re-immersed and the scratch-brushing repeated twice at intervals of five minutes. After fifteen minutes the object is again lightly scratch-brushed, briefly re-immersed and then washed in hot water. After thorough drying in sawdust, it may be wax-finished. An even slate grey is produced on rough or as-cast surfaces. Results obtained with polished surfaces were variable, and the black ground may not be revealed beneath the grey.

In preparing the solution, the two chemicals should be separately dissolved in two portions of the water. The thiosulphate solution is warmed, and the nickel ammonium sulphate solution added gradually. The light green solution is used at a temperature of 60-80C. Nickel salts are a common cause of sensitive skin reaction.

Source: Coloring Bronzing and Patination of Metals by Richard Hughes and Michael Rowe





Remains Of Ruins

EXHIBITION FOR PEACE
7th AUGUST, 2008-2010

In the memory of those who lost their lives in Hiro-
shima on 7th August, 1945



Plate. 1 - Remains of Ruins Sculpture Museum, Exhibition 2008



Plate. 2 - Detail of Green City, Exhibition 2008



Plate. 3 - A view of the exhibition 2008 of Sculptures with former principal Sajida Haider Vandal & Lala Rukh with Artist.



Plate. 4 - Detail of relief plates North, East, West, South, Exhibition 2008



Plate. 5 - Leaves in Japanese Garden, Exhibition 2008



Plate. 7 - Detail of female figures in Japanese Garden, Exhibition 2008



Plate. 6 - Female figure pairs in Japanese Garden, Exhibition 2008



Plate. 8 - Young Students at the Exhibition 2008



Plate. 9 - Discussion on the work, Exhibition 2008



Plate. 10 - Crying Abstract, Exhibition 2008



Plate. 11 - Agonized Human Face, Exhibition 2008



Plate. 12 - Mutilated Plant Form, Exhibition 2010

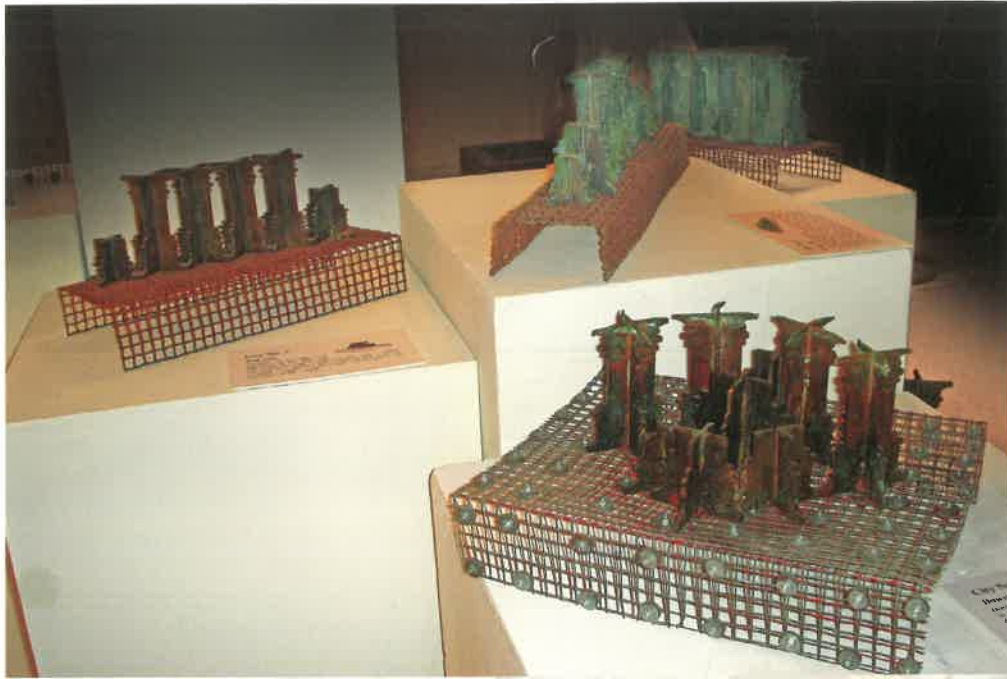


Plate. 12 - Cities, Exhibition 2010



Plate. 13 - Left to Right
Ustad Khurshid Alam Gauhar Qalam, Bashir Ahmad, Shabana Nazir, Yaasmin, Col Munir Ahmad Malik



Plate. 14 - Ceramic Plates, Exhibition 2010



Plate. 15 - Japanies Gardens, Exhibition 2010



Plate. 16 - Dinosaurs, Exhibition 2010



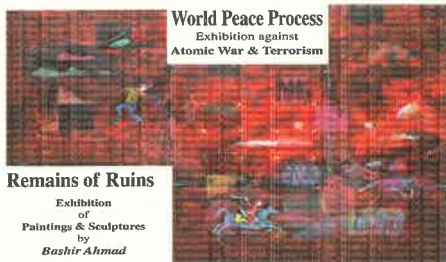
Plate. 17 - Students and Artists are admiring the Exhibition, 2010



Exhibition of Paintings & Sculpture by Bashir Ahmad
World Peace Process - Exhibition against Atomic War & Terrorism

World Peace Process

Exhibition against
Atomic War & Terrorism



Remains of Ruins
Exhibition
of
Paintings & Sculptures
by
Bashir Ahmad

Remains of Ruins



Exhibition will remain open
till 10th August,
Daily 10:00 a.m. to 5:00 p.m.

Exhibition Opens
on
7th August 2008
at
11:15 a.m.
Venue:
Ministry Department
National College of Arts
Lahore Pakistan



HUNERKADA

Invites you to a rare Exhibition of
Painting & Sculpture

By
Bashir Ahmed
at its new premises.



Remains of the Ruins
Exhibition
of
Paintings & Sculptures
by
Bashir Ahmad

Remains of the Ruins



Exhibition Opens
on
8th August 2008
at 6:30 pm

Venue:
HUNERKADA 217-B MARGALLA ROAD, F-10/3 ISLAMABAD, PH: 051-5891909



Remains Of Ruins

Exhibition of Paintings & Sculptures
Against Atomic War and Terrorism
by Bashir Ahmad

Alhamra Art Gallery
66-Shahzade Qaid-e-Azam Lahore, Pakistan
Tel: +92-42-99200999
www.alhamraartgallery.com.pk

With Collaboration of
Pictorial Artists Association of Pakistan



Request to the World!

The destruction during World War-II left a horrific impact on the world. More than 60 million lives were lost as the aftermath of the war. My message to all human kind is to co-exist in harmony, peace and affection. Strive for the well-being of mankind in the fields of health, education, poverty, shelter, environment and other necessities for human beings. Any recurrence of worldwide aggression will be worse than the outcome of World War II and that may be the beginning of the end of the world.

Prof. Bashir Ahmad
Head Department of Fine Arts

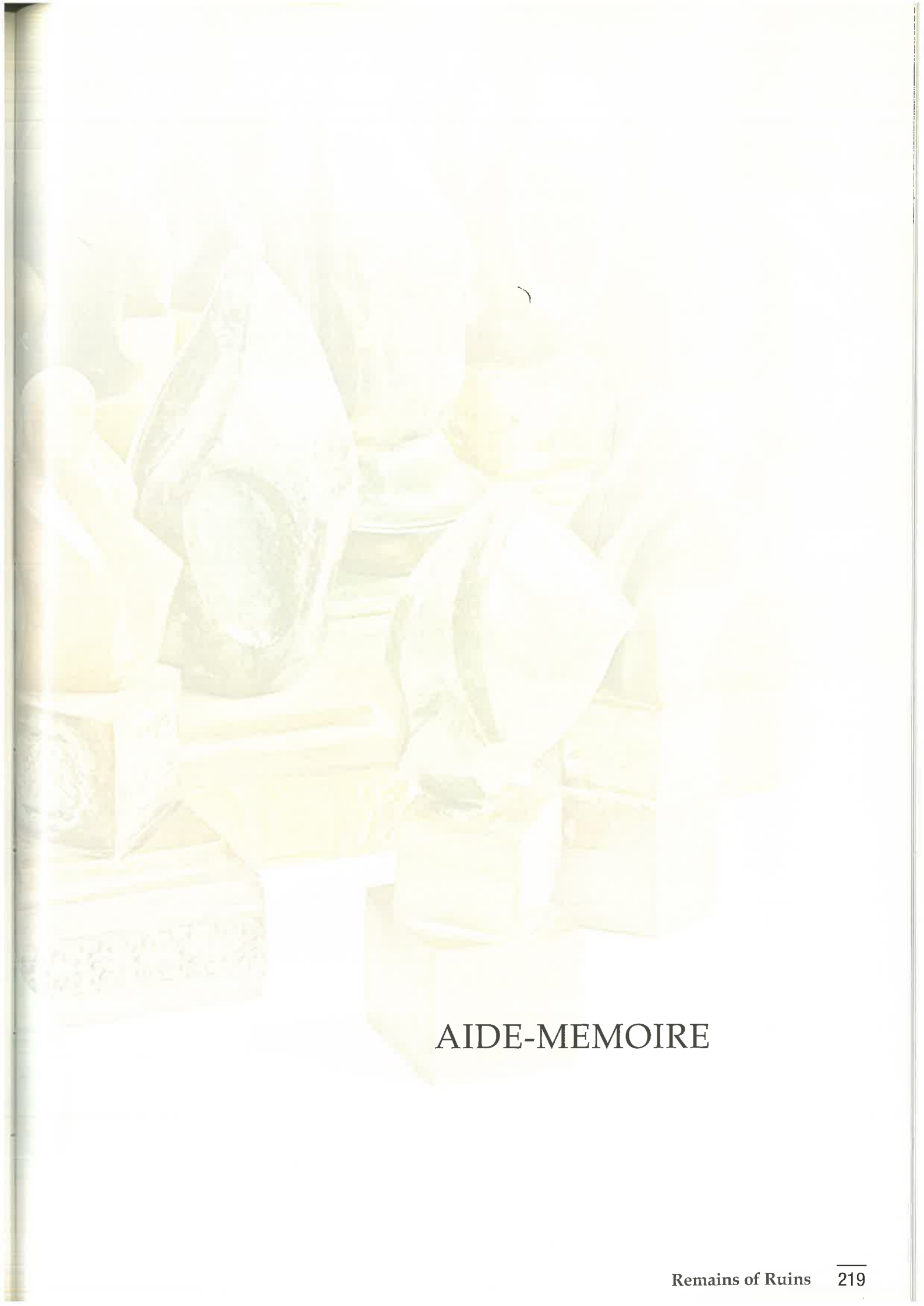
R.S.V.P.
Muhammad Ali Raza
Executive Director, Lahore Arts Council
Tanya Suhail
Administrative, Lahore Arts Council
+92-42-99200218 ext 22

The Lahore Arts Council
invites you to the opening of an
exhibition
**Remains
of Ruins**
by
Prof. Bashir Ahmad
Head Department of Fine Arts
National College of Arts
Exhibition Opens
on 7th August 2010
at 5:30 p.m.
Venue:
Alhamra Art Gallery
66-Shahzade Qaid-e-Azam Lahore, Pakistan
Daily 9:30 a.m. to 5:30 p.m. Proceeds to UNICEF

EXHIBITION FOR PEACE, 7th AUGUST, 2008 & 2010



Remains Of Ruins



AIDE-MEMOIRE



Shocking events & grim aftermath of war

We must not forget that the losses from a nuclear onslaught are humongous, irreversible and yield protracted devastation. The lethal half-life phenomenon of radiation from residual radioactive elements continues for years causing repetitive damage to living creatures.

The terror of an actual nuclear outbreak is by far the most daunting & fearsome. There is apprehension that underground proliferation of weapons of mass destruction may set-off a chain of disastrous events; unleashing unchecked delivery of weapon after weapon!

To appreciate the magnitude of the war and the agonizing enormity of the nuclear explosion, here are some facts relevant to these events of mass destruction:

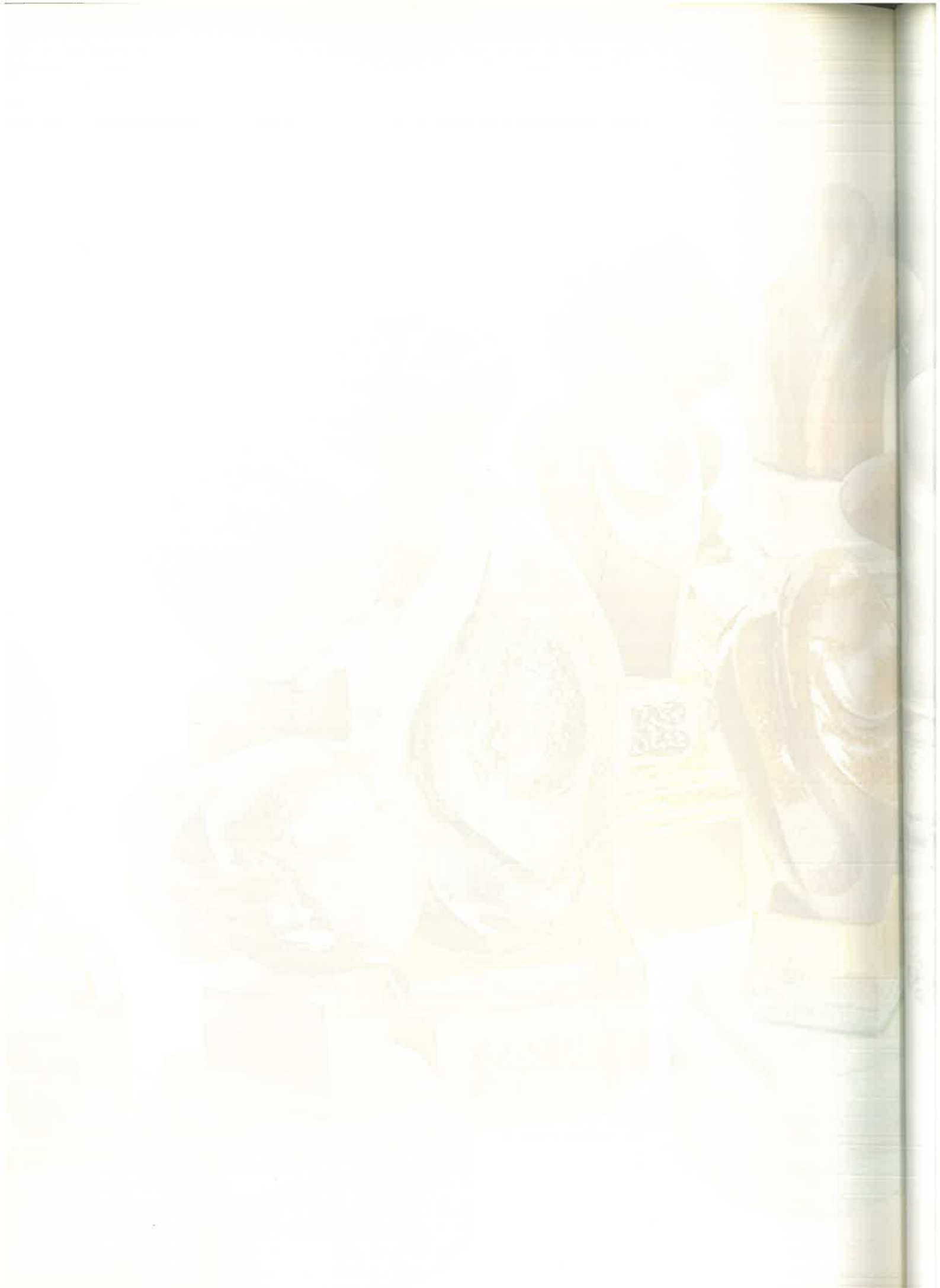
- The bomber's primary target was the city of Hiroshima, located on the deltas of south-western Honshu Island facing the Inland Sea.
- Hiroshima had a civilian population of almost 300,000. At Hiroshima time the Enola Gay released its 9,700 pound Uranium bomb named Little Boy, over the city. Forty-three seconds later, a huge explosion lit the morning sky as the bomb detonated 1,900 feet above the city.
- The city was hidden by that awful cloud! Boiling up, mushrooming into an incredibly tall monster of death. The yield of the explosion was later estimated at 15 kilotons explosive.
- At 8:15 a.m. the city of Hiroshima was alive with activity.

Soldiers doing their morning calisthenics, commuters on foot or on bicycles, groups of women and children were working outside to clear firebricks.

- Those closest to the explosion died immediately, their bodies instantly transformed into black char, while nearby, birds burst into flames in mid-air and reduced to ashes that blew with the sonic wave. Combustible materials such as paper ignited involuntarily as far away as 6,400 feet from Ground Zero.
- Nearly every structure within one mile of Ground Zero was destroyed, and almost every building within three miles was damaged. Less than 10 per cent of the buildings in the city survived without damage, while the sonic blast shattered glass in the suburbs twelve miles away.
- The numerous small fires that erupted simultaneously all around the city soon merged into one large firestorm, creating extremely strong winds that blew towards the centre of the fire.
- Deaths from radiation sickness did not peak until three to four weeks after the attacks and did not taper off until seven to eight weeks after the attack.
- Long-range health dangers associated with radiation exposure, such as an increased danger of cancer, would linger for the rest of the victims' lives, as would the psychological effects of the attack.
- Meanwhile, Tibet's bomber group was simply waiting for the weather to clear in order to drop its next bomb, the plutonium weapon nicknamed "Fat Man" that was destined for the city of Nagasaki.
- At 11:02 a.m., at an altitude of 1,650 feet, Fat Man exploded over Nagasaki. The yield of the explosion was later estimated at 21 kilotons, 40 per cent greater than that of the Hiroshima Bomb.
- There were still almost 200,000 people in the city below the bomb when it exploded. The explosion affected a total area of approximately 43 square miles.
- About 8.5 of those square miles water, and 33 more square

miles were only partially settled. Many roads and rail lines escaped major damage.

- Almost everything up to half a mile from Ground Zero was completely destroyed, including even the earthquake-hardened concrete structures that had sometimes survived at comparable distances from Hiroshima.
- According to a Nagasaki Prefectural report, "men and animals died almost instantly within 1 kilometre of the point of detonation" Combustible materials such as paper instantly burst into flames as far away as 10,000 feet from Ground Zero.
- Of the 52,000 homes in Nagasaki, 14,000 were destroyed and 5,400 seriously damaged. The best estimate is 40,000 people died initially, with 60,000 injured. By January 1946; the number of deaths approached 70,000 with eventually twice that number dead within five years.
- In a war initiated by German aggression and dreams of conquest, 10,000,000 million people died.
- Few European nations escaped grievous injury, but nowhere was the suffering worse than in Poland, where six million or more lost their lives.
- Soviet Union, where more than 25 million may have died.
- Other Allies suffered terribly as well, including about 600,000 deaths.
- There were 600,000 French and 400,000 Britons that died.
- In Yugoslavia, as many as two million people may have died during the war.
- Germany itself lost over four million.
- Tens of million more might have died and the Western civilization itself may have been threatened by an eclipse.
- 15 million Chinese died.
- About 300,000 Americans died during the wars against Germany and Japan.
- Though no one will ever know for certain, the worldwide death toll for the war from 1931 to 1945 probably reached 60 million.
- From 1950 to 1990, roughly 9% of cancer and leukemia deaths among bomb survivors were due to radiation from the bombs.



EPILOGUE

Imploration for Peace

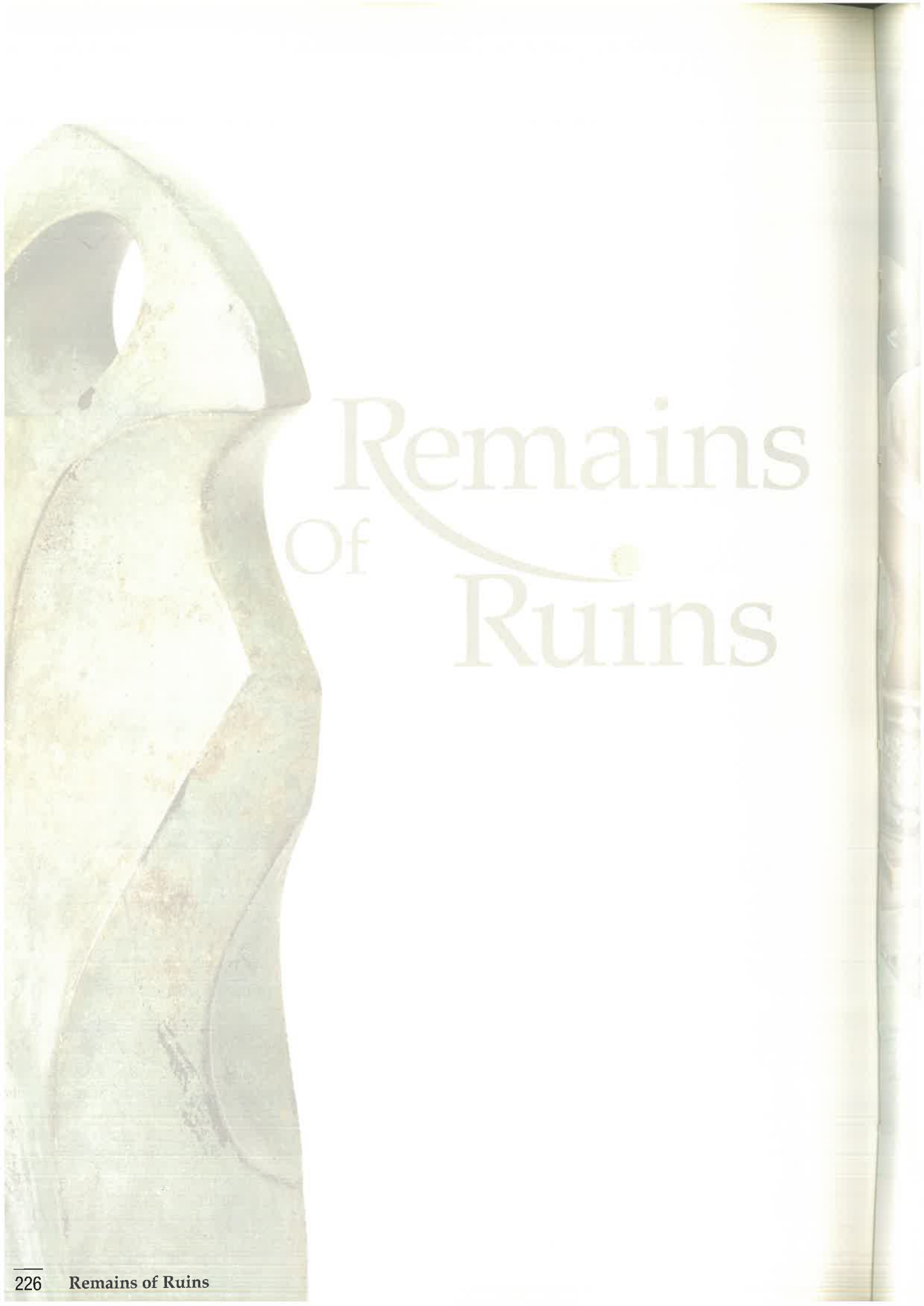
With earnest humbleness, I appeal to the world that we must immediately acknowledge the impending danger of conflicts. We must identify those who cause misapprehension & resentment amongst nations which are eventually driven into conflict. We have to make conscious efforts to alleviate aggravating relations between countries.

Our lives are moving at a pace that our bodies disagree with. The advancement in technology and weapons is triplicating overnight. The urge for power and personal security is a ruthless objective that is devoid of compassion and empathy. The day is not far when these cinders of greed will transform into a conflagration of mindless craving. The voracious predators would then resort to pre-emptive strike for hastened extinction of adversaries oblivious of the fact that this would be the beginning of their own end.

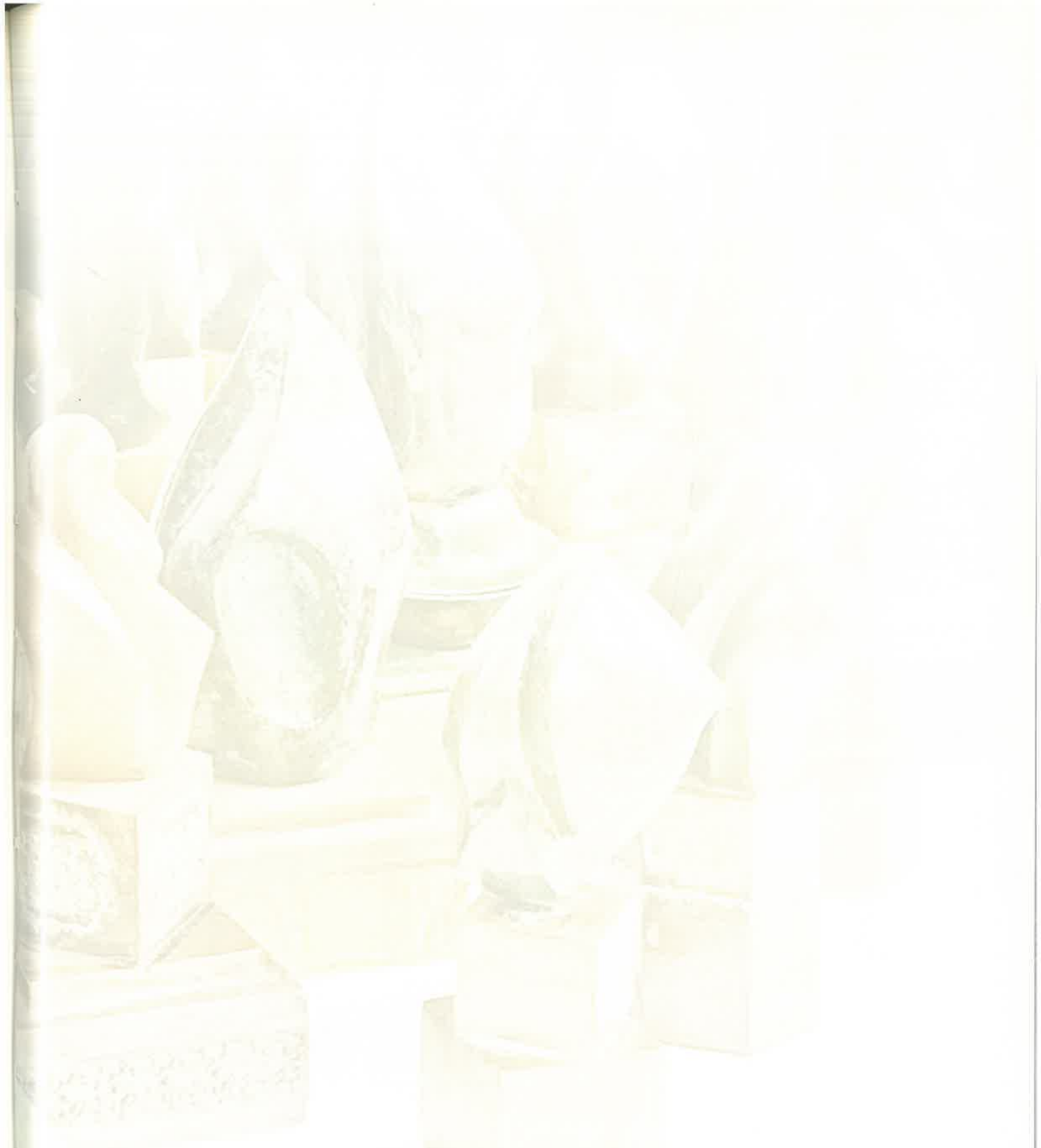
The time has come to take stock of the growing apathy in the world for the future generation. The curse of unchecked industrialization is already exhibiting signs of adverse effects on global weather. The planet, while it continues to warm up in the wake of breached ozone, needs attention also towards the mounting greed and restlessness amongst nations for want of larger resources, energy security and supremacy.

In profound humility, the message to all mankind through my work is to realize the terror of war and co-exist in harmony, peace and affection. Strive for the well-being of fellow humans in the fields of health, education, poverty, shelter, environment and vital necessities. Any recurrence of worldwide aggression will be worse than the outcome of World War II and that may be the beginning of the end of the world!

Professor Bashir Ahmad



Remains Of Ruins



CAREER HIGHLIGHTS



Left to Right
Munir Ahmad Malik- Bashir Ahmad-Khurshid Ahmad Malik 1958.

Career Highlights

Bashir Ahmad son of Barkat Ali Malik (Late) born at Lahore in 1954
Resident of 14/24-B Edward Road, Old Anarkali, Lahore-Pakistan
E-mail, bashirmartist@hotmail.com

EDUCATION

2002-2004 Masters in Public Administration (HRM), Punjab University •1983-1985 Masters of Fine Arts (M.F.A) Punjab University, Lahore, Pakistan. Painting in all media, Printmaking & Sculpture •1974-76 Specialization in Miniature Painting with Court Painter/Family Member, Sheikh Shuja-Ullah. Received Restoration training of Traditional Miniatures and Contemporary Painting from Sheikh Shuja Ullah •1973-1974 National Diploma of Arts (NDA) National College of Arts, Lahore, Pakistan •1969 Matriculation •M.C. High School, Mazang Road, Lahore.

EXPERIENCE

•2006 Officiating Principal, National College of Arts, Lahore in the absence of Principal •2005 Head, Department of Fine Arts, NCA •Offered to teach one semester of Miniature Painting to Undergraduate Programme at Oklahoma Stillwater University, USA •Offered Workshop in Technique of Miniature Painting at Kampa Museum, Kayoto, Japan •Organized an exhibition

of "Ustad-Shagird" inaugurated by M.F. Hussain at National College of Arts •2003 Convener of Committee of Syllabus of Fine Arts for the Higher Education Commission, Islamabad Pakistan •2002 Assoc. Professor of Fine Art (Selected by the Board of Governors, NCA) •1998 Workshop of Miniature Painting and Calligraphy at Pacific Asia Museum Pasadena, L.A., USA •1997 Taught Miniature Painting at Oklahoma Stillwater University Art Department, Undergraduate Programme, Oklahoma, USA •Lecture demonstration on techniques and history of Muslim Miniature Painting Arkansas, Conway University Little Rock, Arkansas, USA (for promotion of Pakistan and NCA) •1995 Workshop in technique of Miniature Painting at the Pacific Asia Museum, Pasadena, L.A, USA. and Arvin University, Orange County Tustin. •Lecture at Oklahoma Stillwaters University, Stillwaters, Oklahoma (Promotion of Miniature Painting) •Workshop and Lecture on Technique and History at Hallmark Cards Company, Kansas City, M.O., USA •1994 Delivered lectures on History of Miniature Painting, Teaching of Miniature Painting, Composition of Western Art with Miniature, Development of Miniature Painting in the Contemporary art form, in the USA in Maryland University, Maryland, •Harvard University Boston, Massachusetts Art Institute, •Kansas City, Missouri, •Oklahoma Stillwater University, O.K. •1987 Assistant Professor of Fine Arts National College of Arts, Lahore, Pakistan. •1982 Founded the Degree Programme of Miniature Painting (Studio Art) in the world. Designed its First ever Curriculum and Started Studio Classes around the globe. Taught the Traditional and Contemporary Techniques and Styles of the Miniature Painting and established the Department of Miniature Painting at the National College of Arts, Lahore, Pakistan. •1976 Appointed as Lecturer of Fine Arts, Miniature Painting, Drawing and Printmaking (Studio Arts) •1993 Lecture on Journey of Muslim Miniature Painting into Subcontinent, Hunarkada Art School Islamabad, Pakistan •1992 Miniature Painting of Mughal Muslim Art and Art Appreciation British Council, Lahore, Pakistan •Lecture on the display of Mughal Miniature Painting National Museum, New Delhi, India.

EXHIBITIONS CURATED

•2010 Curated an exhibition of Amjad Butt Silver foils Paintings of calligraphic images at Karachi and designed its catalog & contributed

an article • Curated an Group exhibition at Ocean Art Gallery, Lahore on 26 May • 2009 Ocean Art Gallery, Lahore, Group Exhibition of five artists from Karachi • 2008 Ocean Art Gallery, Karachi, exhibition of Artists of Karachi and Lahore • 2006 Curated an exhibition at the Kampa Museum Minamigoshō-cho Okazaki Sakyo-ku Kyoto, Japan • Curated an exhibition of Miniature Paintings at French Embassy Islamabad • 2005 Curated Ustad-Shahgird inaugurated by M.F. Hussain at National College of Arts • 2004 Curated an exhibition to mark the SAARC Summit Conference, Islamabad, Hunarkada Art School, Islamabad, Pakistan • 2004 Curated an exhibition of Miniature Painting at Kunj Art Gallery, Karachi, • 2003 Curated an exhibition of Miniature Paintings at Kunj Art Gallery, Karachi (Students' work) • Curated an exhibition of Photography by Raza Kazim at Zahurul Akhlaque Gallery NCA, Lahore • 2002 Curated an exhibition of Miniature Paintings in IKM International Cultural Museum, Oslo (Norway) • 2001 Curated First National Exhibition of Miniature Painting for the National Council of Arts in Islamabad and for Muhatta Palace, in Karachi, • 2000 Curated an exhibition of Miniature Paintings of six students at Pacific Asia Museum Pasadena, L.A., USA, for the promotion of Miniature Painting from Pakistan and National College of Arts, Lahore • 1994-2011 Curated Exhibition of Students' work at Hunarkada Visual Arts Institute, Islamabad, Ejaz Gallery Lahore, Kunj Art Gallery, Karachi and Ocean Art Galleries, Lahore-Karachi.

SOLO EXHIBITIONS

• 2010 Remains of Ruins Exhibition of Paintings Sculptures & Ceramics, 7th August at Alhamra Art Gallery Lahore, Arts Council, Lahore • 2009 An Exhibition of miniature paintings, drawings, & paintings at Ocean Art Galleries on 14th August, on Independence Day • 2008 Four solo exhibitions in one month starting from 7th August, • First exhibition at NCA of sculptures & painting (Against Atomic War & Terrorism), • Second Exhibition of Graphite Drawings on 14th August at Ocean Art Gallery, Lahore, • Third Exhibition of Acrylic Paintings, Mix media, and Drawings, on 21st August, at Ocean Art Galleries, Karachi • Fourth Exhibition of Sculpture and Paintings on 28th August, at Hunarkada Visual Arts Institute, Islamabad, • 2007 An Exhibition of Paintings at White House Bilawal Chowrangi, Karachi opening ceremony of the

calendar for Merck (Private) Limited •2005 Exhibition of Paintings and Drawings at Ejaz Gallery, Lahore •2004 Zahoorul Akhlaq Art Gallery, NCA, inaugurated by M.F. Hussain •1998 Solo Exhibition at Lahore Gallery, Lahore, Pakistan •1997 Solo Exhibition at Colorado Southern Pueblo University, Colorado, USA •Solo Show at the Oklahoma State University, Stillwater, OK, USA •Solo Exhibition on Fifty Years of Pakistan, Pacific Asia Museum Pasadena, LA, USA •1993 Display of Miniature Painting Exhibition at Hunarkada Art School, Islamabad, Pakistan (Donation to Shaukat Khanum Cancer Hospital) •1988 Howard University Art Department Washington D.C, USA •1980 First Exhibition of Miniature Painting at NCA, Lahore, Pakistan, •Second Exhibition of Miniature Painting and Drawings at Holiday Inn, Islamabad, Pakistan.

GROUP EXHIBITIONS

•2006 for the Earthquake and Sajanagar School System at Lords, London, U.K •2005 Action Exhibition Convention Centre Islamabad, for earthquake victims •2004 Group Exhibition, Ejaz Gallery, Lahore •2003 Scope Exhibitions of 9th Convocation NCA at Zahoorul Akhlaq Gallery inaugurated by the President of Pakistan •2000 Miniature Exhibition-cum- Group Exhibition at Ejaz Gallery, Lahore •1999 Group Exhibition Ejaz Gallery, Lahore •1995 Common Wealth Exhibition of Paintings, Boston, USA •1994 Selection of Contemporary Paintings from Pakistan Pacific Asia Museum Pasadena L.A. USA •1992 Staff Exhibition, National College of Arts, Lahore •1989 Punjab Art Council Annual Exhibition, Lahore •1987 Exhibition of SAARC Countries under PNCA, Lahore •1986 Exhibition of S.S. Haider, Peshawar, Pakistan •1985 Punjab Art Council Annual Exhibition, Lahore •1984 National Exhibition, Islamabad •1982 Annual Exhibition of Pakistan •1978 Punjab Annual Exhibition, Lahore •1977 Art Centre, Lahore •1976-2010 Faculty Exhibitions at the Gallery of the National College of Arts, Lahore, •Punjab Art Council Annual Exhibition, and many other Group Exhibitions in Pakistan.

MAJOR PROJECTS

•2010 Upraising of Mughal Miniature Paintings of private collection of Mr. Massod from Orland City Washington State, USA, •2004

Painted a ceiling (Tile Design, Jali Work) for World Expo-2005, Aichi-Japan (Ceiling Size 64'x64'), • 2003 Painted a Mughal Painting Mural for the New Lahore Air Port (Allama Iqbal Airport) commissioned by Civil Aviation Authority (Size 7.5'x27'), • 2000 Painted the Portrait of General Pervaiz Musharaf, President of Pakistan (Presented on the 8th Convocation of NCA), • 1999 Appointed for analysis of Miniature paintings and the Pakistan Galleries in the collection of the Central Museum Lahore, Pakistan by the Board of Lahore Museum for verification, • 1997 Restoration and repair of more than hundred years old wooden door (Floral Patterns and paper-machié, in the Principal's Office, • Portrait of Mr. Sponanburg the first Principal of National College of Arts on the 6th Convocation, Lahore-Pakistan, • 1996 Mould of Portrait of Quaid-e-Azam (Lost Wax Method) Hollow Cast, (Governor House, Karachi), • 1995 'The Mughals' Stage Drama, Direction, Stage and Costume Designing for Pakistan Arts Council at Pacific Asia Museum, Pasadena, L.A., USA, • Appraisal of Miniature Painting Archives at Nelson Museum, Kansas City, M.O. USA, • 1994 Presented a Portrait of Maharaj Ghulam Hussain Kathak to the Pacific Asia Museum (Permanent Collection), Pasadena, USA, • 1993 Design Tree Plantation Festival in collaboration with Deputy Commissioner, Lahore, Pakistan, • 1990-1995 Patron and established the Puppeteer Association and organized a black-light show first of its kind in 1992 at National College of Arts, Lahore, • 1987-1996 External Examiner of BFA, Sialkot, Sargodah, • Examiner M.A. Final Examination, Muslim Architecture, Painting & Exhibition Work, Punjab University, Lahore, • Float Design for the Punjab Govt. Lahore. • 1974 Painted the Five Backdrops (15' x 100' each) of Cultural Dances Staged at Lahore Fort in the honour of Muslim Presidents on the eve of First Islamic Summit Conference, Lahore.

AUCTION EXHIBITION/HUMANITARIAN SERVICES

• 2010 Auction Exhibition at Royal Palm for the fund-raising of Sanjannagar School Systems in Lahore • 2008 Auction Exhibition at Convention Centre Islamabad, for the earthquake victims' fund raising campaign organized by the Hunarkada Visual Arts School, Islamabad, Pakistan, • 2006 Auction Exhibition for the fund-raising campaign for the earthquake affectees and for Sunjaynagar School Systems at Lords, London, U.K. organized by Sunjaynagar School

Systems, Lahore, Pakistan, •1993 Auction Exhibition of Miniature Paintings at Hunarkada Visual Arts School, Islamabad, Pakistan, donating all the exhibits to the Shaukat Khanum Cancer Hospital, Lahore, Pakistan.

RESTORATION OF ARTWORK

Undertook restoration of Miniature Paintings, Oil Paintings, Wooden Doors & Panels, Watercolour Paintings, Manuscript Repair, Wasli and different mediums since 1976. Carried out restoration of Ustad Allah Buksh's, Abdul Rehman Chughtai's and Sadequain's Paintings. Revived the Wooden Door of Principal's Office of National College of Arts Lahore, 1996. Extensive experience in appraisal of Miniature Painting and authentication of Pakistani artwork.

WORKS OF ART AT PUBLIC/PRIVATE COLLECTIONS

•Pacific Asia Museum, Pasadena, C.A., •Nelson Museum, Kansas City, M.O. •Shaukat Khanum Cancer Hospital, Lahore, Pakistan, •Australia, England, Istanbul, Toronto, Maryland, Washington D.C., Kansas City, M.O. Pasadena, C.A. Boston, New York, Texas, USA, New Zealand and all major cities of Pakistan.

PROFESSIONAL MEMBERSHIPS

•1998-till to date Friends of Lahore Museum Central Museum, Lahore-Pakistan •1999-2011 Artists Association of Punjab, Lahore, Pakistan •1994-95 Art History Society, Chicago, USA •1994-2011 Pacific Asia Museum (Honorary) Pasadena, Los Angeles, CA, USA •1994-96 Asia Society NY, USA •1994-95 C.A.A. (College Art Association) USA •1994-2009 California Art Club (Honorary)

STUDY TOURS ATTENDED

•1998 Paul Getty Museum Santa Monica, LA, USA •Norton Simon Museum Pasadena, LA, USA •Los Angeles County Museum, LA, USA •Pacific Asia Museum Pasadena, LA, USA •1997 Nelson Museum Kansas City, MO, USA •Metropolitan Museum of Art New York on Special Exhibition Badshahnama (Collection of Queen of England), •Visual Art Department of New York University, NY and Pratt Institute Brooklyn and Columbia University, NY •Tour of Pacific Asia Museum Pasadena, LA, USA, •Visited the Headquarter of Hallmark Art Department's different sections e.g. papier-mâché, print, dolls, ceramics, and cards, Kansas City, M.O, USA, •1995

Pacific Asia Museum Study and appraising of different objects of the Museum • Study of the Muslim Art Gallery of Los Angeles County Museum Paintings (by the invitation of Pratapaditya Pal, Curator of the Museum • Ontario University Toronto Visual Art Department and Gallery (Toronto, Canada) • 1994 Pacific Asia Museum, Pasadena, LA, USA, Opening of the Contemporary Paintings of Pakistan (The Science and Technology University and Athenaeum Club) • Visit the Huntington Garden, Library and Museum LA, USA • Maryland Art Department, Washington Square, Smithsonian, National Museum, Secular Gallery, Henry Moore Sculpture Garden at Washington DC, USA • Visit Department of Chicago Art Institute, the Museum and the Galleries • Muscatine Museum of Art, Muscatine, Iowa, USA • Art Department of Iowa State University, Iowa, USA • Boston Museum, Mass Art Institute, Howard University and Individual Art Studios Boston, USA • 1992 Study tour of 27 students to India, Delhi, Agra, Jaipur, to meet Miniature Painters and to visit museums and historical places • 1988 Visited Yale University, • New Haven Green, • British Museum, Connecticut and Yale Museum, • Washington D.C. Smithsonian Institute and the other Galleries, • Maryland School of Art and Scenarios, • Pratt Institute of Art, Brooklyn New York, • Columbia University, New York University • 1976-2009 Took students on study tour to different locations in Pakistan.

AWARDS

• 2007- International Exhibition and Saminar on Aesthetical and Educational Values of Arts, from Aiwan-e-Ilm-o-Funn Pakistan, Award for the promotion of Calligraphy in Pakistan • 1999 14th Annual Exhibition, Lifetime Achievement Award on traditional Islamic Art from Artists, Association of Punjab • 1994 The Associateship of the National College of Arts Awarded by the Prime Minister of Pakistan, • 1987 First award of Drawing awarded by PNCA in Lahore, on the exhibition of South Asian Regional Council, at Alhamra Art Council, Lahore, Pakistan, • 1983 First Award of Painting oil on canvas by Artist Equity Exhibition on Terbela Water Power Project, Lahore, Pakistan, • 1980 Chughtai Award on over all Contribution of Traditional Miniature Painting in Pakistan.

Remains Of Ruins

Beseeching voice of sculptures, paintings & ceramics

In profound humility, the message to
all mankind through my work is to
realize the terror of war and co-exist in
harmony, peace and affection.

Strive for the well-being of fellow
humans in the fields of health, education,
poverty, shelter, environment and vital
necessities.

Any recurrence of worldwide aggression will
be worse than the outcome of
World War II and that may be the
beginning of the end of the world!

Professor Bashir Ahmad

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