

ZAFARULLAH



Selected Work from: 1972 - 2007

To freedom of expression

NOT RECORDED





MUHAMMAD ZAFARULLAH Selected Work from: 1972 – 2007

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A=8830

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A FEW WORDS FROM THE ARTIST

Man is born with a unique and innate ability to create, rivaling more or less with Nature itself. His personality remains busy to nourish its creative and artistic gifts through the umbilical cord of the living civilization. The earliest of human creations were drawn from lines and then colors. This creative instinct conferred upon him a much higher status among the animal kingdom. No human being can play a truant from his or her natural creative role. Rather, we are all expected to demonstrate this talent progressively through our behavior. This creative process started simultaneously along with scientific, technical and artistic processes and every one of us responds to its demands consciously or unconsciously.

In this backdrop, I have always tried to solve the mystery as when, how and why I conceived to paint. Many unresolved questions were raised in my mind and various discussions on it ended in smoke. I don't remember exactly if I got any personal realization or social recognition of this potential in my childhood in spite of the fact that many of my kin were suffering from the creative malaise.

My father was an NCA (erstwhile Industrial School of Design) student in 1916 or 1917. Three sisters and four brothers were all having a natural familiarity with colors and musical notes while a few were practically showing their musical prowess. Nasarullah, the eldest of brothers, started his career from Radio Pakistan Rawalpindi/Murree. As he was not willing to remain aloof from the cultural meetings of Lahore, he came back while remaining socially in touch with Radio Pakistan. Later, Naseemullah, Ziaullah and I were all to become NCA alumni in architecture, painting and design respectively. The sisters though did not formally join any institution for this sake. Yet they also showed their zest for art and music to a considerable extent. Perhaps all these circumstances determined the course my life would follow.

After graduating in 1971, I started painting. Without any special reasons as mentioned earlier; I felt a natural infatuation towards some of my teachers who possessed great magnetic powers and were related to different forms of art. Masters such as Shakir Ali, Khalid Iqbal, Niaz Ali Shah, Ijaz ul Hassan, Zahoor ul Ikhlaiq, Ahmed Khan, Colin David, Saeed Akhtar, Qadir Khan, Mian Salahuddin, Saleema Hashmi, Muhammad Asif and others inspired me a lot throughout my life.

I always have a nightmarish feeling while talking about myself.

It would suffice to say here that I continued to cultivate inspirations received in person or otherwise from my favorite literati, poets, singers, musicians and friends in addition to the above mentioned teachers. Painting, marriage and then a solo exhibition of my work consumed the first three years of my career. Later, I went abroad, roamed around and met with various interesting people related to the field of art. During this time, I also frequented the art world spread over London, Amsterdam, New York, Chicago, Toronto and Montreal; and participated in a number of group shows. Then, I returned to Pakistan mainly due to the melancholic feeling which continued to overwhelm me throughout that time. I don't know why I make paintings. Apparently, this is the same kind of process as to converse with people, to stroll around for long in parks among the trees, to listen to music and to engage in parley with my wife, Yasmeen and daughters, Tabinda, Anika and Madiha, with or without reason. I feel an intense association with trees, flowers and plants. The tree trunks appear to me as humanly replete with many good and bad characters. Sitting amongst these trees; to have a dialogue with them, to feel the softness and heat of their breath by touching upon their coarse surface; while lying on grass, I wish to entwine myself to the grassroots and with motherly nature contrive as to how to accentuate my romance for long. In the last thirty five years or so, I have been abound in similar intuition which made a web of graphical lines, colors and sketches around me and increased my unfelt anxiety.

A creation is blind by itself but it determines the depth and breadth of its creator's vision. I probably was not wholly successful in raising my blind painting to that very level which could reasonably serve me in this desired way. In fact, during the course of my life, I never actually thought of reaching such an exalted place. Reserved, indecisive, slow paced and easy going as I am, my personal traits constrained my journey. On the other hand, creation is indeed a very painful phenomenon; unless its musk fully intoxicates the artist to reach out to its songs, he can never compose them in his own tunes. Unless the creator is fully intoxicated by the musk of his inner "surs", the desired images do not surface. In the book in your hand, I have presented the available record of my endeavors in pursuit of that musk so as to convert my songs into paintings. As much I have pursued that musk to convert my sur into paintings, these endeavors I have presented in this book.

The following lines are a reprint of my words written many years ago:

"With all its good and bad facets, the thorn ridden and flower laden life appears as if a pristine damsel passes away wearing silvery anklets in her feet absolutely indifferent from the lavish display of beauty all around her on the surface of perennial, crystal clear, icy blue waters of the fast running brook of time entwined with the trees, nurtured in the shining and deepening lush green grass of thoughts, longings and whims on the traces of our lost affections.

The moment does not afford an intense sense of anger, restlessness, depression, or melancholy because such a beautiful soil requires the ascension of both mind and heart to intuitive sublimity for its proper kneading. On the other hand, a person sleeping and waking on the call of an alarm clock wastes most part of his life resting on Time's clock.

I am also striving hard to live with a vigilant eye instead of sleeping and waking on the beck of alarm clocks but the unquenched dream of awakened eyes remains our only destiny. Presently, a bird in hand is worth more than two in the bush. To keep the honor of an art after adopting it depends on the artists desire to achieve, his veracity and intensity of fondness. The contentment has a strong resemblance with the silence of the deep sea which owes to the anxiety of life for its transformation into waves of struggle. I dream of an untarnished beautiful life, and in the pursuit of my dreams, I am confronted with both the base and the sublime; love, beauty intoxicating fragrances as well as hate, duplicity and rank have a simultaneous existence in my work. My paintings, my colors, my lines and my sketches summon the future and I am with them."

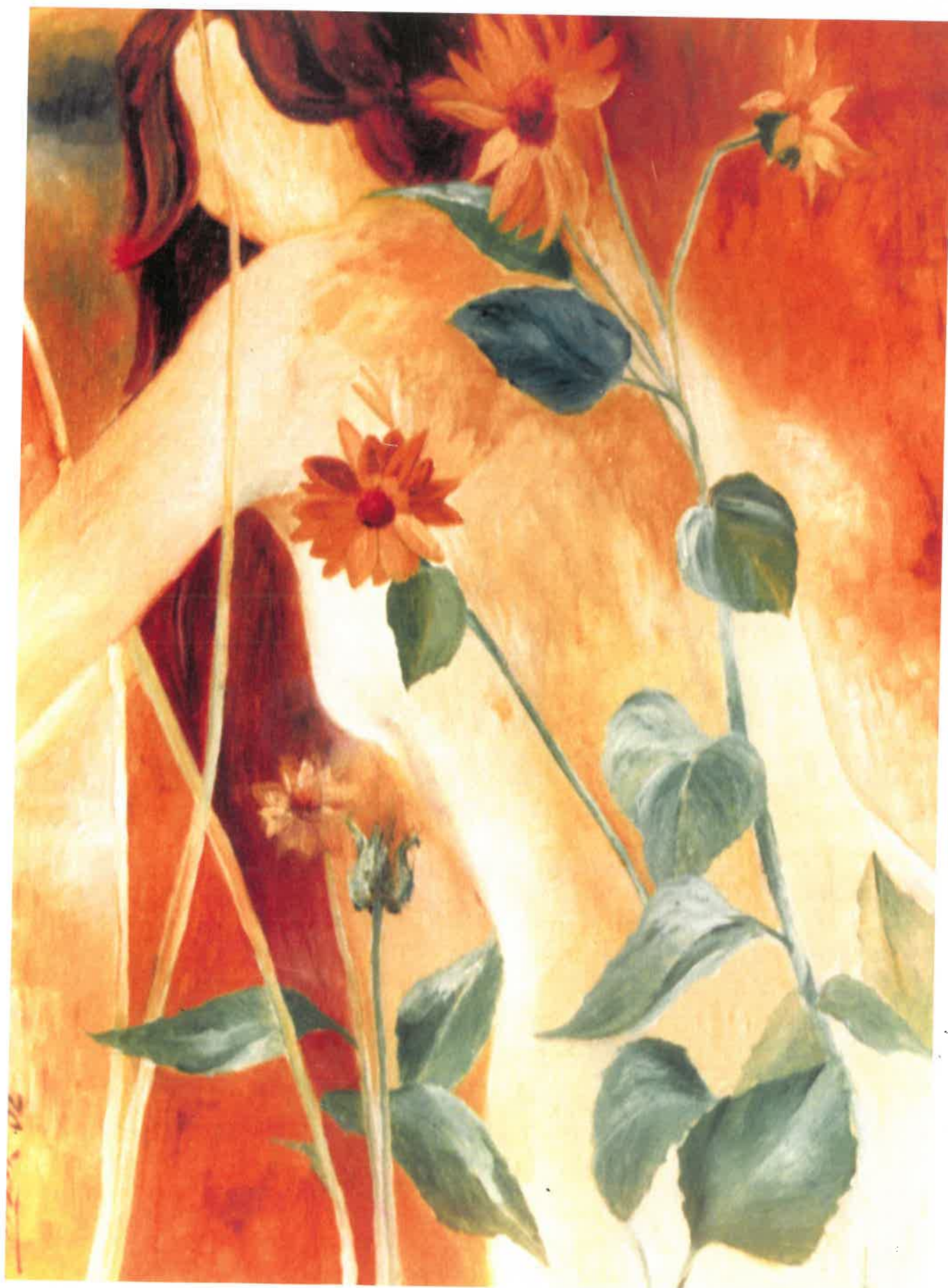


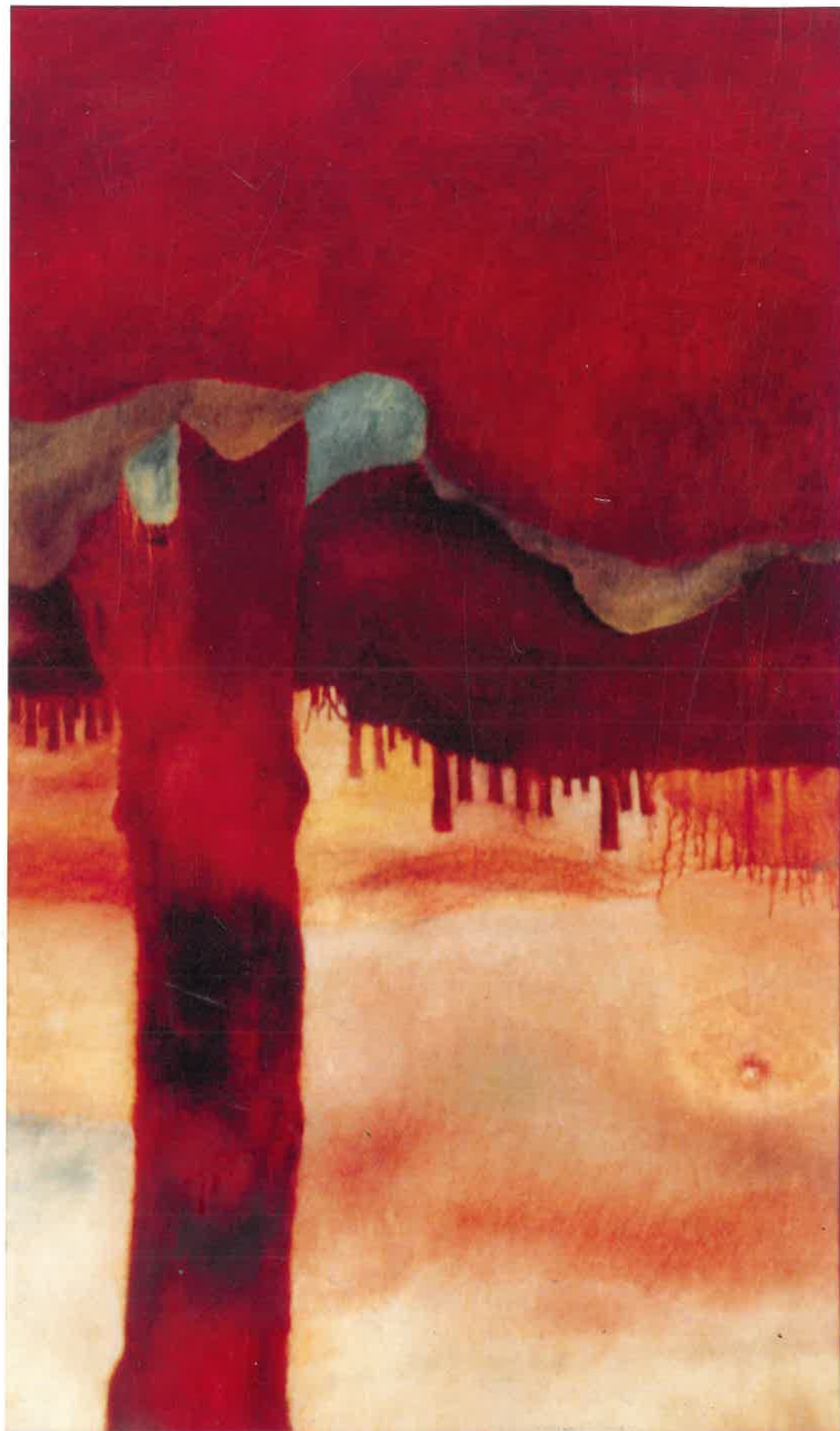
BOTTLES IN THE LANDSCAPE
Oil on board 18" x 30"
2003



TWO FOR JOY
OIL ON CANVAS 24" x 48"
1986

SUNFLOWERS
Oil on canvas
24" x 30"
1983



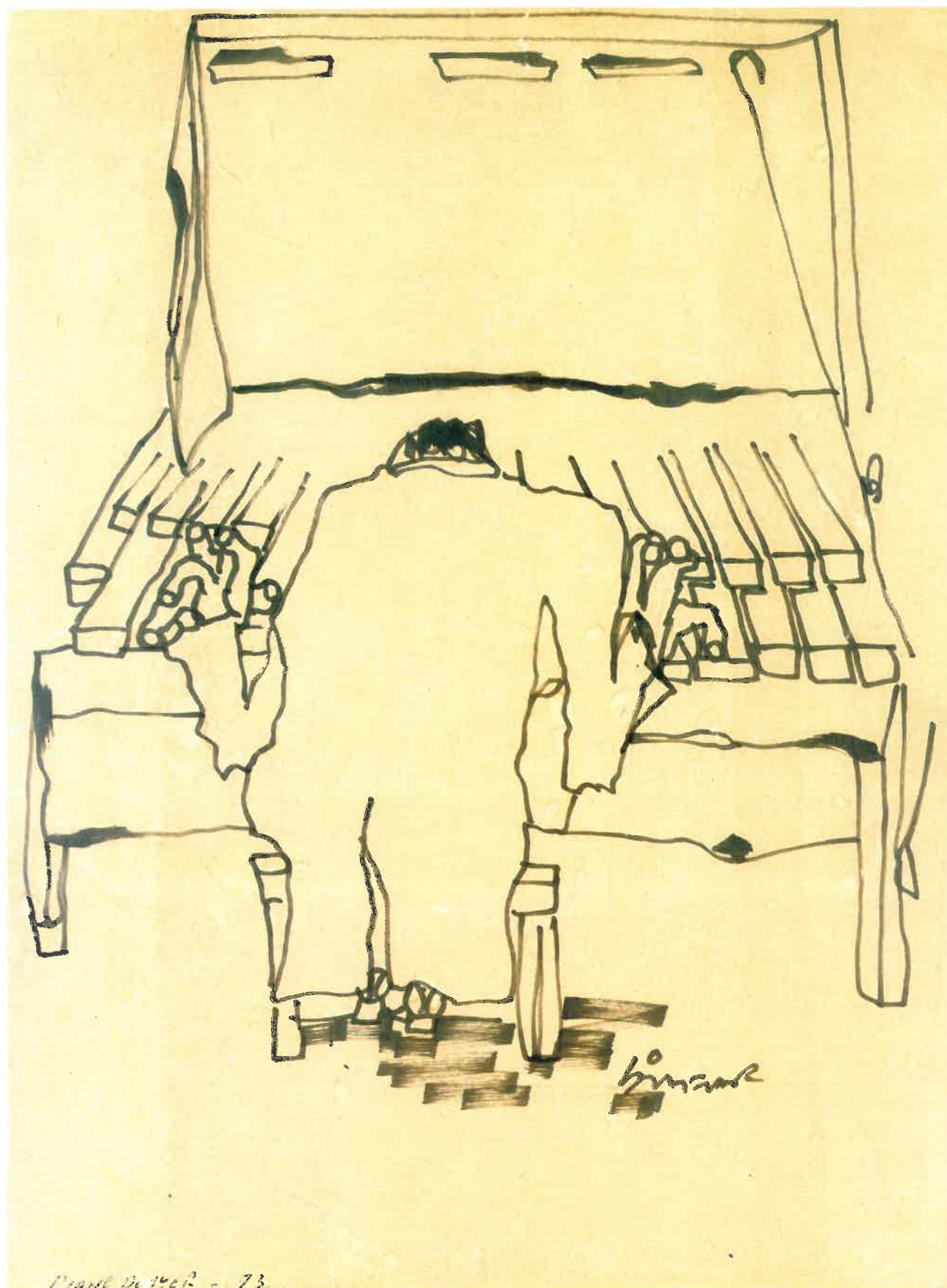


LANDSCAPE
Oil on canvas 30" x 48"
1983

RED LILLIES
Oil on canvas
27" x 36"
1986

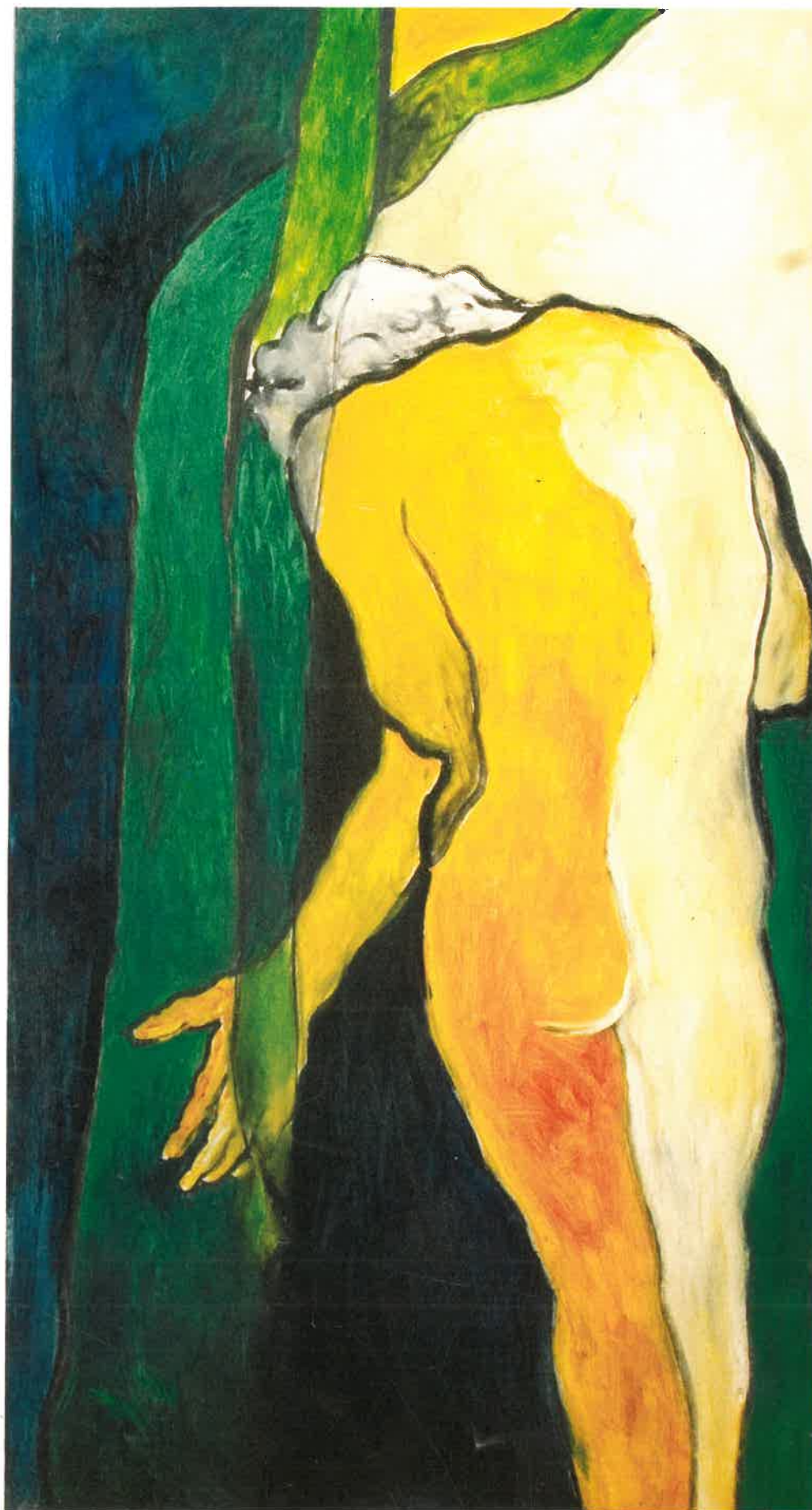


PIANIST
Marker on paperboard
1986



Piano Player - 73.

FIGURE IN THE
LANDSCAPE
Oil on canvas
24" x 48"
2005





WOMAN IN RED
Oil on board 24" x 24"
1980

RIGHTS
Oil on canvas 18" x 27"
1984

KARGA RIVER, GILGIT
Oil on canvas 24" x 48"
1983





NOSTALGIA 1
Oil on canvas 24" x 48"
1974



NOSTALGIA 2
Oil on canvas 24" x 48"
1984



DRAWING STUDY
Felt tip on paperboard
1986

THE SHADOWLESS LABYRINTH - 1974

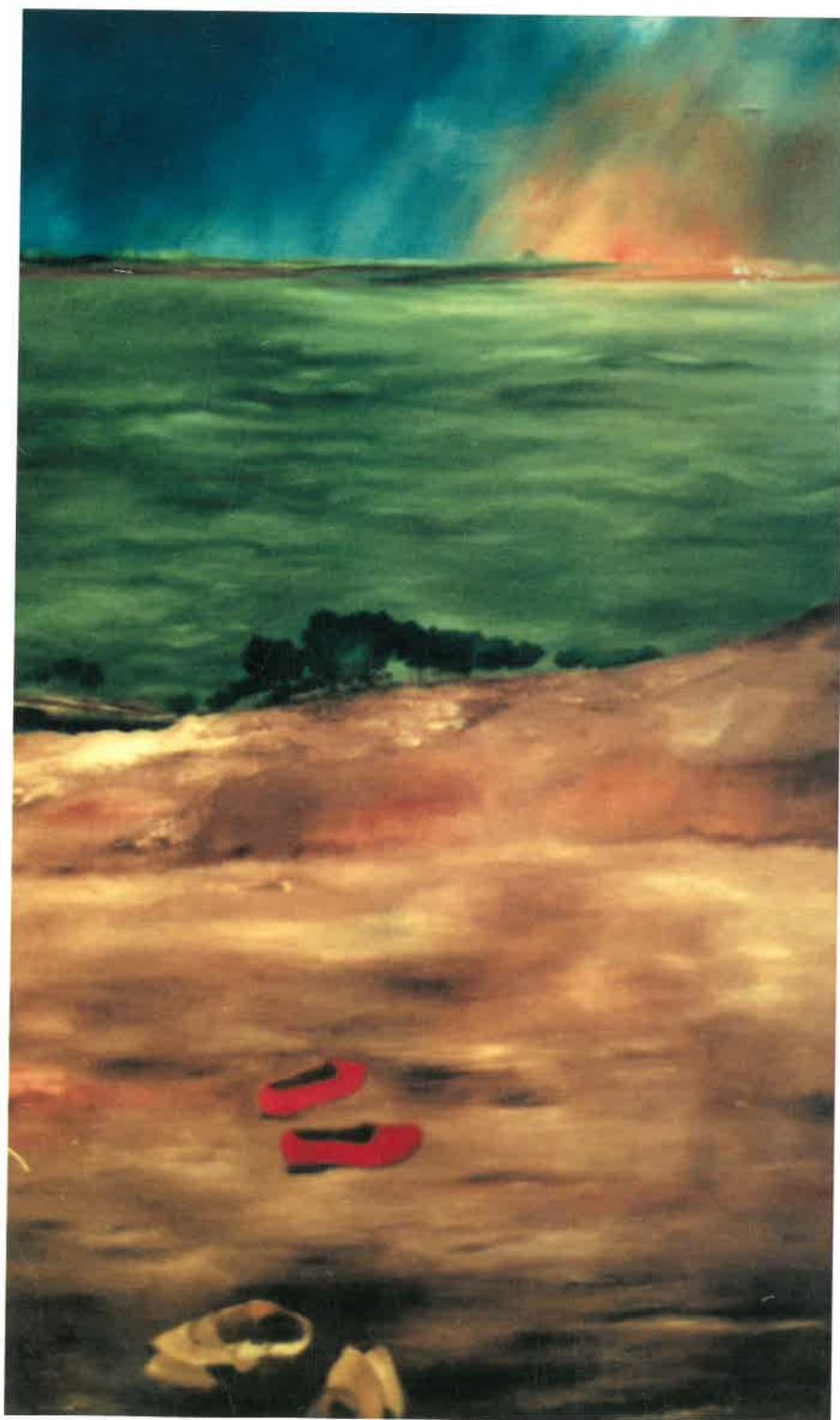
PROFESSOR EJAZ UL HASSAN
PAINTER, ART CRITIC, POLITICIAN
CHAIRMAN PUNJAB ARTS COUNCIL

LANDSCAPE
Oil on canvas 24" x 48"
1984

I dream of an untarnished beautiful life and in the pursuit of my dreams, I am confronted with both the base and the sublime: love, beauty, intoxicating fragrances, as well as hate, duplicity and rank hypocrisy have a simultaneous existence in my dreams (The Artist).

These are the motivating themes of the Artist, which are expressed through moods ranging from robust eroticism, nostalgic refinement to a wistful languorous mood verging on adolescent sentimentality. The Artist communicates his experience by means which according to him are instrumental in directing and controlling an immediate experience, but which do not possess an independent existence. It is refreshing to see a painter employ a contemporary idiom to recognize translate his experience.

Here painting is not its own subject but a by-product of certain emotional and mental attitude. The painter wants to fathom forms concealed in the 'Shadowless Labyrinth' of his



consciousness. He wants to give visual forms to 'inner sensations'. He wants to express his simple joys and subjective fears through intimate images. And whatever he perceives he wants others to share.

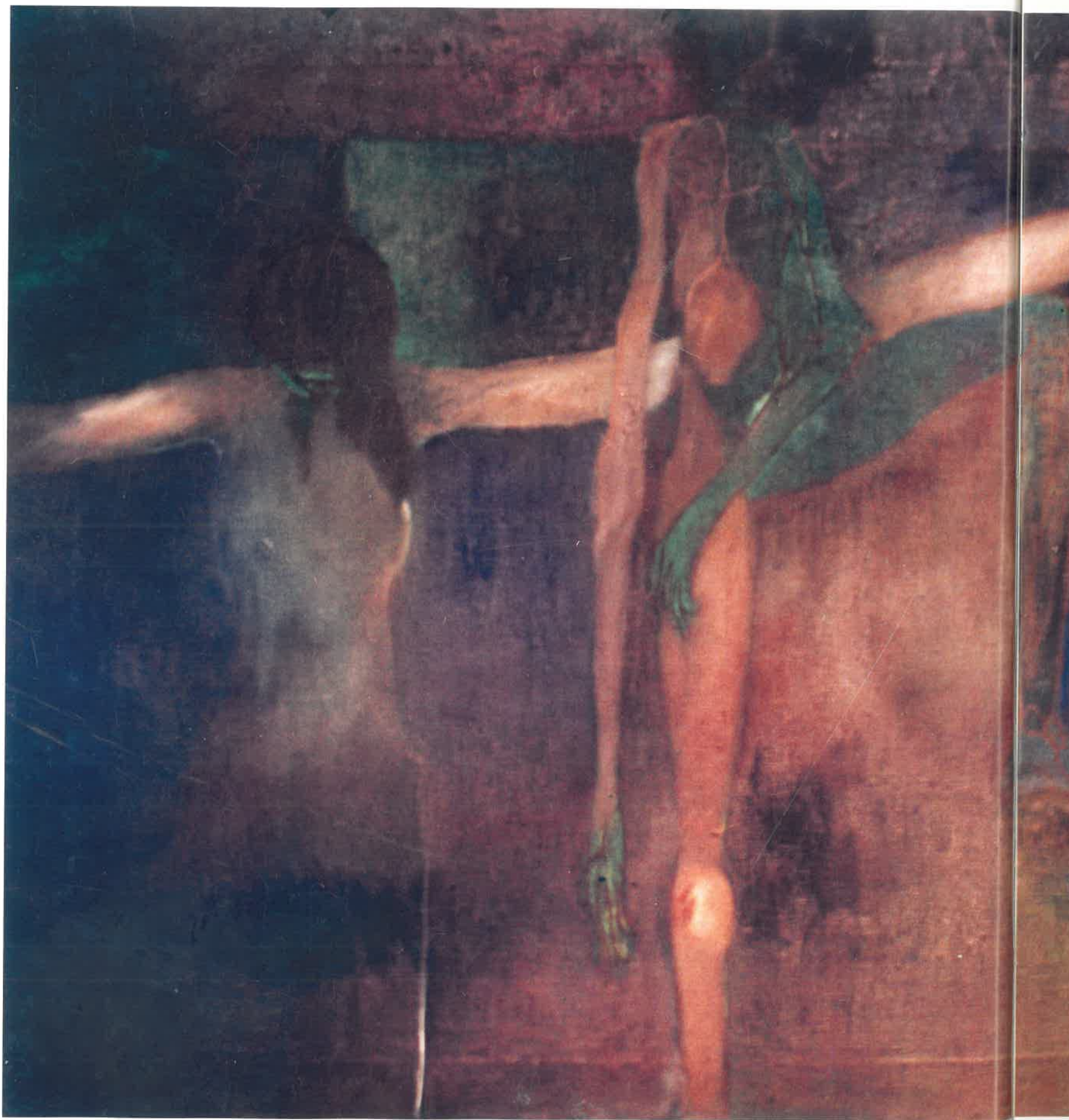
The images of moon, trees, flowers, creepers, stars, smoke, undulations, a listless limb as a pulsating body achieve the clarity and intensity of a metaphor when the artist succeeds in objectifying his experience. On other occasions when he does not take full possession of his experience, he is bogged down with sentimentalism and his painting becomes emotionally puerile and structurally amorphous.



LANDSCAPE
Oil on canvas 20" x 54"
1985

ZERO-SUM -GAME 1
Oil on canvas 24" x 48"
1983







CRUCIFIXION
Oil on canvas 36" x 60"
1985





HIDE & SEEK
Oil on canvas 24" x 54"
1985

THE ARTIST'S FEELING STATES - 1986 (PAKISTAN TIMES)

MARIUM HABIB

SENIOR JOURNALIST & ART CRITIC

SERIOUSLY involved with painting for over a decade since he graduated from the National College of Arts, Zafarullah cites the late Shakir Ali, his former Principal, as the source of his stylistic inspiration.

To pursue the demanding avocation of art while sustaining a regular job is to invite considerable work pressure, but Zafarullah says "inner necessity" impels him to this particular form of expression: "it would be more difficult to deny the need, to not paint." So after his workday with an architectural consultancy, Zafarullah is in his Gulberg studio solving problems through the medium of brush and canvas. His exhibition of over sixty canvases, which opened at the Alhamra, Lahore, on March 13, represents the bulk of his paintings created during the last three years with a few earlier specimens.

The thoughtful young artist looks for metaphors through two-dimensional naturalistic forms to interpret the inner life, the feeling states that are the common human experience. Each painting has its sown decorative, compositional quality realized through line, colour, texture,



PIGEONS
Oil on canvas 24" x 54"
1986

DRAWING STUDY
Marker on paperboard
1986



MIRAGE
Oil on canvas 24" x 48"
1986



THE FALLING FIGURES 1
Oil on canvas 24" x 36"
1980

CACTUS
Oil on canvas 18" x 36"
1984



placement and emphasis. At the same time it holds a meaning below the surface appearance, each symbol conveying a message. For instance, an aerial view of flowering cactus has a pleasant visual quality in harmonious greens with balanced areas of red. But according to the artist, the painting tells a story that although pretty, the flowers are surrounded by sharp thorns which hurt when touched; thus the seemingly charming has another aspect to it. Thorn Faces is also a well-designed idea of a thorny-trunk treated in confident brush work reminiscent of Shakir Ali, but the negative space interlocking with hard spikes of the thorns reveals human profiles-each viewer will read his own meaning into the picture.



Nature and foliage recur throughout Zafarullah's compositions, a woodland canopy being a favourite theme. This he sees as both escape and refuge: the tree since time immemorial being a mysterious, necessary presence in human life. Upward-climbing tendrils portray growth and fulfillment, as in *Togetherness* he shows several solid figures holding together for mutual support and strength. Loneliness and



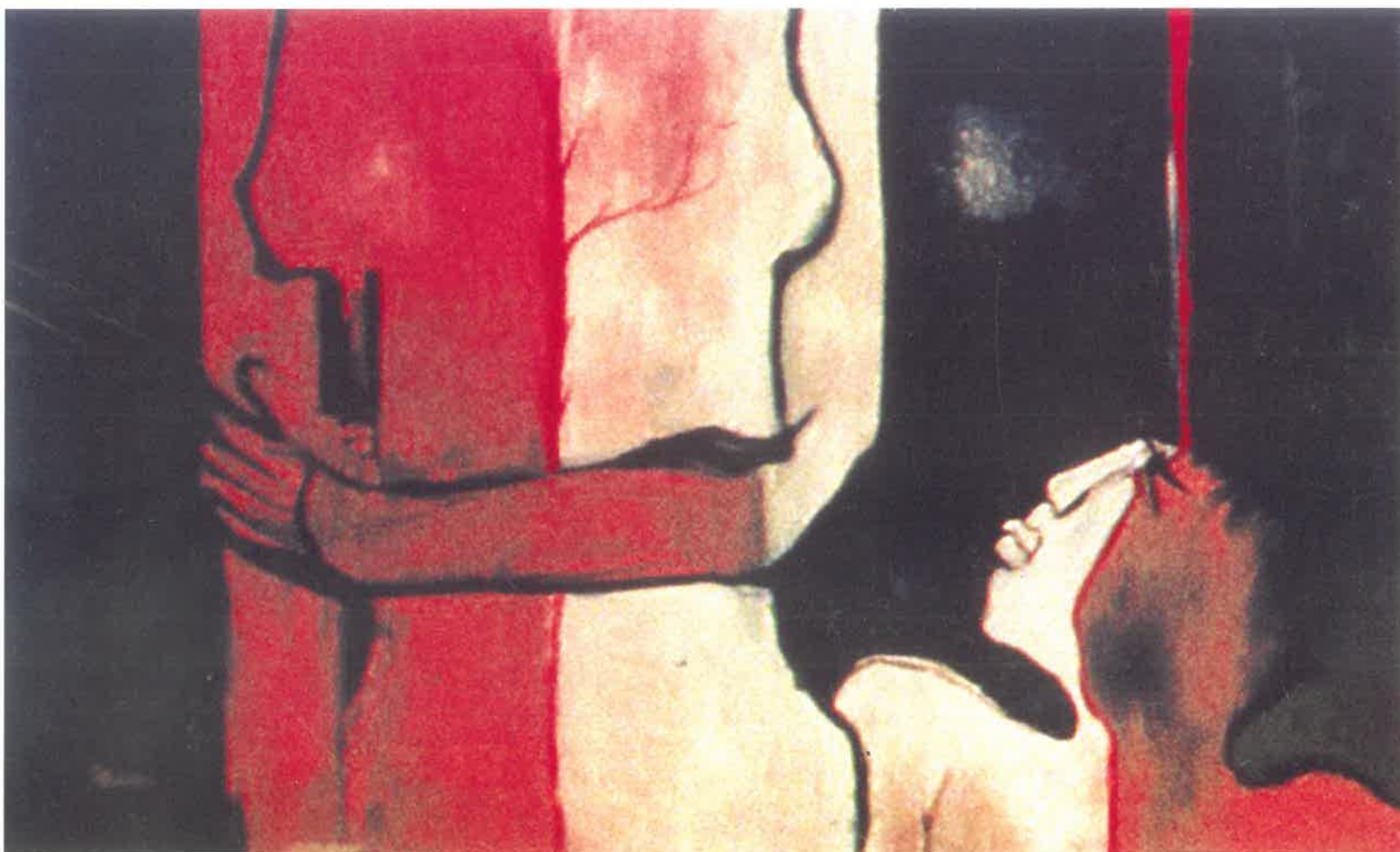
withdrawal are pictured in several canvases through a simple figure turning away or prone in the woods—a lone tree conveys a similar mood. A “window” series interprets the feeling of looking outward to escape the confining interior. In *Curious*, a simple leaf from outside ventures over the window sill. It is a comment on interior as against apparent emotional states. One horizontal composition depicts a reclining figure with

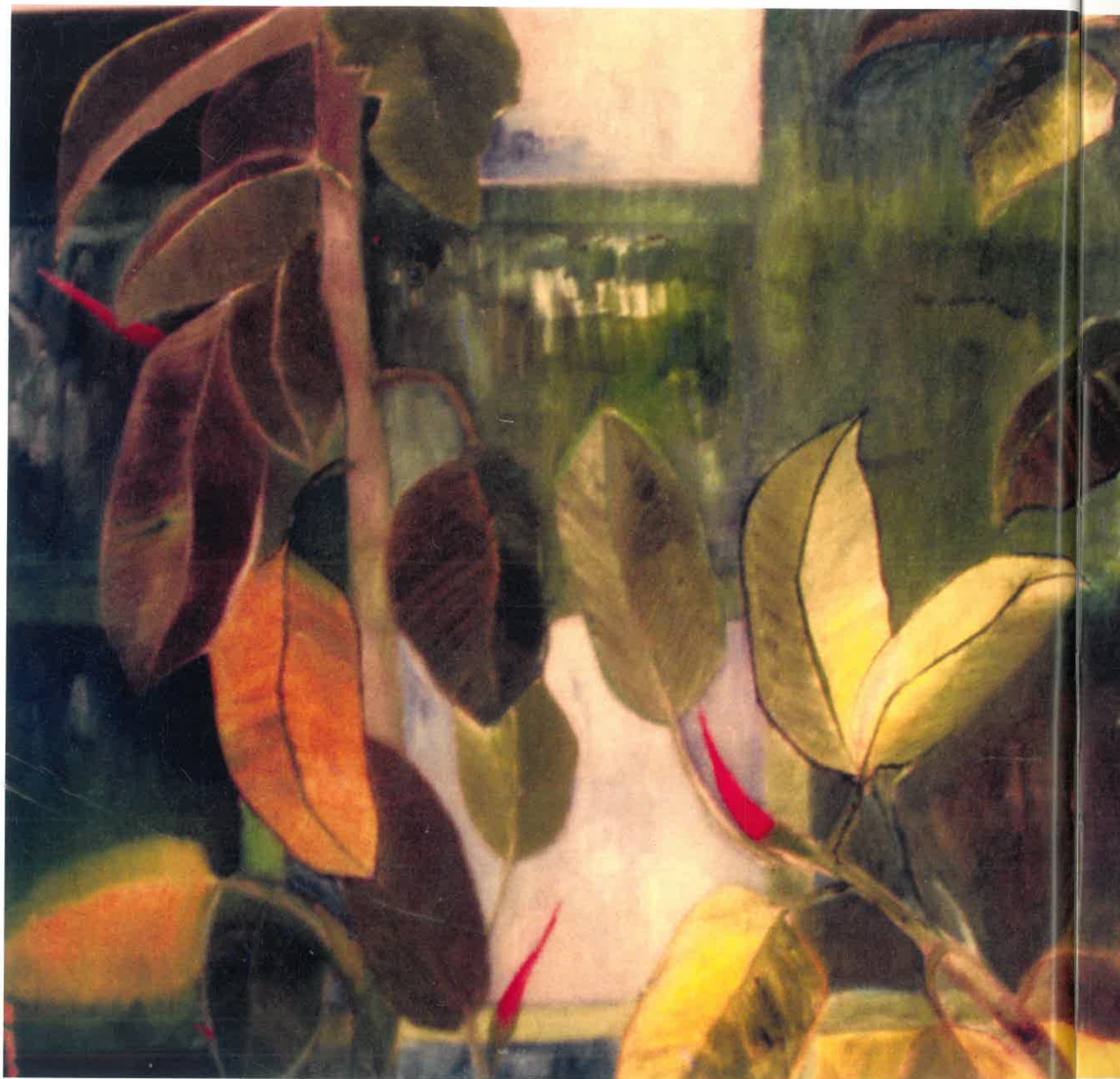
FILLING THE SPACE
Oil on canvas 24" x 24" 1982

a telephone receiver removed from its rest. Says Zafarullah, *“This describes the condition of a person who regrets the past and therefore refuses to be involved in the present situation.”*

There is no attempt at realism or three-dimensional modeling in the artist’s treatment of human form. The figure, male or female, represents a person. One is reminded that in mystic language the soul is often referred to as female.

LONGING
Oil on canvas 20" x 36"
1984







CONFINEMENT
Oil on canvas 24" x 48"
1985

Again, the figures in Zafarullah's work recall Shakir Ali's simple, angular renderings of the body, portraiture not being the objective.

The paint surface rarely achieves an impasto effect, colour schemes are both complementary and contrasting in keeping with the mood to be conveyed. Here are paintings that operate on two levels, both design-wise and as statements they reflect a maturity of grasp.



GUL E LALA
Oil on board 24" x 48"
1985





DRAWING STUDY
Felt tip on paperboard
1986



FIGURES IN THE LANDSCAPE
Oil on canvas 24" x 54"
1986



DASHT E TANHAI
Oil on canvas 24" x 48"
1980



TEEN AGERS
Oil on canvas 24" x 36"
1980



KHUWAB 1
Oil on canvas 24" x 54"
1979



TOGETHERNESS
Oil on canvas 30" x 48"
1985

CACTUS
Oil on board 24" x 30"
1985



EXIT
Oil on canvas 30" x 48"
1984



UNRELIABLE EXISTENCE - 1986

KISHWER NAHEED

POETESS, WRITER, CULTURAL & SOCIAL ACTIVIST

Fragrance in colors and the leap of color in fragrance was what I observed in Zafar's paintings. The blossomed flowers within a woman fetched me nearer and required testimony of their manifestation. I was Earth, I was woman-endowed with the incarnated power of creation only after God, and so the greenery of my being became the myriad mirror of my seasons and longings.

White canvas, sceneless scenes, white canvas with just an empty bottle, white canvas in the middle with green color atop and below, subduing, making features, expanding roots, climbing like a creeper, exalting not on physicality but deriving from mental thoughts and their boundaries.

This is what we don't find in the creativity of Nature. Rather, it's the man-made world. The man, who yearns to reunite with his umbilical cord. In fact, this wish to reunite with the separated part under the philosophy of duality, sense of the yoke of existence and the desire to interact in spite of seeing the mutilation of the interacting faces are the beauty of the betraying existence. This unreliable existence particularly becomes reliable in Zafar's paintings.



BATHING FIGURE
Oil on board 24" x 30"
1984





RAT RACE (Inspired from a drawing done by Le Cobusier)
Oil on canvas 36" x 72"
1980





THE LADY IN EXILE
Oil on canvas 24" x 36"
1980



DRAWING STUDY
Felt tip on paperboard
1982

WHITE LILLIES
Oil on board
24" x 30"
1982



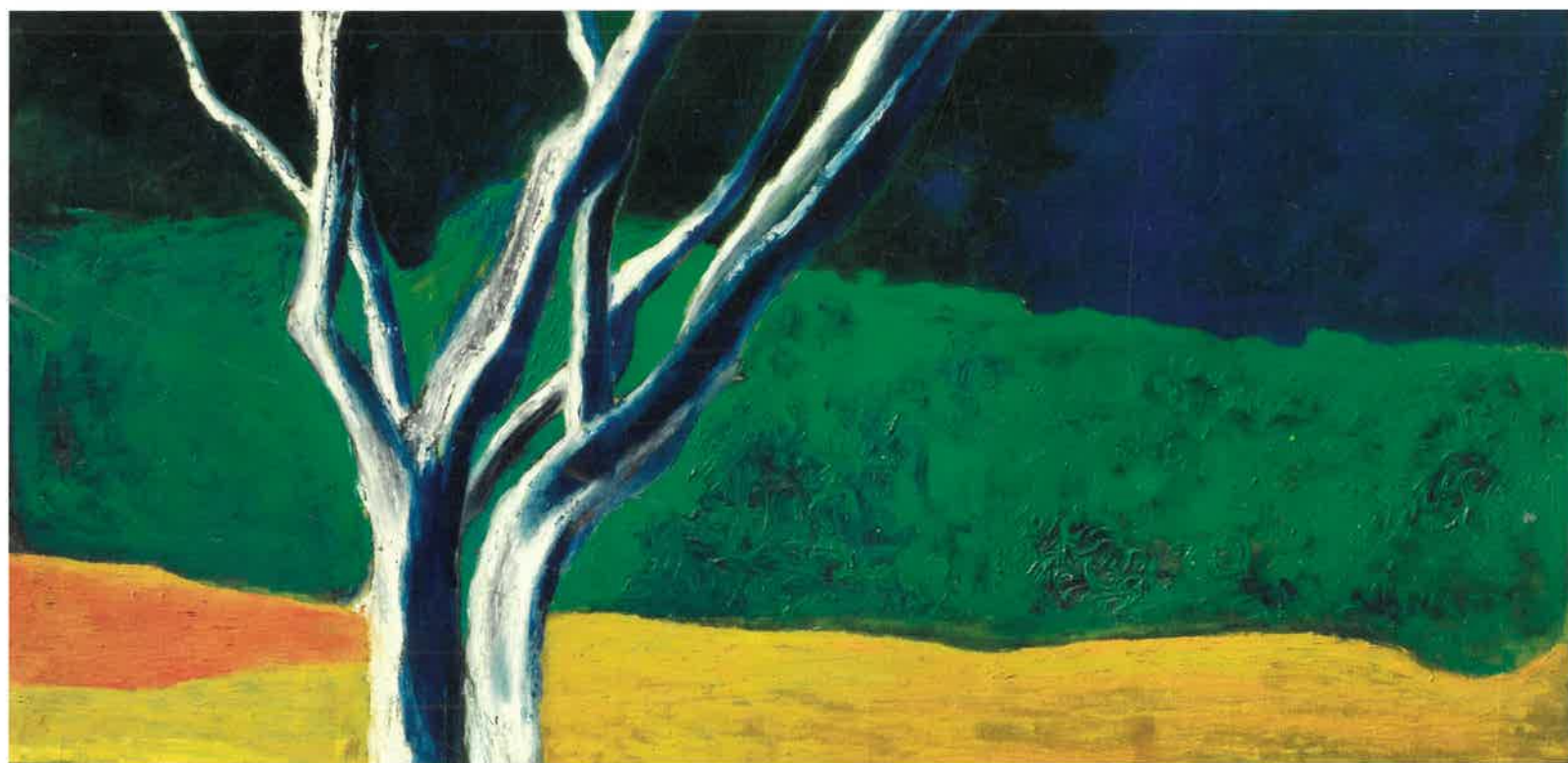
WOMAN WITH
WHITE LILLIES

Oil on board
24" x 30"
1982



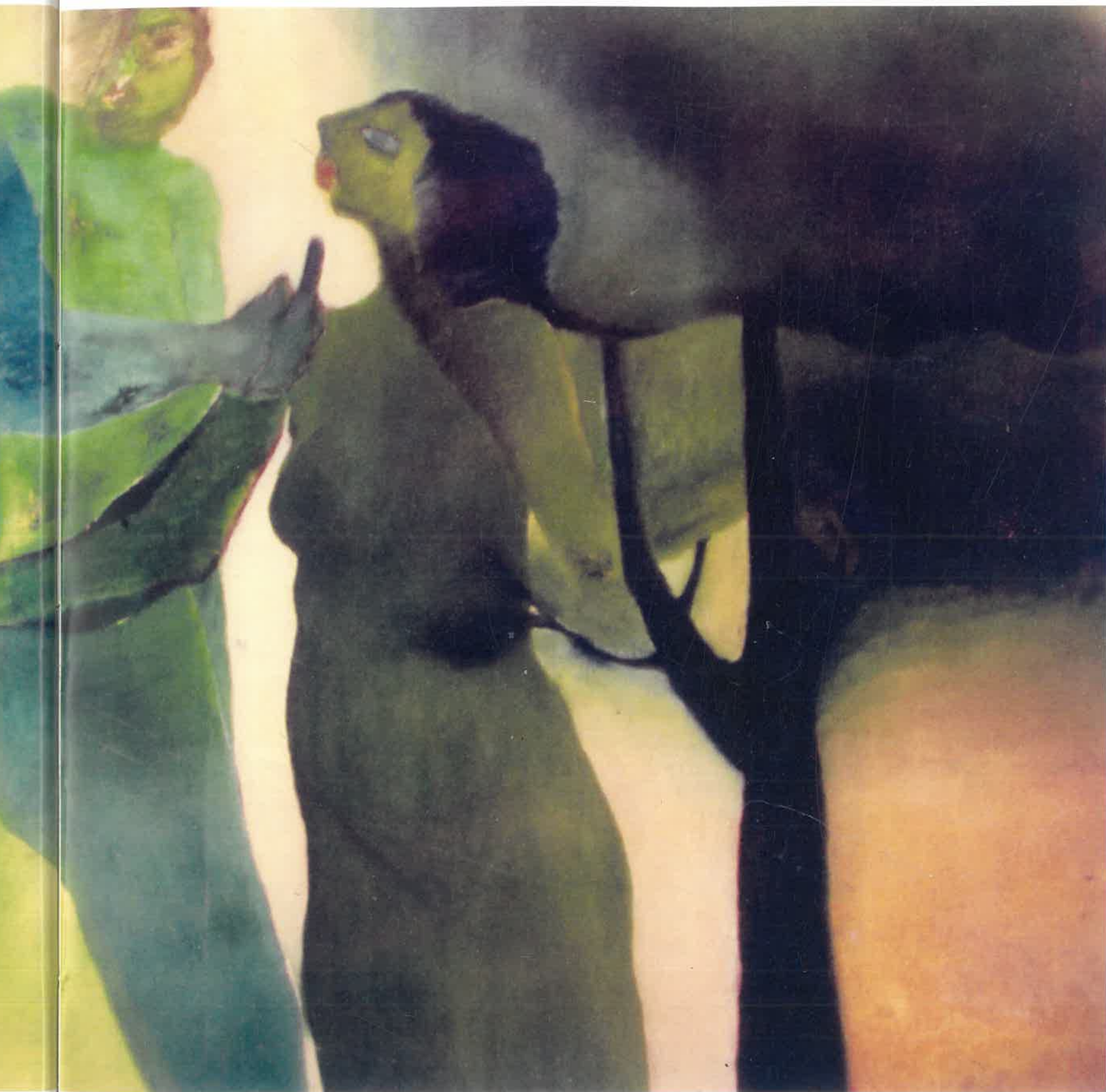


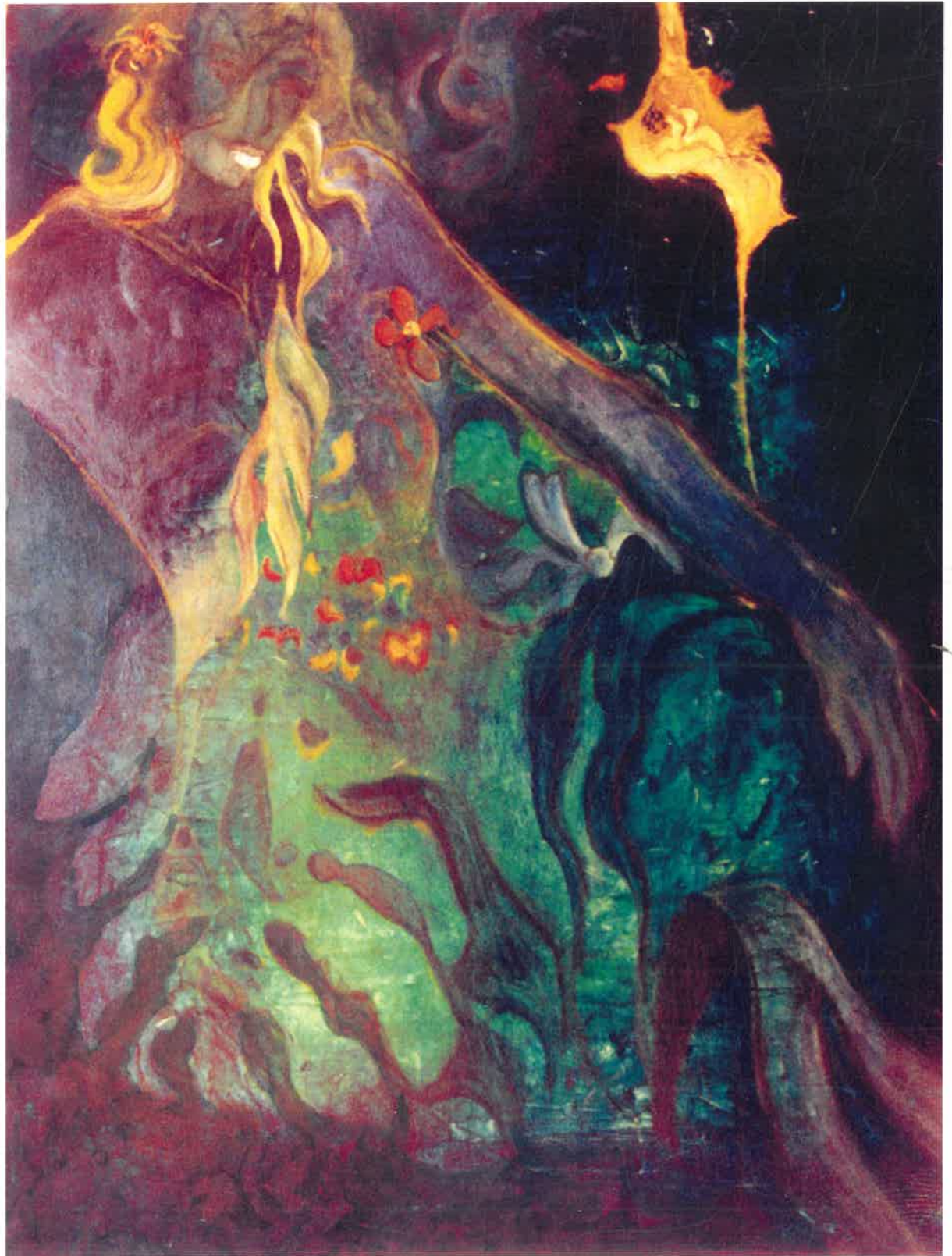
GO AWAY
Oil on canvas 30" x 72"
1983



DASHT E TANHAI 2
Oil on canvas 24" x 48"
2003





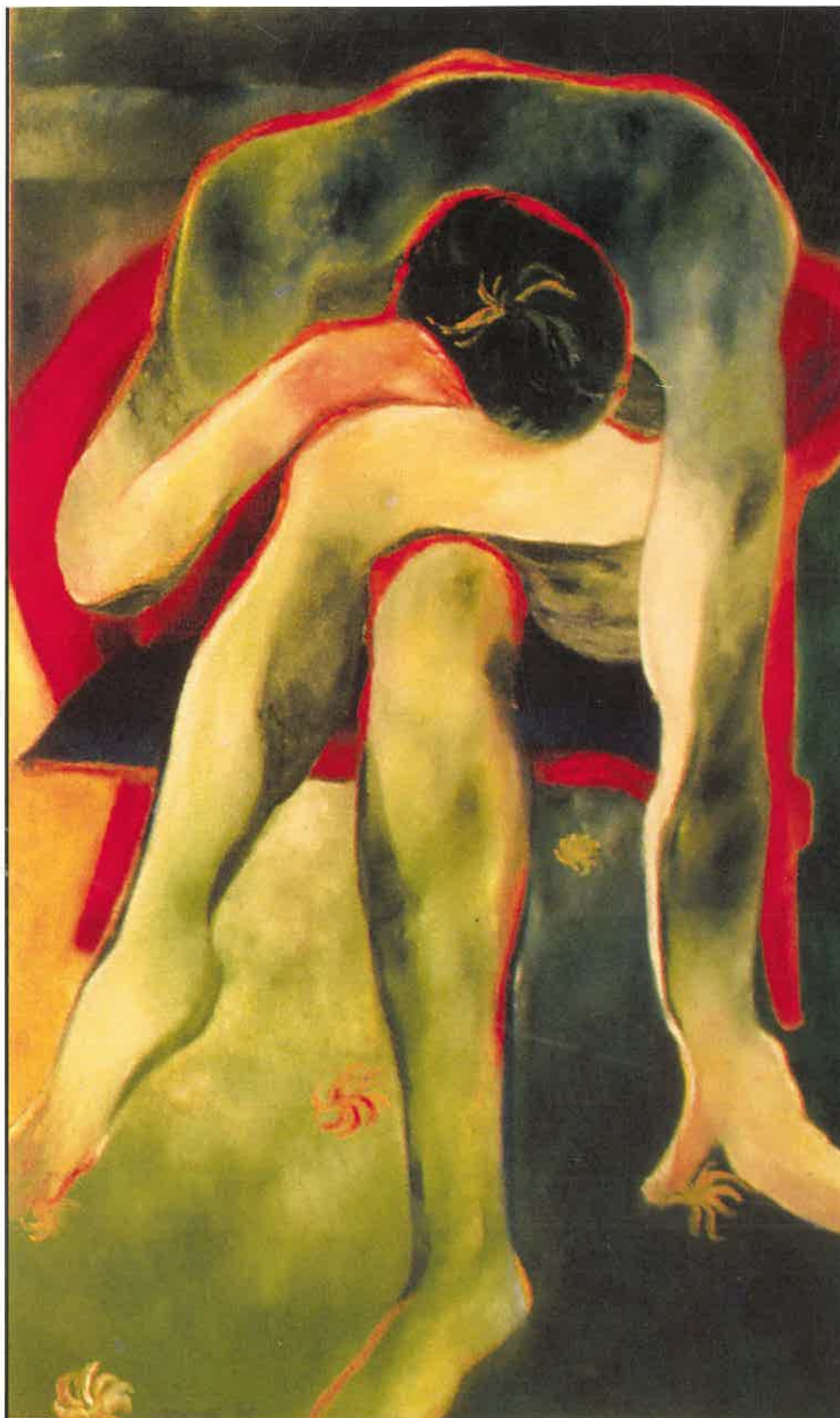


MONSTERA IN THE LAP
Oil on board
36" x 46"
1982

DISCONTENTED - THE ARTIST

BULLEH SHAH (AHMAD BASHIR)

SENIOR JOURNALIST (DAWN)



Life in its current reality is the subject of the Artist painting the colors of protest expressing his discontentment with the status quo.

He has the perfume of the soil in his work and is sensitive in the current reality of life. He keeps probing. He is anxious and involved a lot. He is also very honest and with a child-like courage, plays with colors and forms. Some times he produced marvels, some times he has little to offer except the novelty of tones and planes. He tries to assert, and demand attention. He represents our times in which creative expression and non conformism are suspect, and the pen and the brush are considered instruments of subversion. Creative expression in these hard times deserves to be applauded and encouraged whatever its meaning.

Zafarullah is in search of a wider unity. His colours are more harmonious and his forms more decorative. He loves Nature and in his landscapes, he creates deeper relations between space and time and man and

DEJECTED

Oil on canvas 30" x 48"

1986

his environments. He has a very positive, very complimentary approach to life. He looks at things from various angles and it seems that he has not yet finally arrived. He is experimenting with ideas and feelings, using his colours and subjects playfully. He is a very sensuous, very natural man. His ideas are voluptuous, but not his figures. He distorts them to bring out their meaning, and the effect is not always pleasing to the eye. His landscapes has sexual overtones: green leaves creeping over human figures, flowers emphasizing the ripening qualities of their youth. He seems to enjoy every moment of his life, though he thinks that fulfillment is a cold blue illusion. His canvas, *Let us Share*, was very expressive. The man's limp and large hand of desire is extremely powerful. He yearns for harmony. But his distorted male figure dominates the composition. Did he or did he not succeed in communication? He did, and now I am writing about his work, the painting has remained stuck in my memory. In some of his paintings the colours cry the challenge and shout.

He is more relaxed and soothing when he paints landscapes, flowers, and



waters. Nature makes him passive and romantic. The money-plant fascinates him and he places it in various settings, which may have no apparent relation with their perspective. The money-plant placed in an ochre desert void was attractive, though it was difficult for me to read any deeper meaning in the subject. But perhaps there was none, or he did not want to make any comment. He left it to his audience.

His *Beggars* was excellently treated, and I wanted to come back to it again and again. The figures were not definitive, and

DRAWING STUDY
Felt tip on paperboard
1973



BEGGERS
Oil on canvas 24" x 30"
1973



LET US SHARE
Oil on canvas 24" x 48"
1985

beggars cannot be definitive. They all look alike. Their contours merge. Their images are hazy. All of them have a dark brown existence, the fate of a discarded show. Zafarullah painted them with large jots in tones of brown, and in that he made a statement. It is not easy to pick up the best in an artist's work, but the *Beggars*

was outstanding by all standards. Zafarullah's framing is unconventional. He could not use squares, because he is dynamic in his concepts. He has a natural preference for rectangles and paints vertically as well as horizontally, depending on the flow and direction of his subject. I saw

in his frames, more spatial variety than we are accustomed to see.

He does not needlessly fill his spaces. He loves open fields in which he places his subjects with skill and confidence. He is a properly trained painter with practical experience of designing and illustration work, his basic approach to painting,



ZERO-SUM-GAME 2
Oil on canvas 24" x 48"
1986



But he is by no means restricted by it. He paints with freedom and confidence, and can do what he wants, because he is also good at drawing, a quality which some reputed artists lack. Some of his subjects have been rather decoratively treated, especially his flowers and creeping green

leaf forms. They are very refreshing and look like love letters. That is what he wants to convey—love, balance, and harmony between man and man, and man and nature. When he distorts them, it is to bring out their essence. Not so his human figures, in whose abstraction, he gives the impression of being arbitrary.

WHITE LILIES
Oil on board 24" x 36"
1982

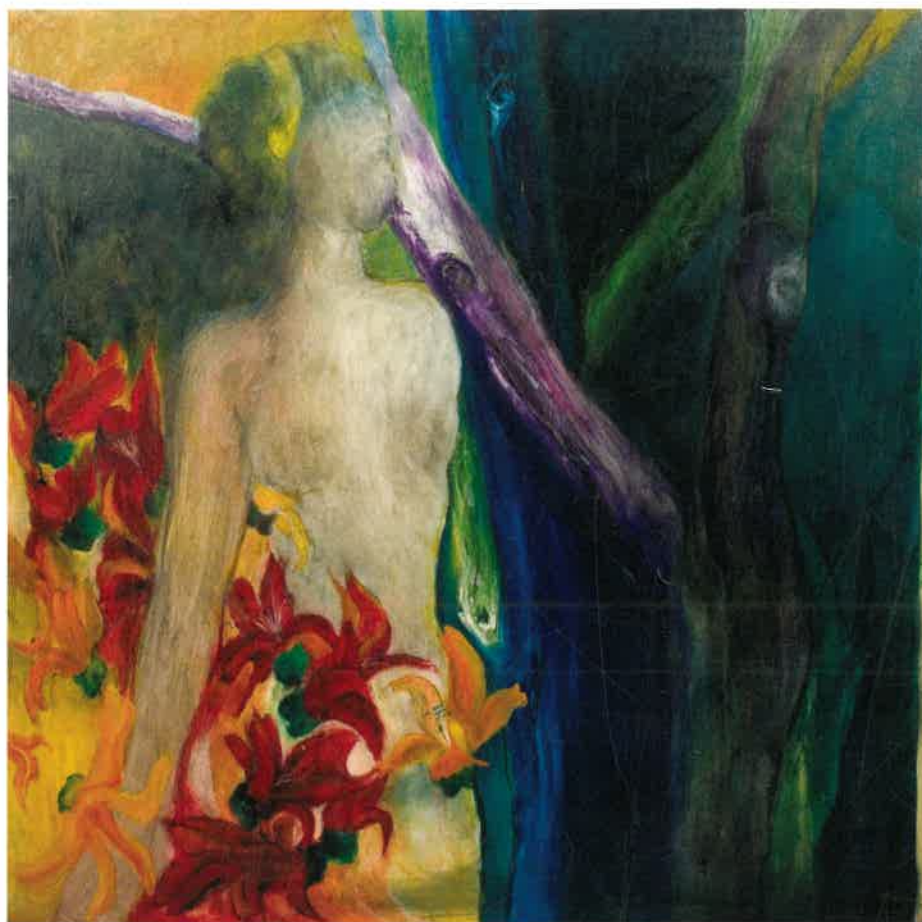
RETREAT
Oil on canvas 36" x 46"
1986



WINDOWS FOR TEARS & SMILES

PROFESSOR AHMED KHAN

PAINTER, DESIGNER, CALLIGRAPHIST



WAITING

Oil on canvas 36" x 36"

2005

It's really appreciable to criticize Art.

Let's calculate changing moments of centuries. Human mind has ethereal breadth; it spans innumerable galaxies. The sky of dawns and dusks with its rising and dooming suns is contained within it. Time is speed bound. And thought is beyond its limits, but people still ordain (to bring it in bondage). They distinguish this voyage of light and darkness with

deep lines. But where are these lines?

They are professional critics who have rules of their own. Who judge matter, feeling and every form of expression on virtually the same criteria. And announce their verdict: These 'Perfect Wits' are astonishing.

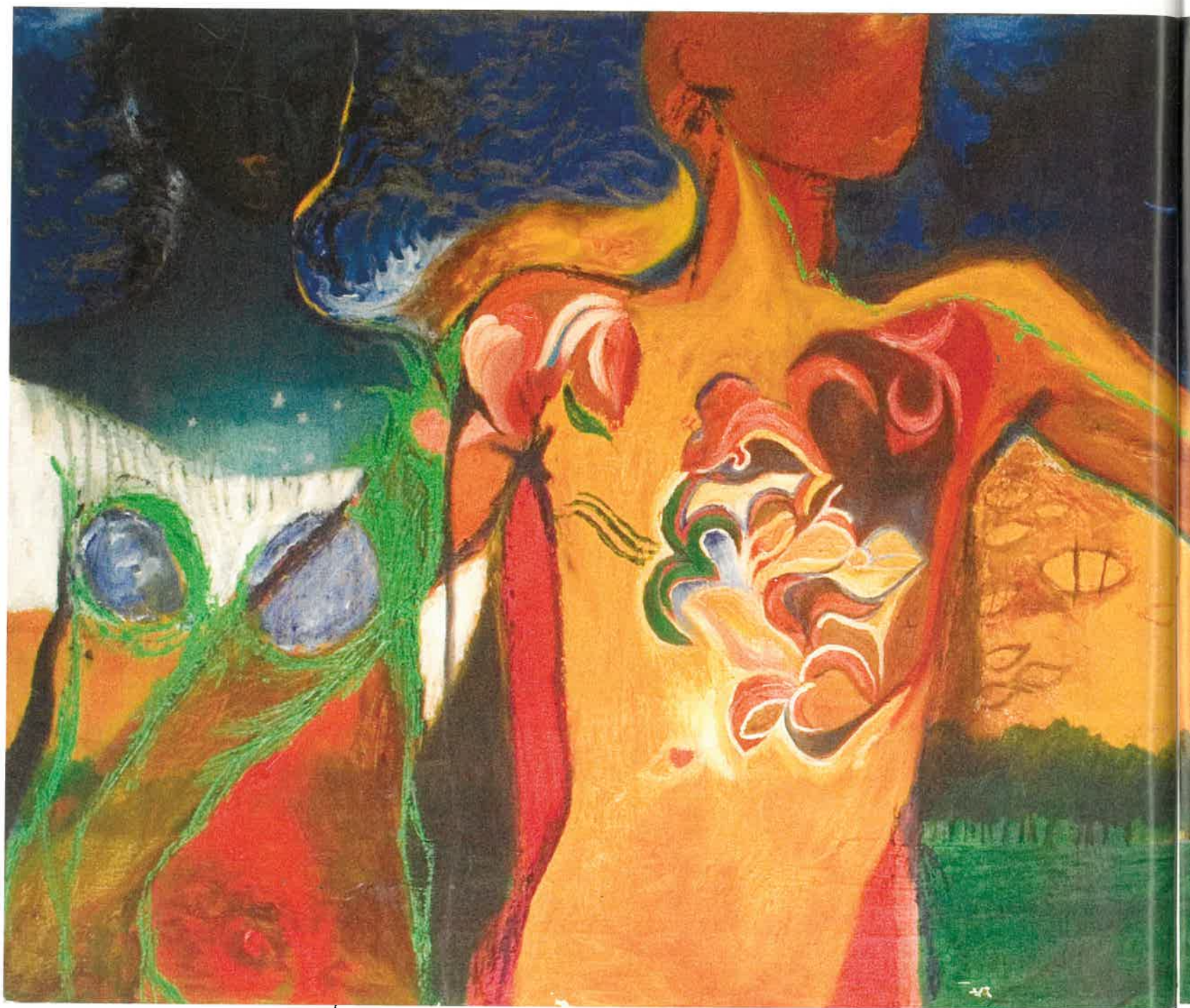
Let's smile and move ahead. Let's in commune with creeping sunlight on green and flames of the dusky horizon. Let's listen to the

emerging sighs of darkness and attend to the colorful butterflies among fountains of light.

The essence of flowers and body deserve our attention. To move ahead the 'thoughtful' and 'thinking' bring the obscure secrets to light.

I whispered to Zafar:

"You have opened new windows for tears and smiles. It's appreciable. Move ahead!!"





FIGURES IN THE LANDSCAPE Oil on canvas 30" x 72" 1986

ENIGMATIC FRESHNESS OF LIFE

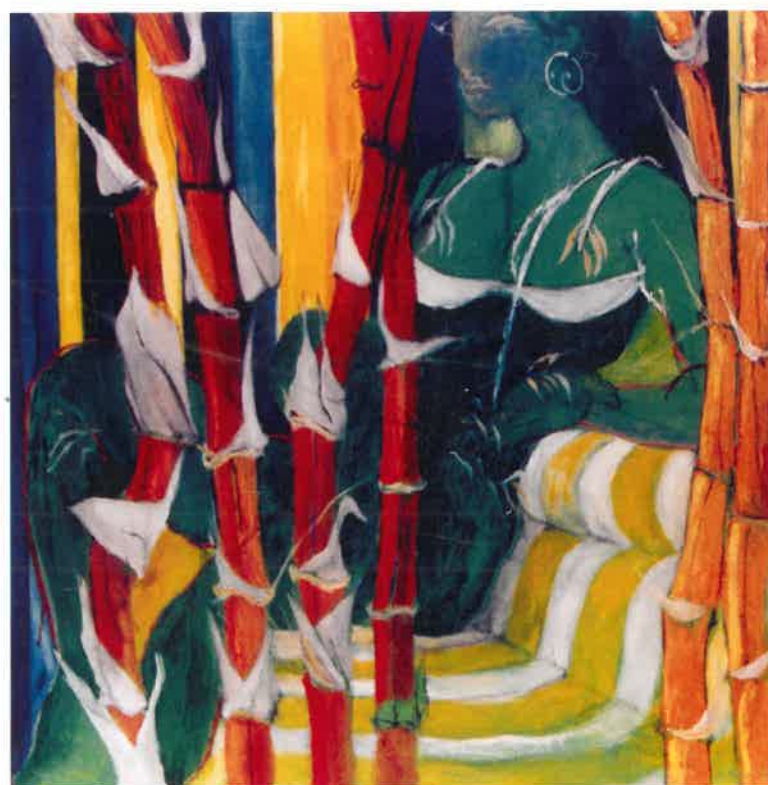
DR ANWER SAJJAD

Writer, Intellectual, Painter, & Practicing Physician

Zafar's paintings create a queer and enigmatic sense of freshness. In fact, life itself is enigmatic, every unfolded layer of which contains a new revelation and endows a new power. Expertise in graphic art develops such a balance in the division of his canvas that colors and lines remain in his domain. These colors and lines fuse together, figure up and make Zafar's approach to the subject more abstract. Some paintings generate intense feelings of sorrow and pessimism but bright colors take grip of dejected bodies and faces in such a way that a nimbus of hope and yearning for life is established around them. Despair and hope, sparing colors of dawn amidst the brooding presence of dusk herald the rebirth of life. A petal and a bud creep in from the broken glass of window in empty room and from the wide open doors and try to fill the void and the dreading silence is broken with the hustle and bustle of life.

YAAD
Oil on Board 24" x 24"
2003

WAITING 2
Oil on Canvas 36" x 36"
2004





STILL LIFE
Oil on Board 24" x 30"
2002



DRAWING STUDY
Felt tip on paperboard
1983

Zafar's mind and heart trail down from his hand to make his paintings feel thinking and throbbing. Sometimes, the voice of his heart is more audible and at some places, the mind reigns supreme over the heart's voice. When the heart transcends, the rebellion and jubilation of adolescent youth is visibly seen and where the temporal power of mind is established, the intensity of feeling is interned into technique and craft. The places where a balance is drawn portray as if a mighty horse has been forcefully bridled and then slightly pushed to move ahead. Emotional presentation of passionate themes makes Zafar seem crippled with the doubling intensity of sentiments but a man loves to go out of boundaries sometimes, irrespective of his age. I believe Zafar's temperament, experiences, controlled excitement and commitment warrant him identify new horizons.



THE DYING BIRD
Oil on board 18" x 24"
2001



A WOMAN WITH BOUQUET
Oil on board 36" x 42"
2001

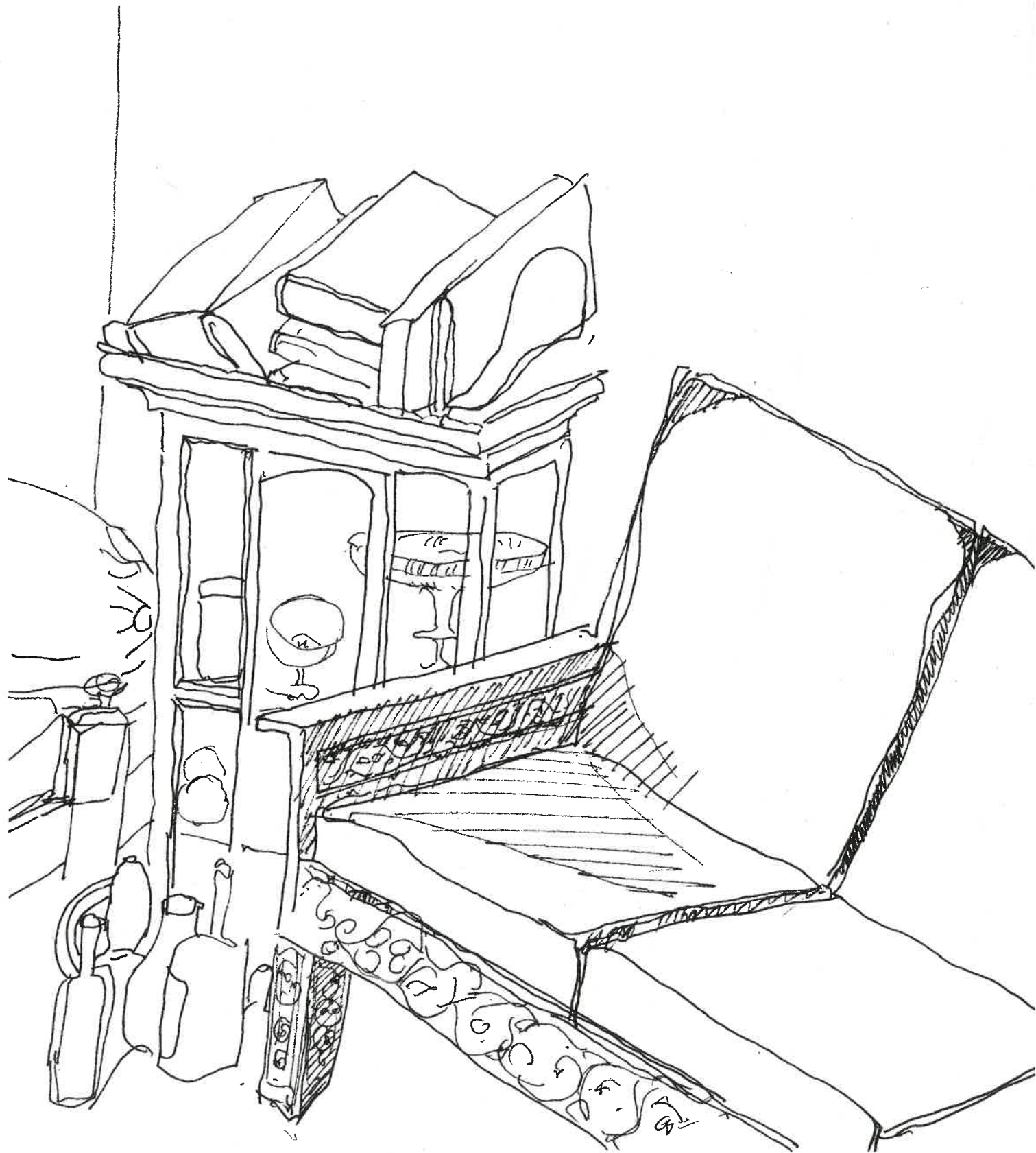
DRAWING STUDY
Felt tip on paperboard
1986





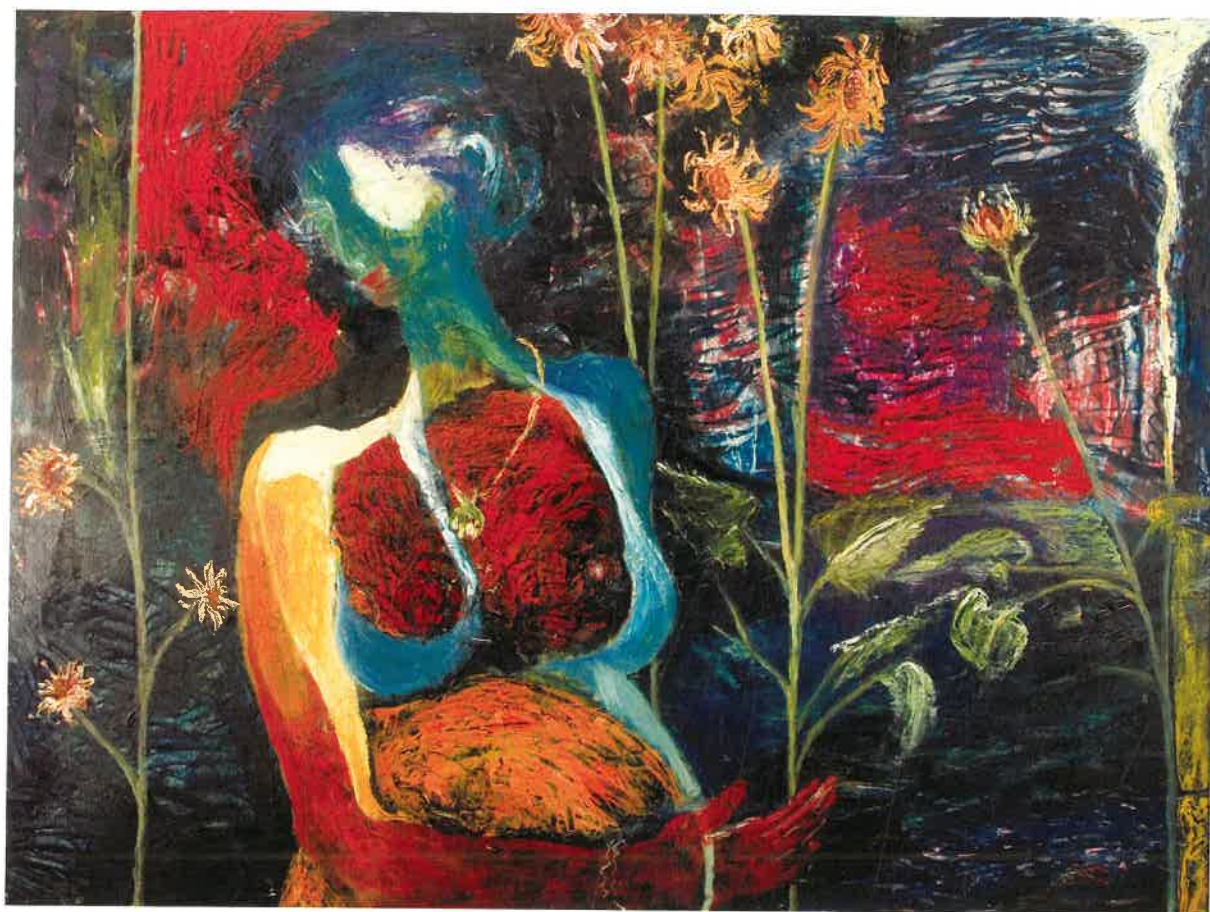
WOMAN IN THE BACKYARD
Oil on canvas 27" x 27"
2000



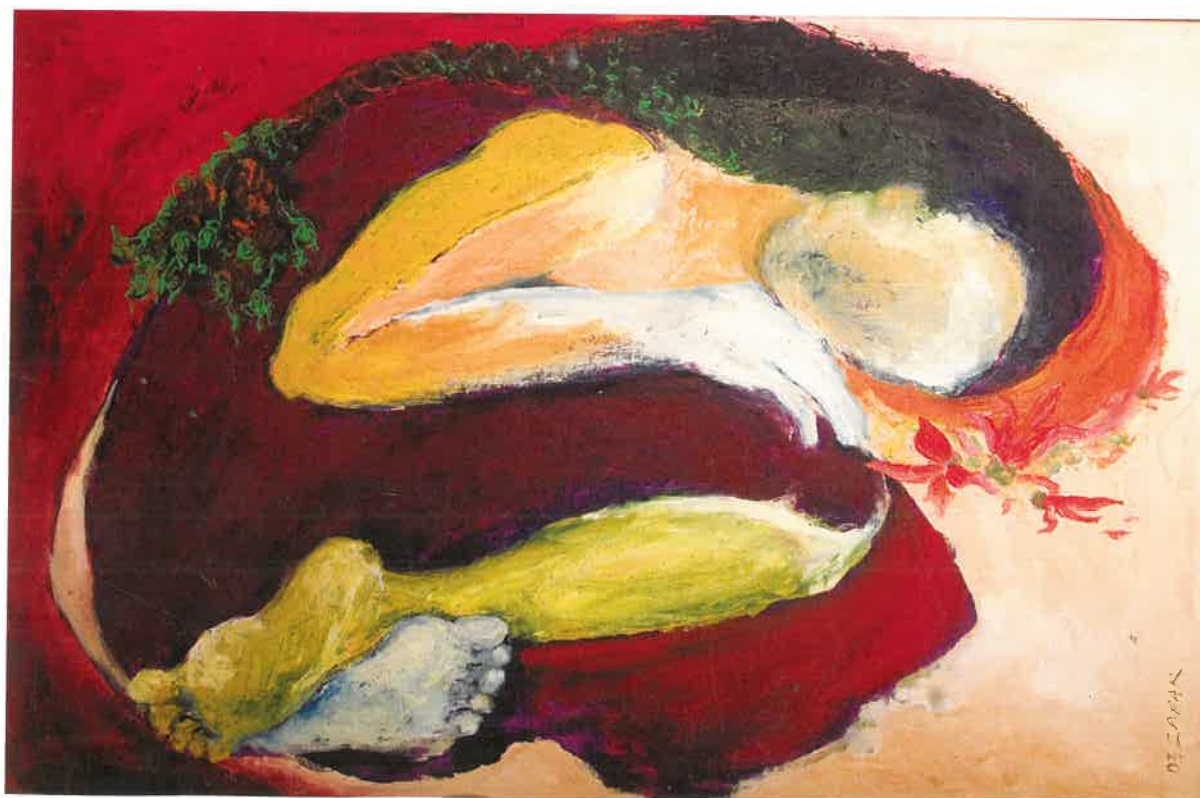


DRAWING STUDY
Felt tip on paperboard
1984

EXPECTING
Oil on Board 30" x 36"
2002



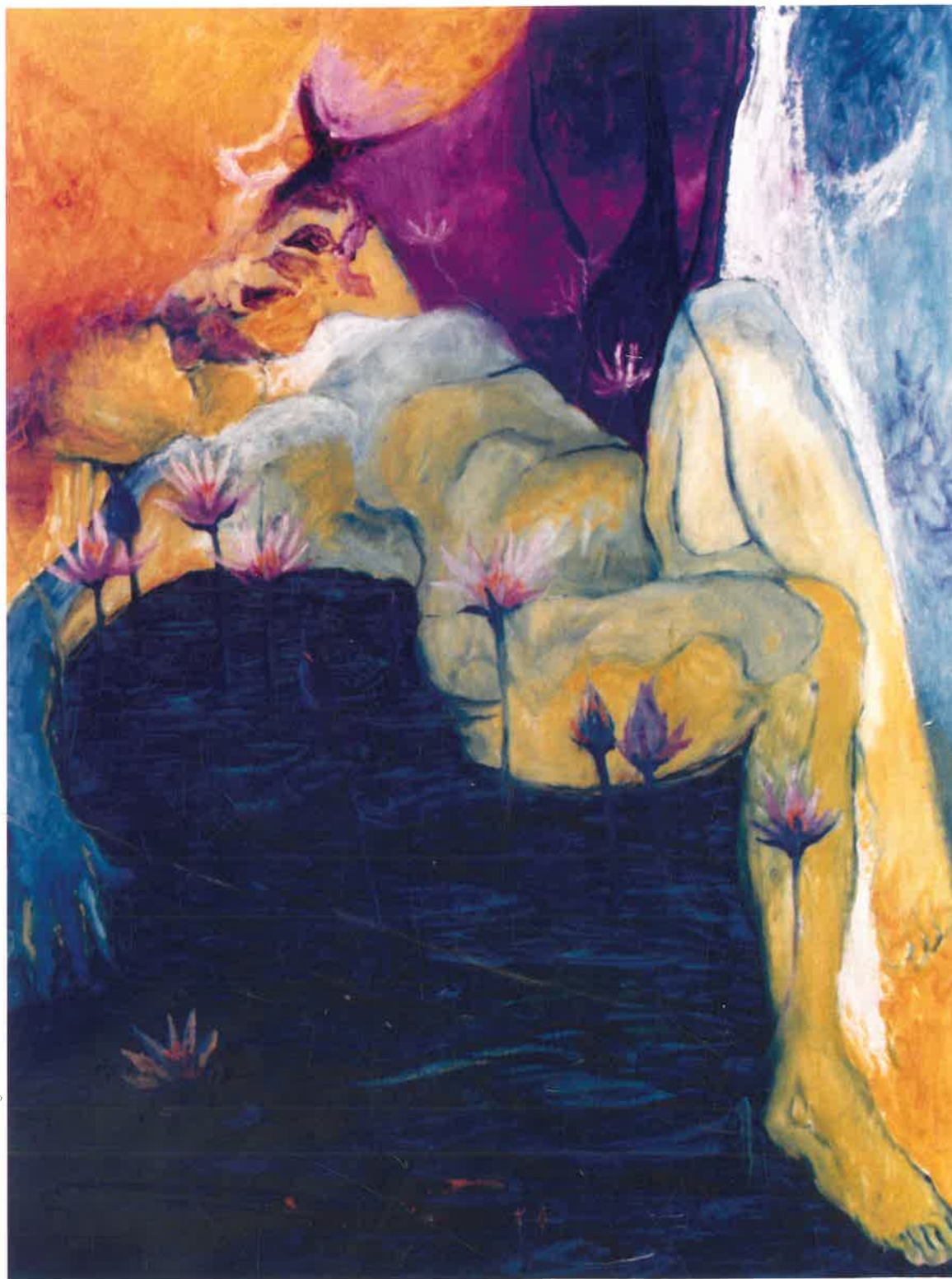
CONTENTMENT
Oil on board 24" x 36"
2001



AN UNCONVENTIONAL VOCABULARY OF COLORS

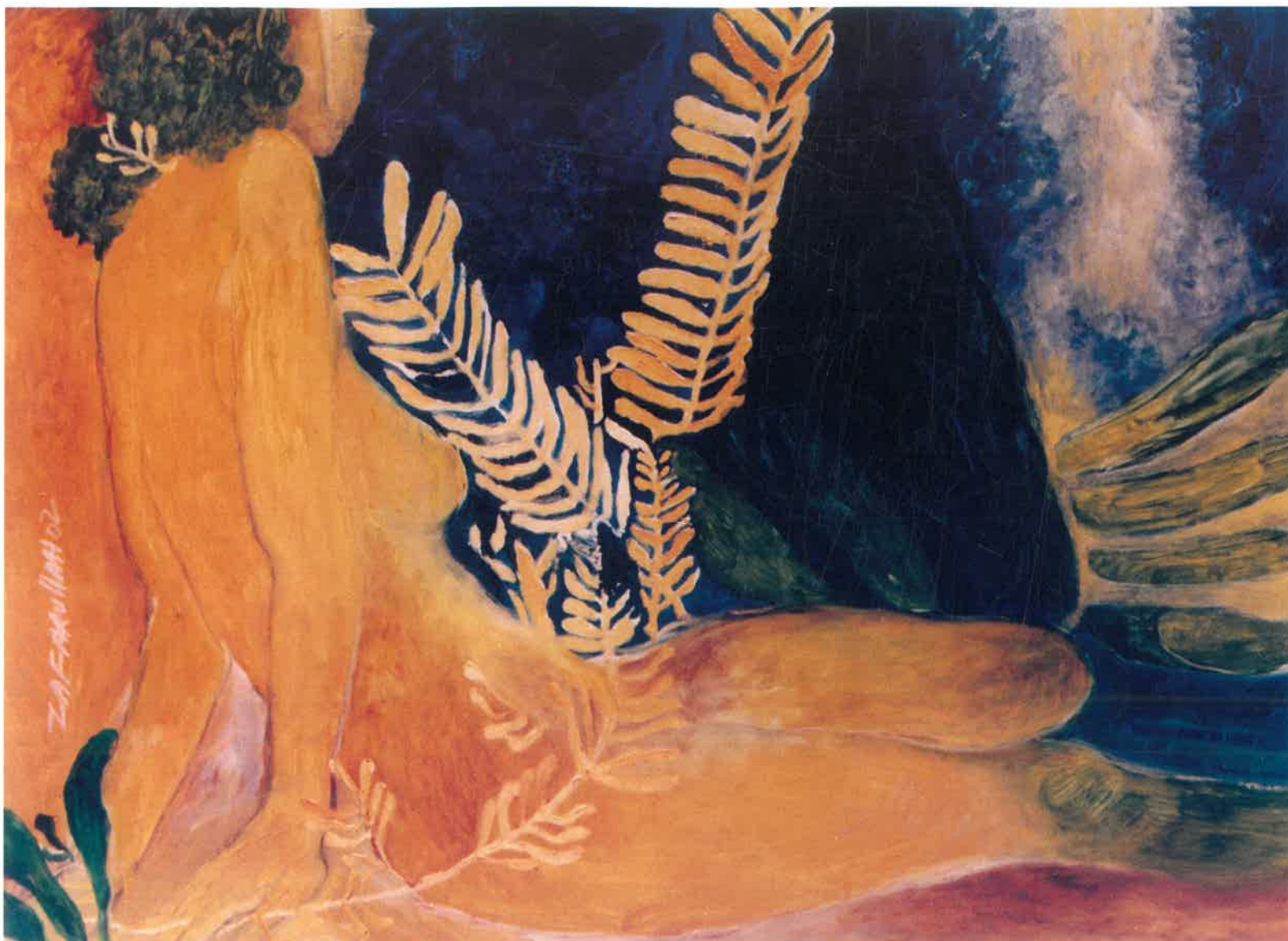
MADIHA ZAFAR

Communication Designer



Artist Zafarullah's paintings present a jamboree of colors. Alternating between the sumptuous and the timid, these colors fill the created spaces and patterns featuring flora and fauna, the female form sometimes merging in and sometimes standing apart in various postures in imaginary landscapes or with still life. The images present a sensuous 'outburst of feelings on canvas that is bound to overwhelm a viewer with their tantalizing colors and bold patterns. It is modern art in its most unadulterated state.

Academically trained as a designer and with years of experience, Zafarullah is quite conveniently equipped with the ability to mould the most difficult forms and colors at his will without disturbing the overall balance in any composition. In his own words he says: "I dream of an untarnished, beautiful life, and in the pursuit of my dreams, I am confronted with both the base and the sublime, love, beauty, intoxicating fragrances



WOMAN WITH CACTUS

Oil on board 29" x 39"

2003

as well as hate, duplicity and rank have a simultaneous existence in my dreams." Standing true to his dreams, his work encompasses both the base and the sublime, striking a compelling balance between the two with compositions that sometimes please the mind to surreal levels while at others leave it disturbed and thinking.

The female form in his paintings is often not a recognizable individual but more of a spiritual form postured in various ways to signify its relationship to its surroundings. While at times it's playing the role of the nurturer, at others it is the one drawing life from its surroundings to sustain its existence.

STILL LIFE

Oil on board 24" x 36"

2002





DRAWING STUDY
Felt tip on paperboard
1984

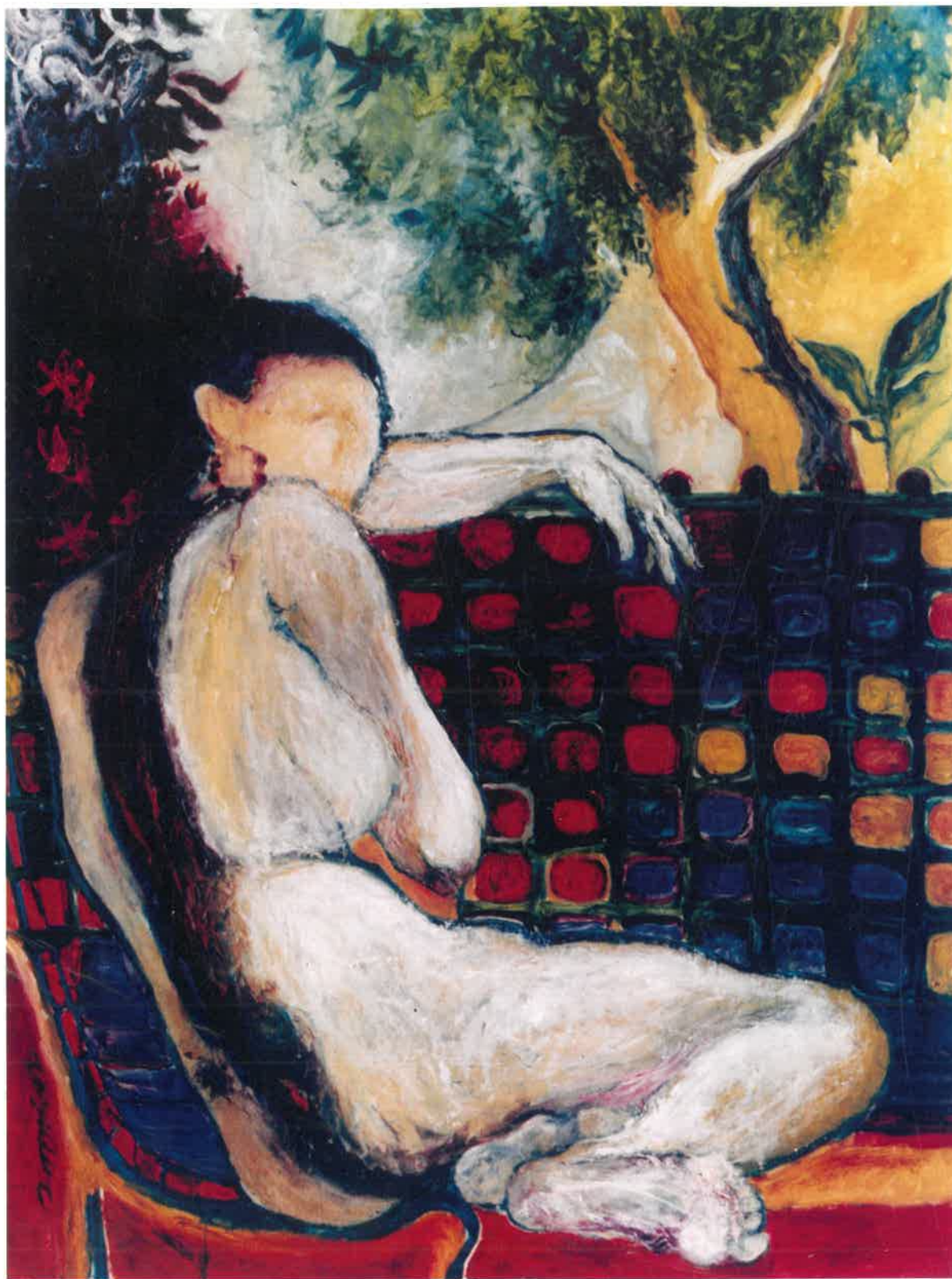


A SLEEPING FIGURE Oil on board 30" x 36" 2001

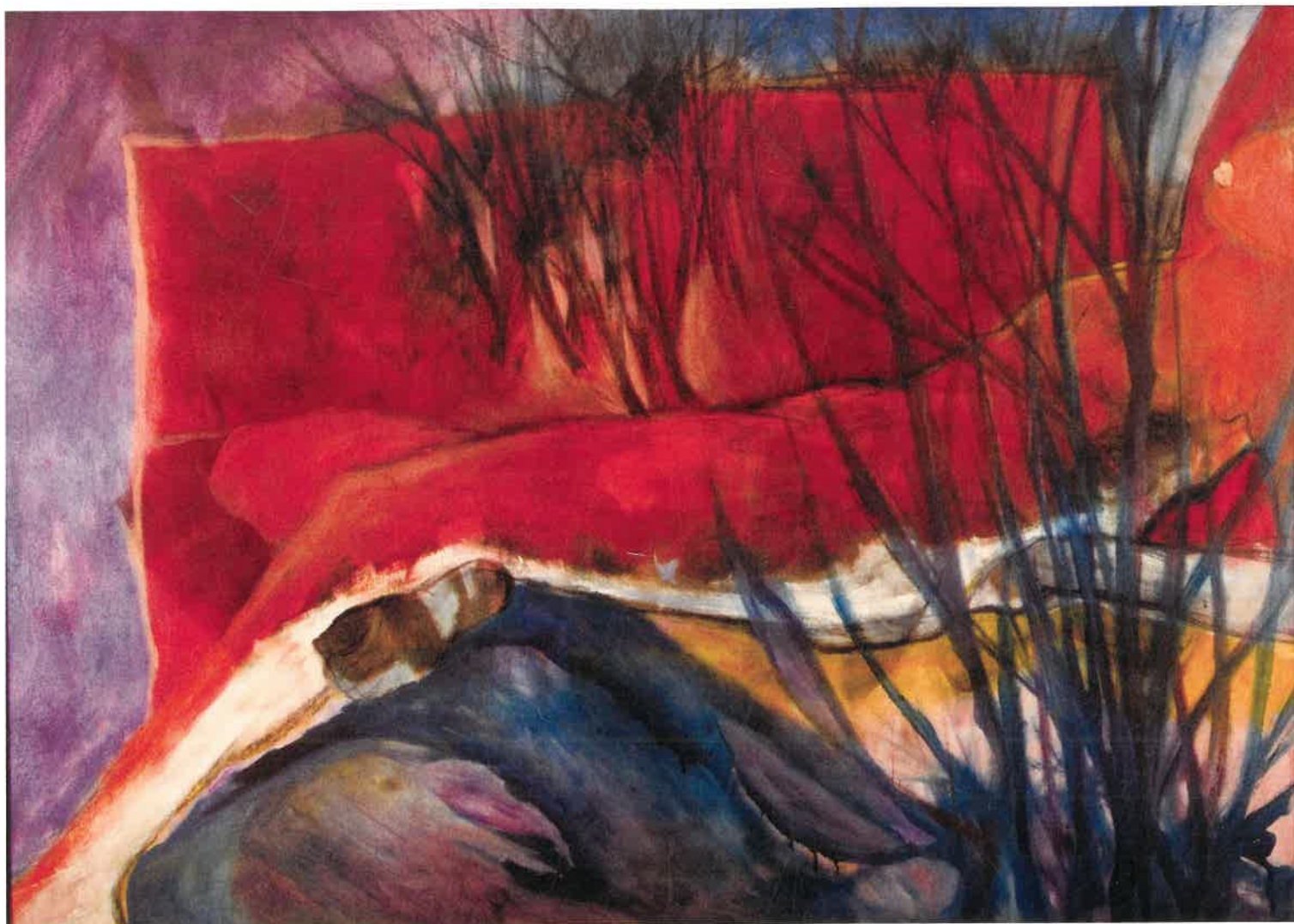


WOMAN AND A BOTTLE IN THE LANDSCAPE Oil on board 18" x 2" 1999

Zafarullah's strokes are often quick and continuous that portrays a confidence in thought process that has reached a significant milestone in its journey. Amongst the rich colors like neon, mauves, greens, reds and ochres, one may site a bit of disconcerting murkiness that results from the mixing of black and white with the other hues. This definitely reminds the viewer of the negative feelings and vibes that inevitably find an existence even in our imagination. The resulting imagery is therefore at times disturbing and attaches a string of realism to the overall abstract and surreal environment. It is this constant struggle between the base and the sublime that give birth to Zafarullah's unconventional vocabulary that creates its own rules. With mentors like Shakir Ali and Ahmad Khan, it is not surprising that Zafarullah is not restrained by convention to experiment with the myriad possibilities available in terms of color, imagery and ideas.



SEPARATION
Oil on board 29" x 39"
2002



RETRIEVE
Oil on canvas 30" x 42"
2003

SPRING
Oil on canvas 36" x 48" 2001





CREEPER
Oil on board 24" x 24"
2002



DRAWING STUDY
Felt tip on paperboard
1983



GUFTAGOO (conversation)
Oil on board 24" x 36"
2001

A SPIRITUAL JOURNEY

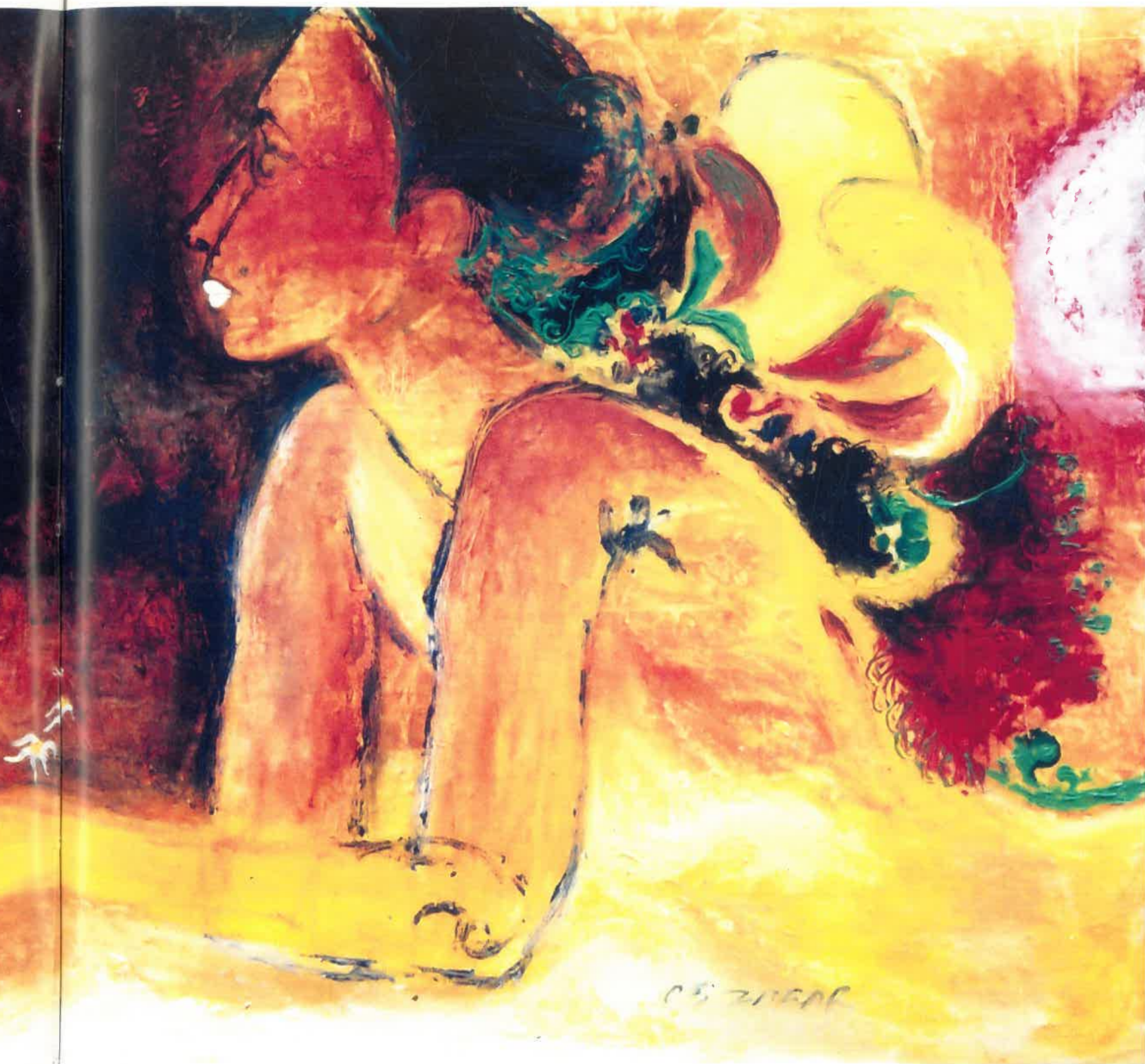
RIZWAN MIRZA

Intellectual, Critic & Practicing
Structural Engineer

Since the human mind is still bound, the reason why the body exists to assist it to feel, to sense what else exists and what does not, comprise that vacuum, which condemns the physicality of our senses, challenges the mind to do without them, to understand what that space tells us about all that exists around it. When we say that everything requires its own share of space, it refers to not just the space it occupies, but the space beyond it; because that is what gives the object its identity, defining it against the rest, giving a meaning to its subsistence.

Zafarullah reveals this space; the incomprehensible relationship of the unbound mind with reality on his canvases, in not the vacant spaces this time but in the substance of his paintings. All his paintings of the landscape appear to be an attempt to transcend the sensory limitations and strive to see what the naked eye cannot. The inherent dichotomy of the human mind whereby it tends





IRAM AND THE MOON
Oil on canvas 24" x 30"
2003



CREEPING IN
Oil on board 24" x 24"
1990



BIRDS AND BAMBOOS
Oil on canvas 36" x 48"
1999

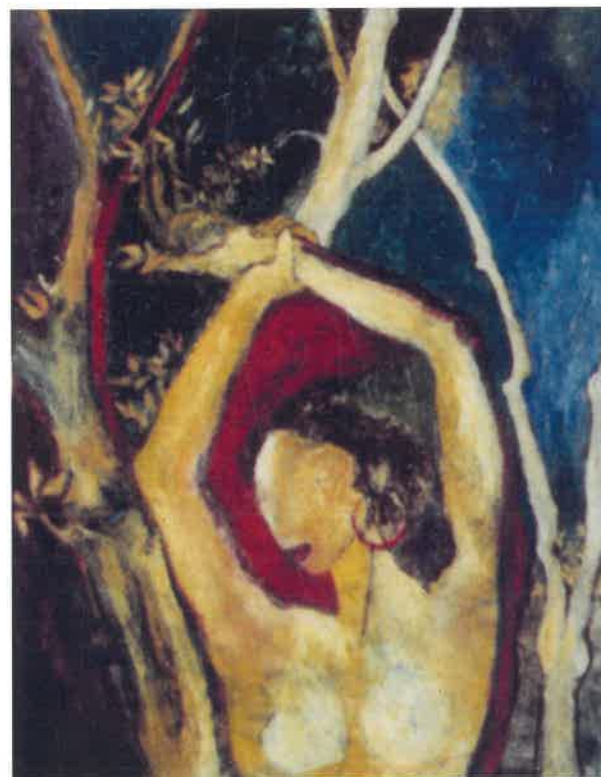
to revolt against the nature and at the same time secretly longs to become one with it, is a recurring theme of his work.

As is obvious, components and facets of nature and their dialogue with man is what majority frequents his canvases. Rendering them in different moods and situations, he uses them to symbolize an individual's approach to life summed up by fate, which he thinks is our own nature. He has repeatedly painted the human figure, but each painting communicates a different message as if the image has been captured at

a different point in time, as they existed precisely at that moment. Perhaps his paintings are an attempt to capture a pursuit, much like a dance performance and no two snaps can ever be identical to the eye.

Believing that man is a continuation of nature and by revolting against his own origin, he suffers. The Artist tries to romanticize with Nature, making himself at peace with it; insisting how one comfortably merges into the other. There are times, however, when disturbances around him lurch into his work and he does not deny them

NESTING 1 Oil on canvas 24" x 36" 2002



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because he knows acceptance of what prevails is the first step towards changing it. What interests me is how he arranges the same set of colours to create the two extremes; the effect is always disturbing in the sense that it forces you to leave the track you are walking to stand and think again. Over a period of time, he portrays the subjects in his paintings; while at one time we see that he rarely aids himself with the facial features in his portrait, now he does so frequently. It's the time of life when you want to keep your feelings raw because one does not contain the resistance to sustain their irrefutable form.

Nevertheless, today, his work is not that of a zestful youth but that of a sagacious individual who knows his mind and speaks it with enciphering authority. His maturity has not obscured the intensity of his expression chiseled them out even better, not to be overlooked; the possibilities of how one can reach out to what one yearns for by looking for it within the world of our mind, we forget that it is our very mind, responsible for the existence of those yearnings so only the mind can make them substantial. Thus he does not hesitate to paint limbs out of bounds from proportions and into the realm of exaggeration because an unproportionate effort is what makes our own world real. I never see a beginning or an

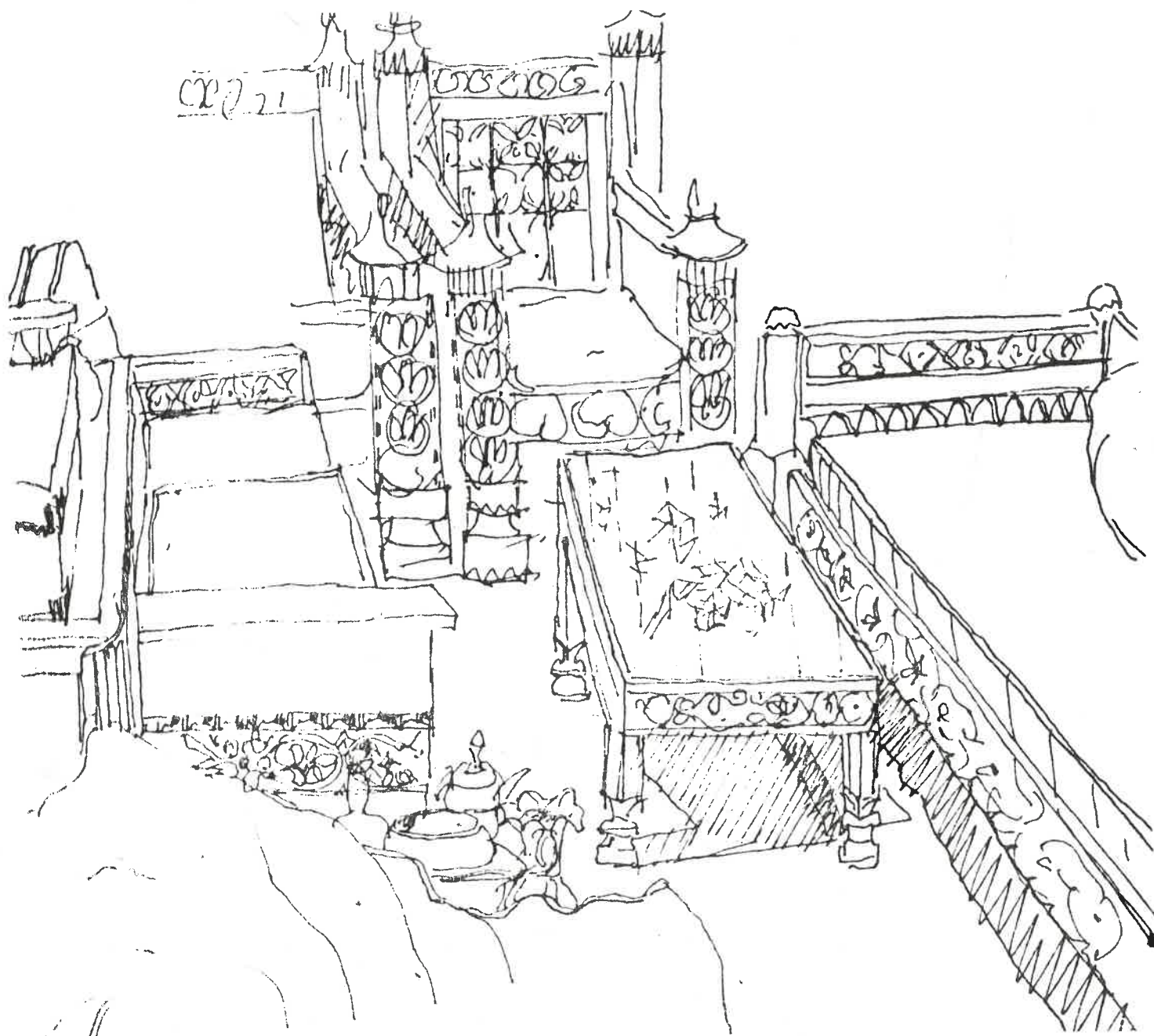


FIGURES IN RED & WHITE Oil on canvas 36" x 48" 2002



CREEPER Oil on canvas 24" x 36" 2001

end in his work; it always revolves around the struggle. He does not appreciate the stages of life that already own a mark in our lives. It's the passages in between that dwell in his frames. "Probably the way to a goal is more important than actually reaching the goal, it's the process that one must look forward to, and appreciate". Being a graphic designer originally, his paintings are not always ideas or emotions presented on canvas, but sometimes just simple compositions of things that interest him. The still life he paint is usually consist of the objects that he appreciates



DRAWING STUDY
Felt tip on paperboard
1984



STILL LIFE
Oil on board 24" x 36"
2002

aesthetically, and wants to paint in his own way. Coming to the issue, since he is not an academically trained painter it makes him even more oblivious to the very limitations of the profession. The technicalities do not overshadow his work; in fact he is the one dictating them, using them when he needs to and discarding them when he thinks he can do without them. What allows him to do this is the sense of composition

being a designer. He creates a balance in whatever he finds essential to present. Thus his still life is painted in a subjective way. Although we see that he repeatedly paints human figure with rudiments of nature, the situations, compositions and expressions constantly change thus providing a variety and originality, which is always called for in an artist's work. Although his canvas is fairly wide in its scope, his work has an identity of its own and any



JUNGLE KI SAIR
Oil on board 18" x 30"
2000

regular visitor to his exhibition would identify his paintings through his thematic and stylistic signature. His command over drawing is evident in the confident sketches, representing an economic use of lines. His choice of colours is a tool in his hands, for complementing the message communicated through lines. Sometimes he uses contrasting colour schemes and it appears that he is bringing into sharp focus the inherent contradictions of

life, possibly in his attempt to raise poignant questions. At other times he uses monochromatic schemes perhaps in a mystical recognition of the oneness of life, there being no questions asked in such paintings, just a feeling of surrender and submission. As Zafarullah continues to paint, one can only keep one's fingers crossed in anticipation of continuing the unending mystical journey.



DRAWING STUDY
Felt tip on paperboard
1986

MAKING COLORS SPEAK

AHMAD FARAZ KHAN

Journalist & Art Critic

A conversation with Zafarullah reveals the conceptual clarity with which he approaches his work, and a look at his work convinces the visitor about his claim to artistic excellence. As one sat in front of him in his studio in the basement of his home in Lahore and he started explaining the ideas behind his paintings, it felt as if the conversation could go on forever.

He started off by explaining how art becomes spiritual and the artist a repository of higher truth once he/she takes up the brush to say (paint) something. *"Mother nature is my biggest inspiration and a running thread in all my work,"* he claimed.

"It is largely because nature, owing to its vastness, has a different meaning for different people. Everyone looks at nature from his own personal lenses and comes up with a different perspective. People have been doing so for hundreds of years but have not been able to explore nature to its full potential as far as its different artistic facets are concerned."

Zafarullah says that nature has different meanings to it at different times of the day; trees, the foliage, birds, shades of the changing sun, people walking in it, they all



READINESS · Oil on canvas 30" x 36" 2000



KHUWAB 2
Oil on board 30" x 36"
2001

have a meaning for an artist and that's what provides the ingredients for painting. "Nature's own characters are so strong that a sensitive person cannot miss them. Look at an ant; it has all the organs of a living being in that microscopic body. Its survival instinct becomes evident at the faintest of touches. How it takes food into soil and fulfils its duty nature has charged it with. All such things have different interpretations

for different people and they have been trying to translate them on to the canvas for hundreds of year. "I am only one of those millions of people trying to interpret nature in a fresh and artistic way." And then the conversation moved on to the inspiration part. Zafarullah insists that music and poetry provide him the conceptual material with which to paint. Trying to create a link between an intangible musical content and tangible

ideas that can appear on canvas, he said that music, unlike nature, did not directly influence paintings and the painter.

"There is no formula influence: one paints a special scene after listening to a particular raga. In that sense, it certainly exerts the most powerful indirect influence. This is because music essentially appeals to the instinctive and the intuitive, not the conscious. Though invention of language

helped develop music by making transfer of knowledge much easier, but it still mainly remains out of the conscious world of language and logic. One proof of this is that even though music touches the inner self and creates feelings, these can rarely be expressed in words.

"In the same manner, music generates feelings and moods that help me paint my inner self at a particular point in time. But its impact is so strong that

A FIGURE &
WATERLILLIES
Oil on board 30" x 36"
2001



it can only be painted because language does not cover most of these areas of feelings and moods."

Poetry, says Zafarullah, is another powerful influence on him and his work. Poets, like painters, see nature and life in their own personalized perspectives. "They give fresh ideas and help me see life from another angle, and then paint it. Poetry also substantiates my earlier contention about the vastness

of nature. Poets, like painters, have been seeing and writing about life and nature for many centuries. But they still maintain originality and freshness in the writing of their ideas.

"This, to me, means that if one can hone one's receiving ends and keeps one's mind open, nature always reveals new things and fresh perspectives. These inspire new ways of looking at old things."

After the discussion about his

inspirations and the scope of his work, Zafarullah led me to his adjoining studio to have a look at the end result. He presented his works as a practical demonstration of what he had just claimed: an amazing amalgamation of different inspirational themes. Nature indeed was present in the paintings with some of its dimensions.

Zafarullah is also involved in offering commercial services as an interior designer. But in

his paintings, it is heartening to see that he has not let commercial influences creep into this purely artistic work. On the contrary, some of his commercial work also carries a strong artistic content. With their bright colours, most of the artist's paintings convey the message as clearly as he explains it verbally. "I always wanted to be expressive. It did not mean that I feared treading into abstractionism but being a little bit more direct has had



A NIGHT IN THE
SPRING
Oil on canvas 30" x 36"
2001

its own lists of advantages." True to this claim, Zafarullah's abstract paintings have an element of subtle direct expression that beholds the onlooker's gaze. "It is also mainly because I do not see things in greys. To me life is in black and white. No one likes a man who has no opinion and who sees grey in every situation. Life is essentially in black and white; there is a pair of everything—warm and cold, sacred and

profane, male and female. Everything has a pair and that hardly leaves any space in between. This gives me the essential clarity of mind to make my kind of art." When asked to explain the dominance of the female figure in all his paintings, Zafarullah was equally candid in suggesting reasons for it. "Nature is a female as I see it and it has a dominant role in all its manifestations. Giving birth is a female attribute, and

this one reason alone places her at the center of all natural activity. The nucleus of nature is the female. It is also because nature is a secret which reveals some of itself through women. This is precisely the reason for looking at the world through a feminine prism.

"It may also be because, being a man, I may be attracted to women in a big way. But that is an unconscious effect, if so. I am consciously aware of the

fact that women have a central role to play in the scheme of nature and this is an intellectual conviction rather than an abstract effect of physical attraction."

About his main medium of work being oil, Zafarullah said that sometimes an artist becomes comfortable with a certain medium. It is not any artistic compulsion. "But, oil for me is not a matter of individual comfort or preference, even though it



DRAWING STUDY
Felt tip on paperboard
1984



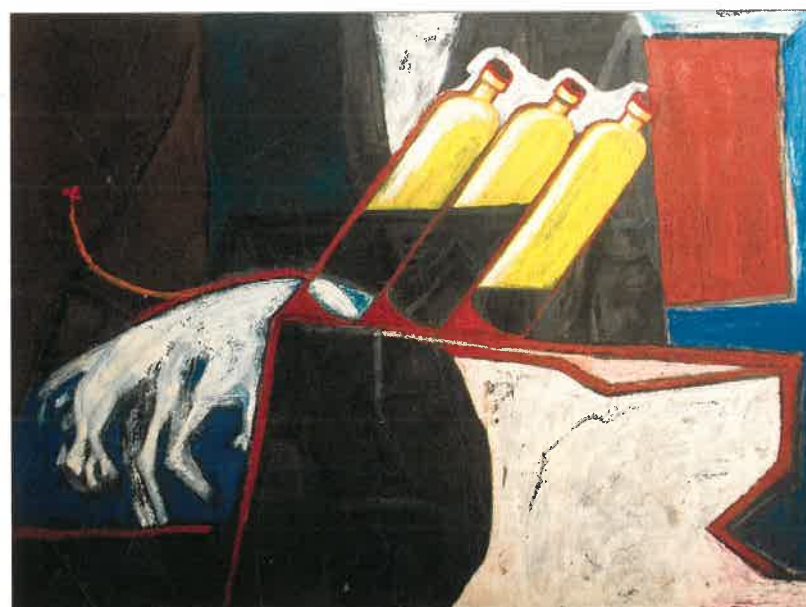
GUL E LALA
Oil on canvas 36" x 48"
2000

gives me maneuverability of time and space. I cannot paint at a stretch for many hours. I do my work in segments. For this only oil gives me that kind of artistic margin."

Talking about an apparent reference to the female bodies appearing in his works, he said that clothing these would deviate the artist in him from his art. "If I start weaving clothes around characters in my paintings, it would be an entirely new subject; colour, design and shape of clothes

would be a totally new subject and that may take concentration away from my main subject. It would also not allow me to play with the figures and the feelings that I want them to emit."

The many moods of Zafarullah: romancing the nature and brushing up poetic tunes that inspire him.



CAT & THE FALLING BOTTLES

Oil on canvas 36" x 48"

2006

SYNTHESIS OF ROMANCE

DR KHALID MAHMOOD

PROFESSOR OF HISTORY OF ART, PUNJAB UNIVERSITY, LAHORE.



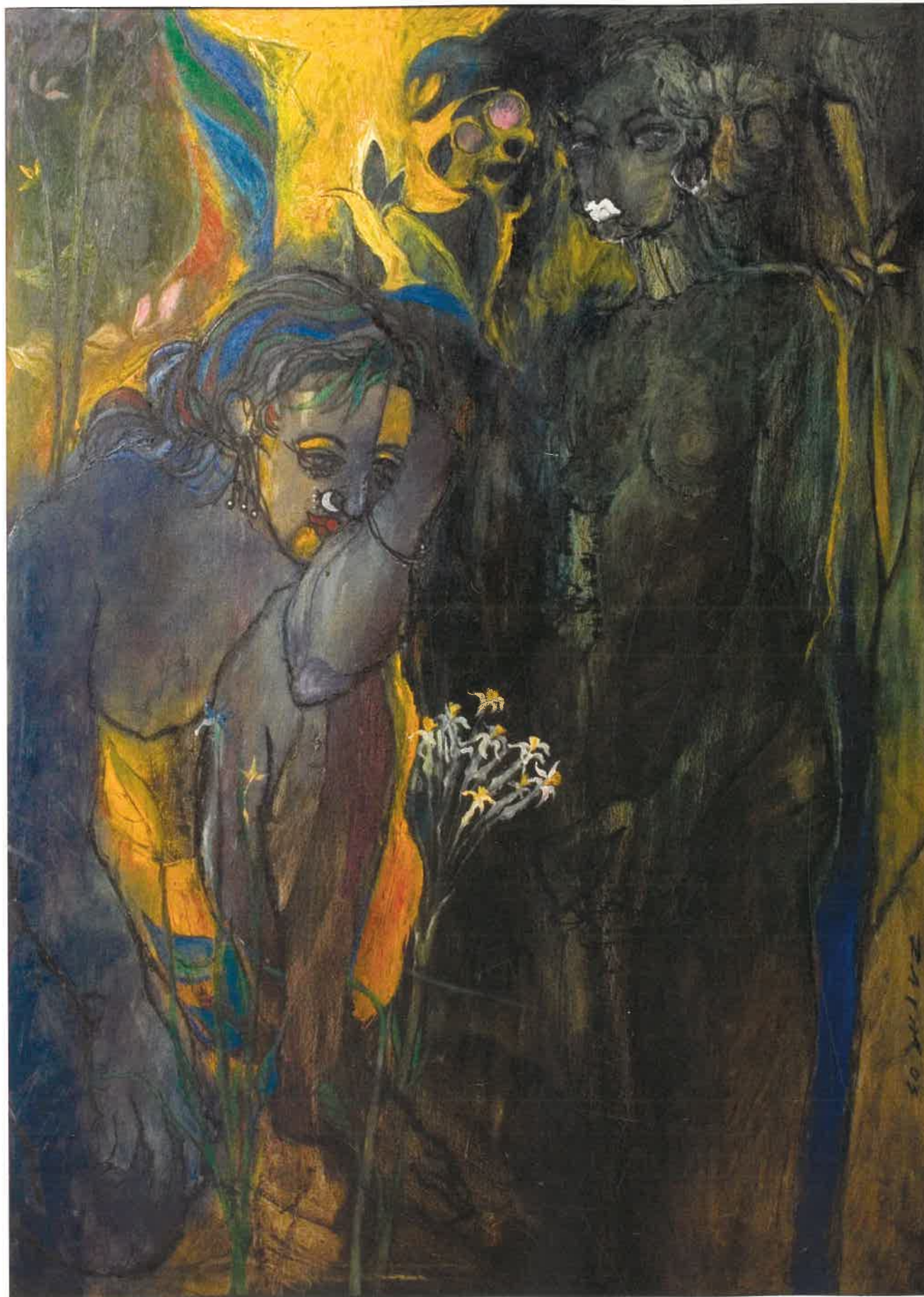
Mr. Zafarullah is a graduate of NCA in communication design. Essentially he was a pre-engineering student and in his early study he was aiming at architecture. However something else was destined to determine the future of his career.

It is exceedingly amazing that he converted into an artist whose basic training had been in communication and interior design. While seeking information through conversation with him, my inquest revealed that in his line the spirit of art has been running continuously from his father Mr. Muhammad Abdullah who was studying in NCA in 1916, when this college was known as the Industrial School of Design, before it was converted into Mayo School of Arts. Afterwards, the spate of time brought his two elder brothers Nasimulah and

INTERACTION
Oil on canvas 36" x 48"
2004



A PORTRAIT STUDY
Felt tip on paperboard
1985



JASMIN
Oil on canvas 20" x 40"
2003



LANDSCAPE (BAMBOOS)
Oil on canvas 36" x 48"
2003

SHARING
Oil on board 24" x 24"
2005



Ziaullah as students of architecture and fine arts respectively. The proximity of line also involved his daughters Tabinda, Anika and Madiha to retain education from the same institution in fine arts, architecture and communication design.

Zafarullah while being employed in various commercial enterprises kept the trend in painting alive through his participation in various national and international shows. Incidentally his visions were already cultivated by his interest in poetry and music. The love of poetry inevitably retains the female figure symbolically especially in the "*ghazal*" which revolves around eternal love associated with female charm.

His mind got inclined towards reading the work of various western and urdu writers of this subcontinent. He essentially does not believe in the element of sensuality, seductivity or provocation mainly associated with the female figure. An ordinary person firmly believes that whenever there will be a feminine in a semi nude state it is going to stir the lust and carnal desire for a man, whereas on the contrary, he does not believe in these promises of enjoyment or eroticism which is extending up to the periphery of lust and at the same time he does not lower his subject matter to a stature of grace-state.

The charm of feminine grace is further heightened by amalgamating some other small and insignificant object from nature. He has been particularly synthesizing his pictorial design with flowers, buds and a female incidentally happens to be around. Therefore it looks like as the figure is equal parts nature (just like a flower or a beautiful bud.) in this way he does not create distinction between these two entities and his approach to both of them is as a great and ardent lover of nature. With his warm attachment to his subject matter and with a powerful brush stroke which works through various vibrant colours he spreads all over the surface of his canvas woven designs. Eventually there is a complete totality in design and they are floating over the surface of a canvas.

In comparison to this picture, a nude in a reclining position accompanied by another female figure in red, the work of Dutch artist Kees van Dongen who had simplified female figure, is noteworthy. The application of colour is like that of the Fauves and Expressionists. This analogy may be unintentional however one thing is violence which the painting conveys.

It appears to me that Zafar-Ullah is a versatile artist not committed to a particular style. I believe that he is dedicated



LANDSCAPE
Oil on board 14" x 14"
2007



COMPOSITION
Oil on board 24" x 24"
2006

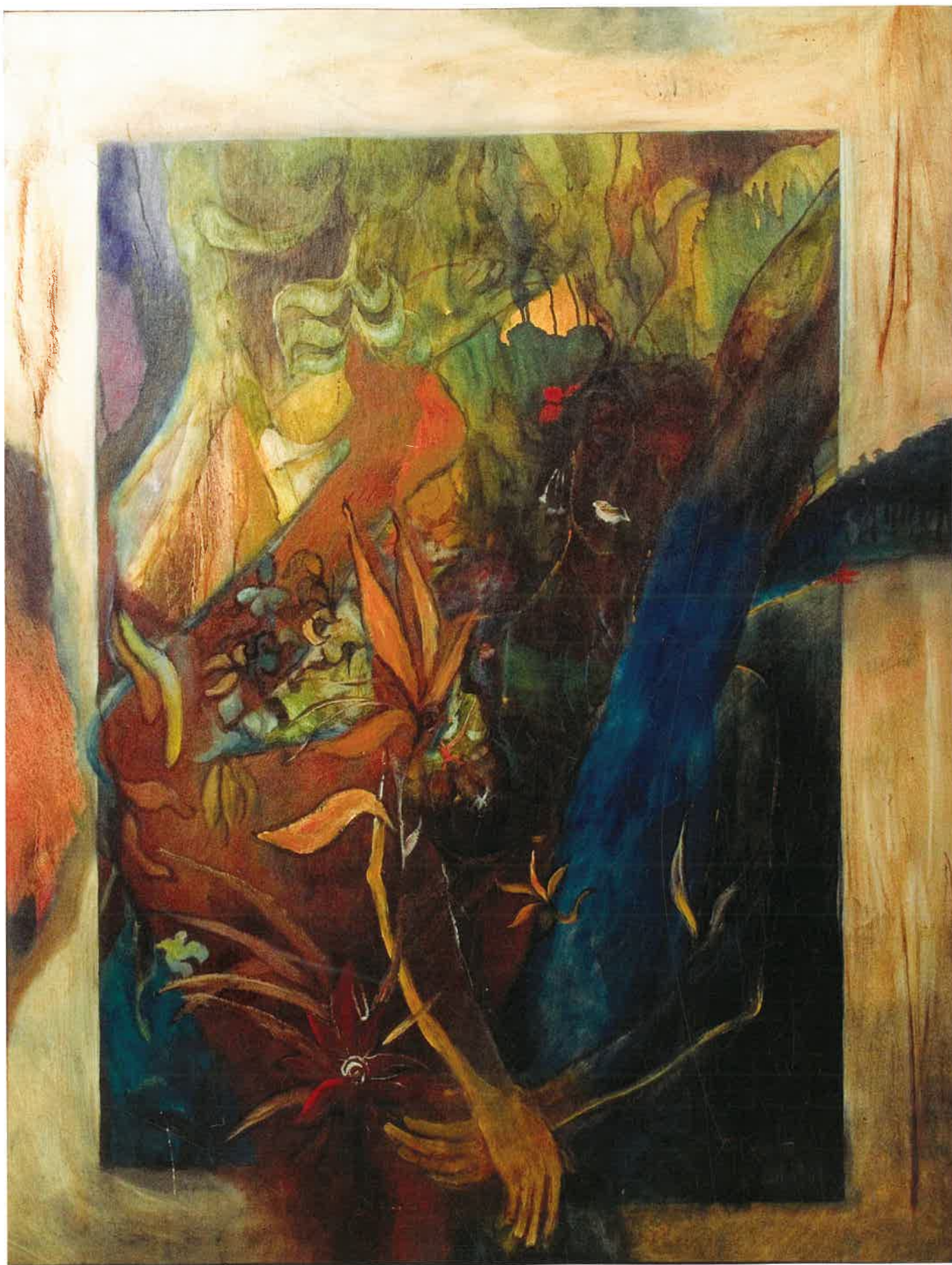


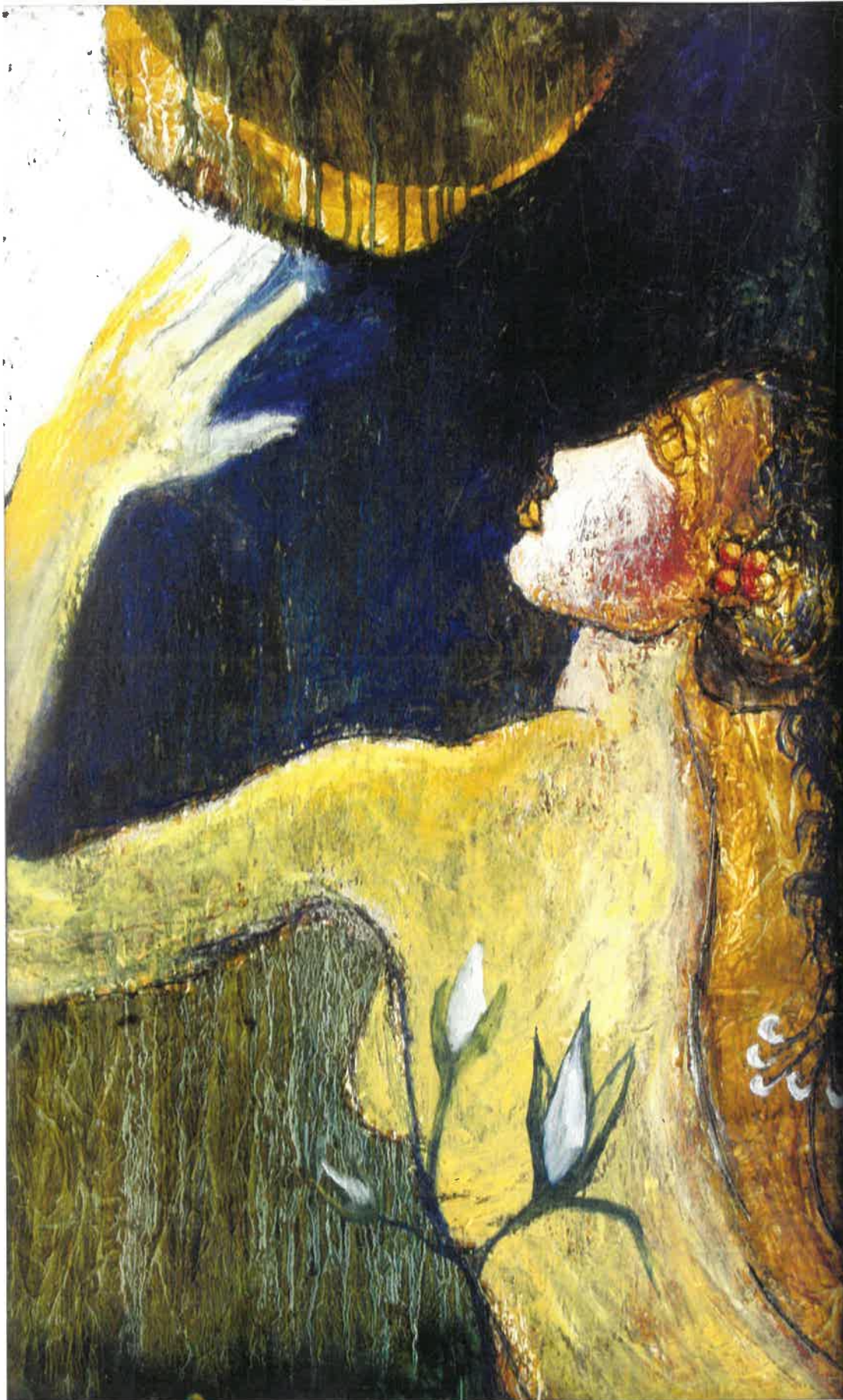
PHOTOSHOOT
Felt tip on paperboard
1990



TRANSITION
Oil on board 24" x 24"
2006

NOSTALGIA 3
Oil on canvas
36" x 48"
2004





more to his most innate sight and brings forth his expression as it changes with life and time.

Relatively a lady painted in dark tones like the one we see in Ajanta paintings is clinging to the trunk of a tree which is a very favorite subject and it has a particular theological theme in the Buddhist Philosophy of Art.

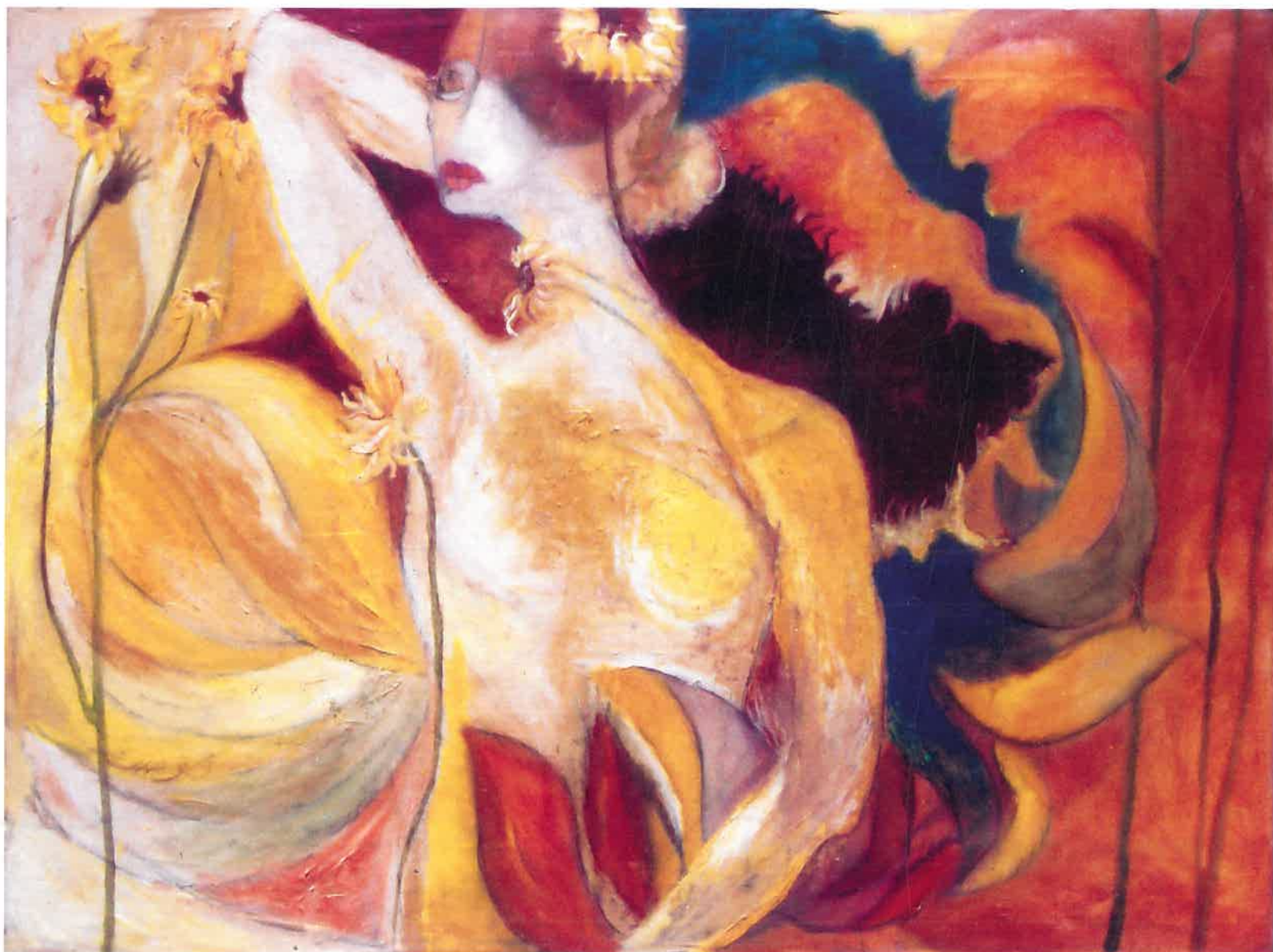
However the depiction of this form here is entirely unlike the character mentioned before. She is a part of nature surrounded by a variety of flowers, petals and trees which are reflecting some sort of nearness to Persian art (or maybe it is Gauguinish in spirit.) in this total ensemble the lips of the lady apart from many other elements attract the viewers and the lips look like some sort of flower buds as described in Urdu poetry.

The figure and nature both are working so effectively that the ideal beauty which the artist is looking and aiming for all the time retains the kind of

Moon and the woman
Oil on canvas 36" x 48"
2004



RAAT, AURAT AUR CACTUS
Oil on board 24" x 24"
2006



SUNFLOWERS
Oil on canvas 36" x 48"
2002



IMAGINATION & TURMOIL
Oil on board 24" x 24"
2006



DRAWING STUDY
Felt tip on paperboard
2004

permanent source of inspiration as the "art of museum" mentioned by Cezanne on his own work. This picture indeed narrates the visual concept and vision of Zafarullah which he formulated.

These painting of course spread over a period of self consciousness in the art of Zafarullah. There is a strong temporal quality in his work and that is probably the main aspect of his work which links him with some of the outstanding painters of the contemporary period. One senses the wonderful trust he has in his own imagination which he allows to flow freely and retain a constant dialogue between himself and his canvas. They talk to him and he listens, it is just this element which brings senses of eloquence and enlightenment. His work represents its roots in a number of traditions but it is primarily solid void and positive spaces, figure or other trivial objects which bind his paintings together.

He applies his paint using a variety of techniques like

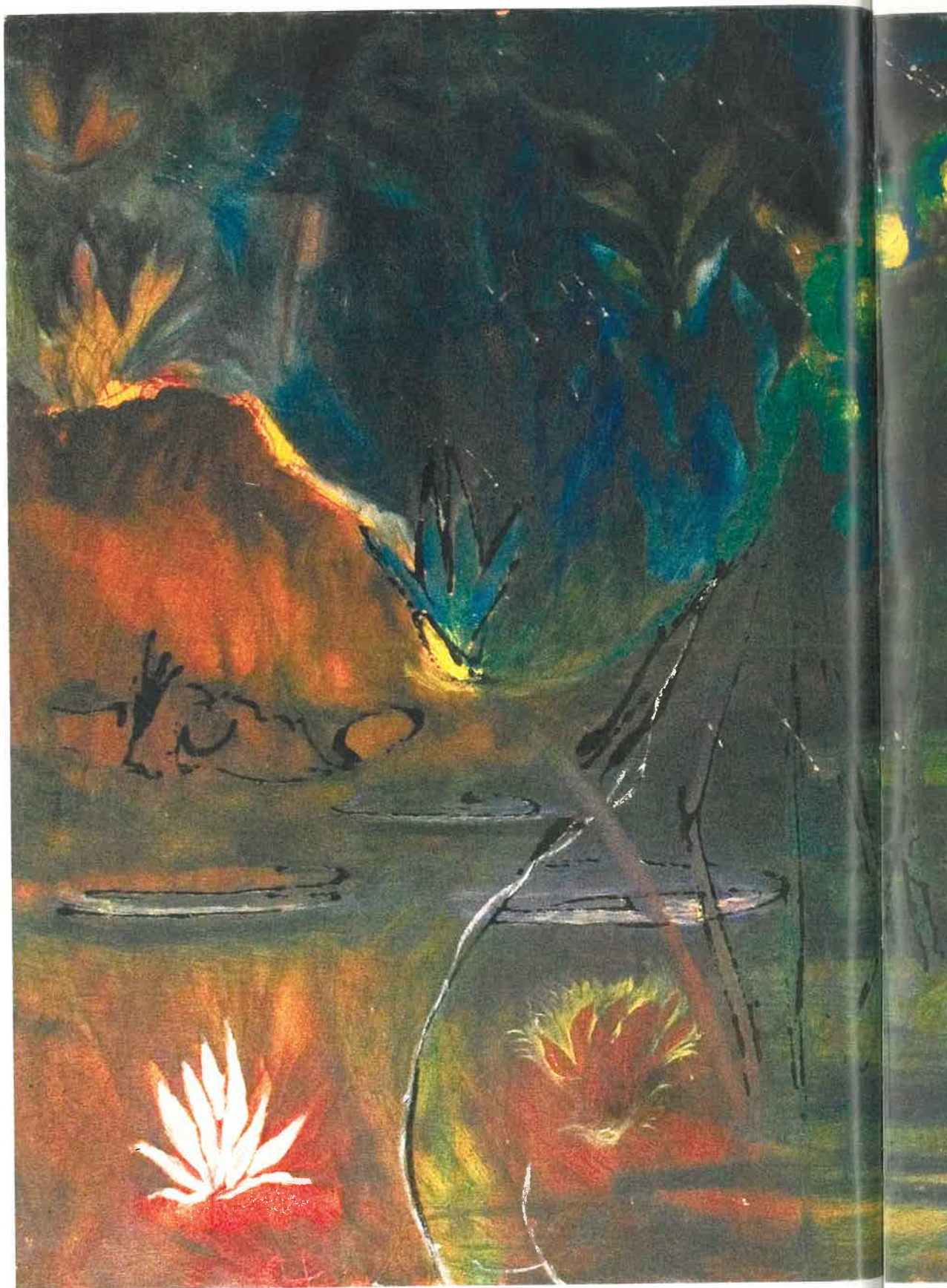
COMPANIONSHIP
Oil on canvas 36" x 48"
2005





CONFINEMENT 2
Oil on canvas 36" x 36"
2006

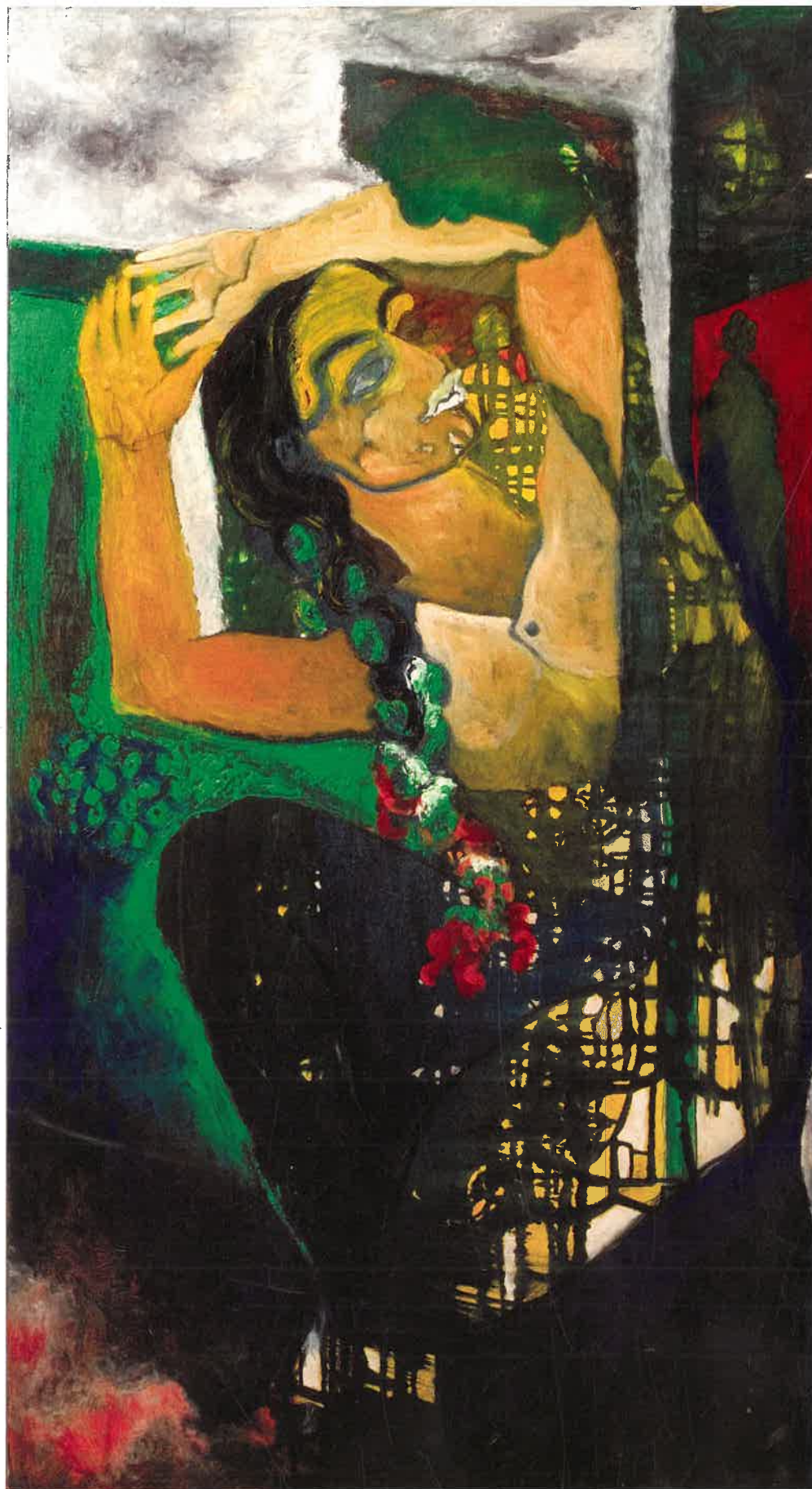
painting in wet ground, scraping, smearing and scratching while the pigments are wet. This creates an illusion of design and space. Another painting of his mainly rendered in blues, produces somewhat mystical and celestial quality. The segment chosen are familiar however the constitutive elements are producing a non float higher and higher up to one's own aesthetic sensibility.



LANDSCAPE
Oil on canvas 27" x 48"
2005

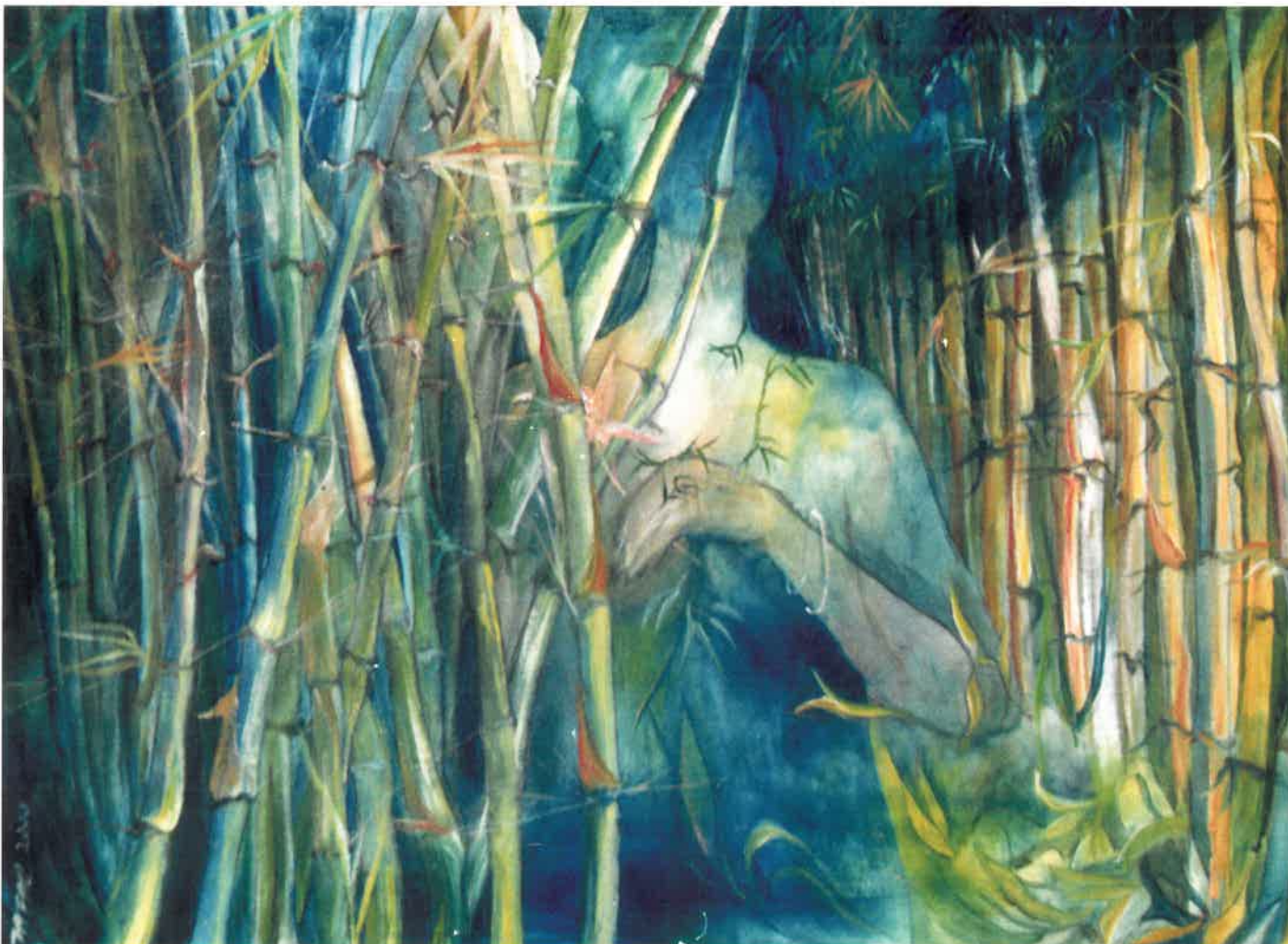


DANCING FIGURE
Oil on canvas 24" x 48"
2005





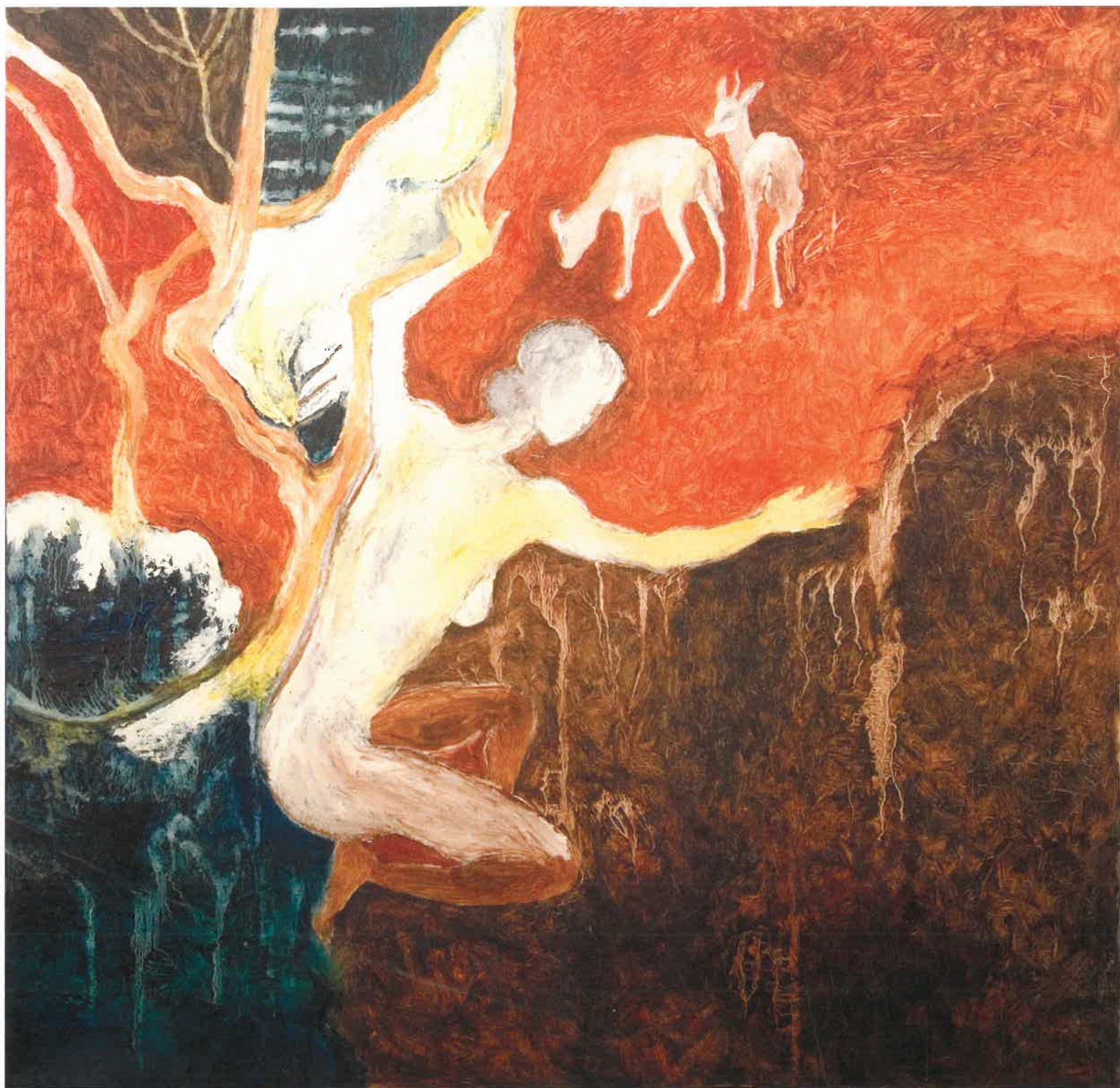
BIRDS IN THE POND
(LAHORE ZOO)
Oil on canvas 36" x 48"
2004



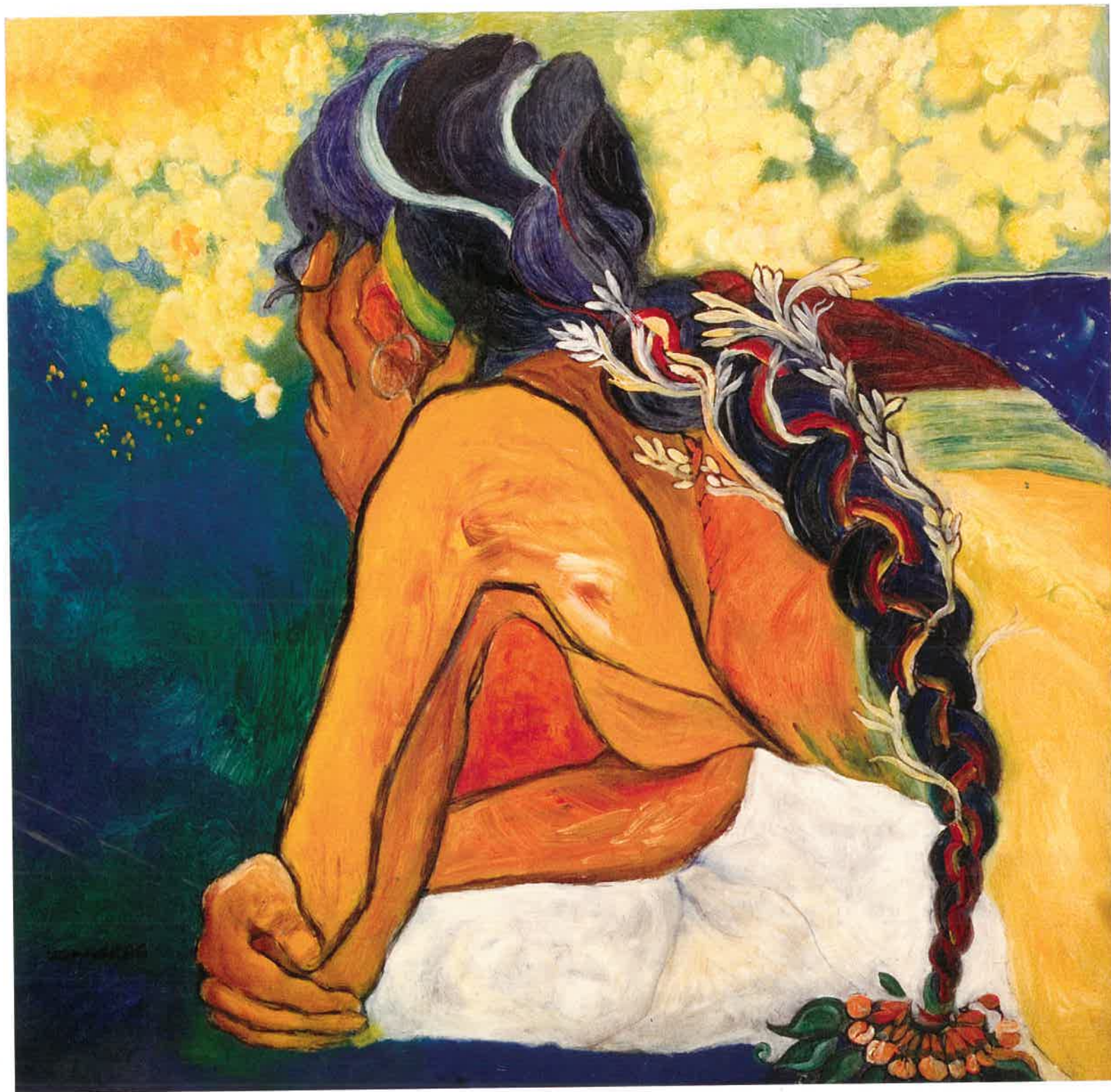
LOST
Oil on canvas 36" x 48"
2003

LANDSCAPE
Oil on canvas 27" x 48"
2005





LANDSCAPE
Oil on board 24" x 24"
2006



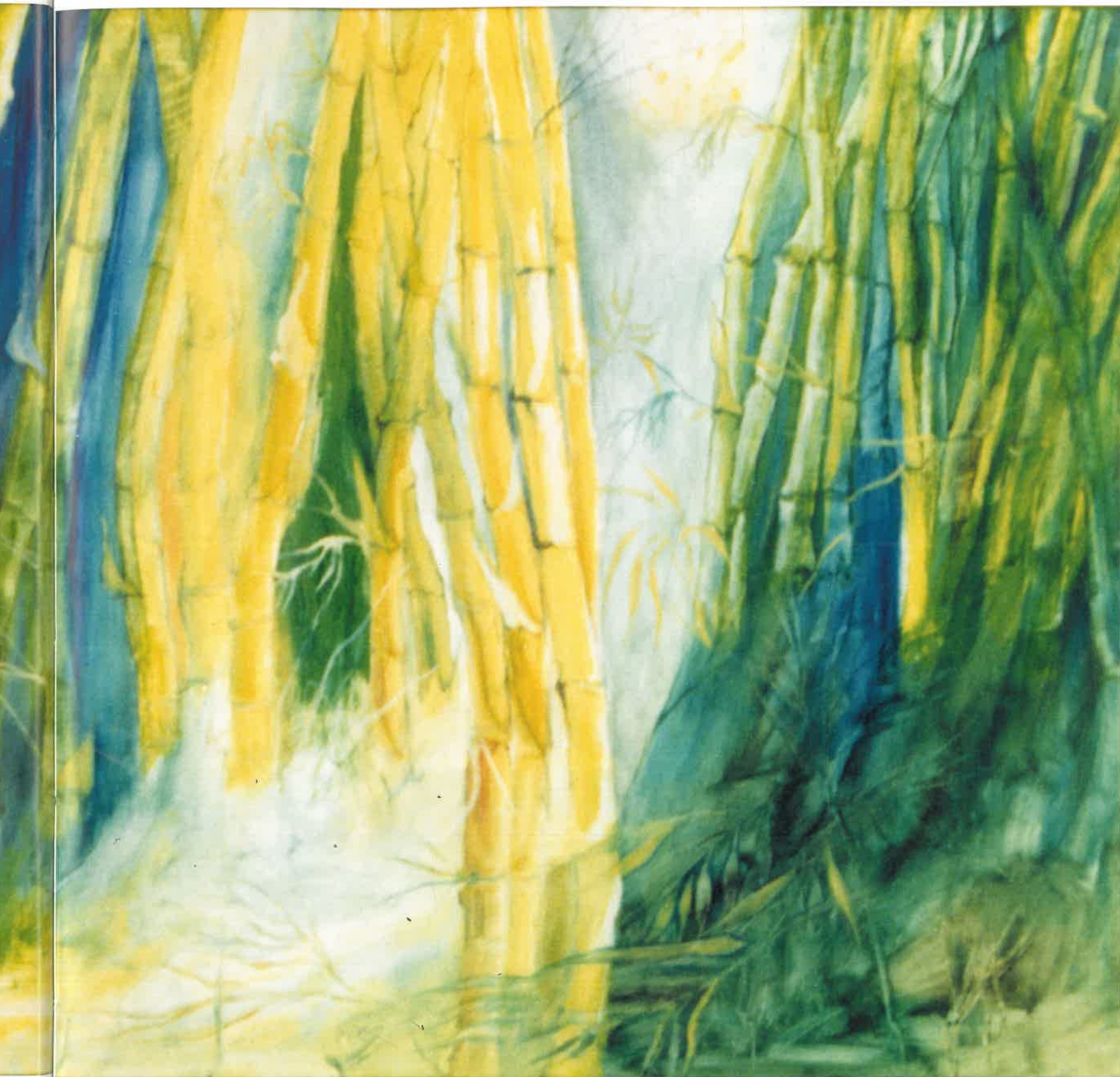
DAY-DREAMING
Oil on board 24" x 24"
2006

WHITE LILLIES
Oil on board 18" x 30"
2003





BAMBOOS
Oil on canvas 24" x 48"
2003







ROMANCE WITH NATURE
Oil on canvas 36" x 48"
2003

SPLIT IMAGE
Oil on board 24" x 36"
1980





DRAWING STUDY
Felt tip on paperboard
1984



HEER RANJHA
Felt tip on paperboard
1986





MULAKAAT
Oil on canvas 24" x 48"
1981

A MUSICAL NOTE
Oil on canvas 36" x 48"
2003



DRAWING STUDY
Felt tip on paperboard
1986



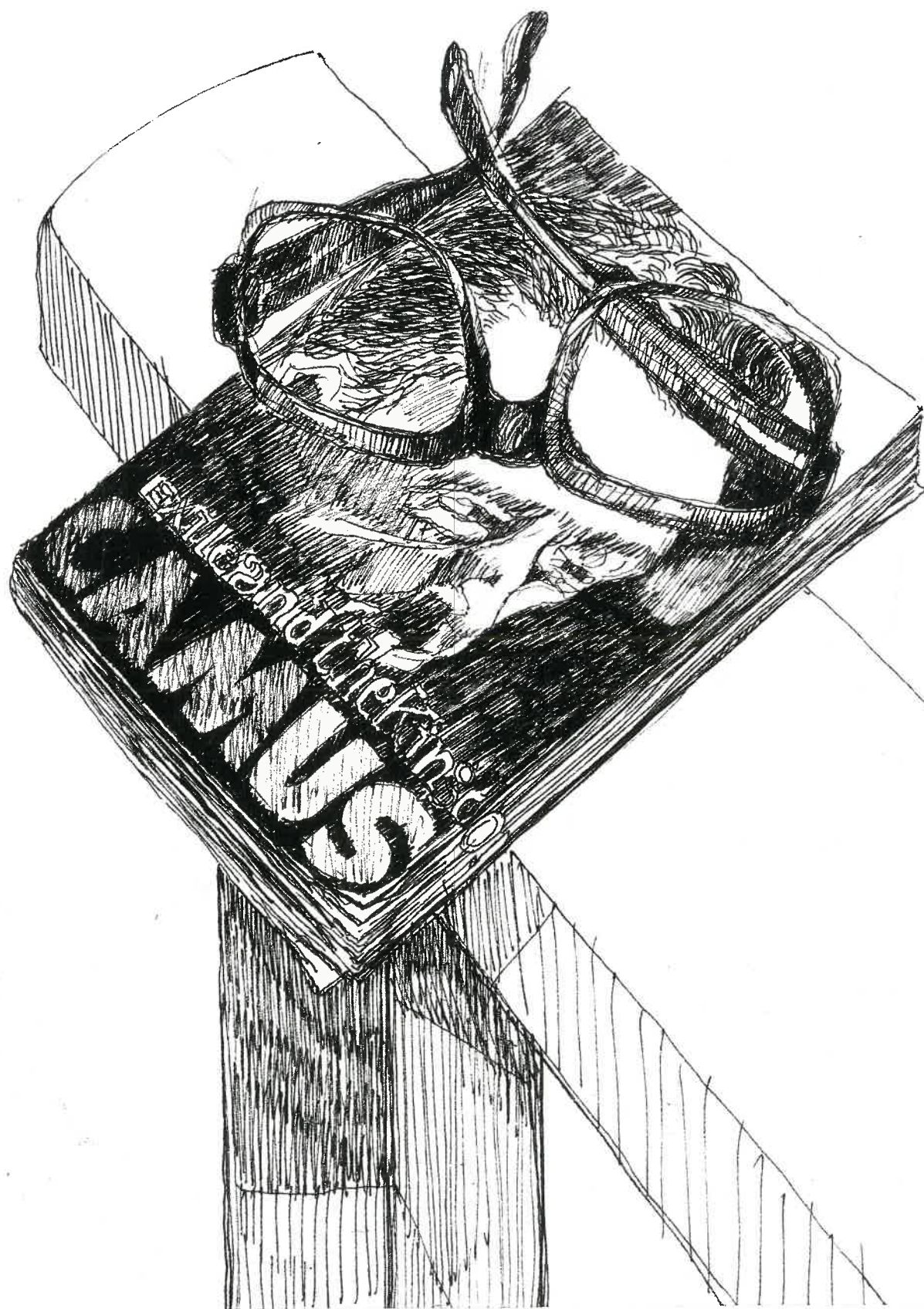
A LANDSCAPE WITHIN A LANDSCAPE
Oil on canvas 36" x 48"
2000

NESTING 2
Oil on canvas 36" x 48"
2003





CHANDANI KAY ZARRAY
Oil on board 18" x 30"
2003



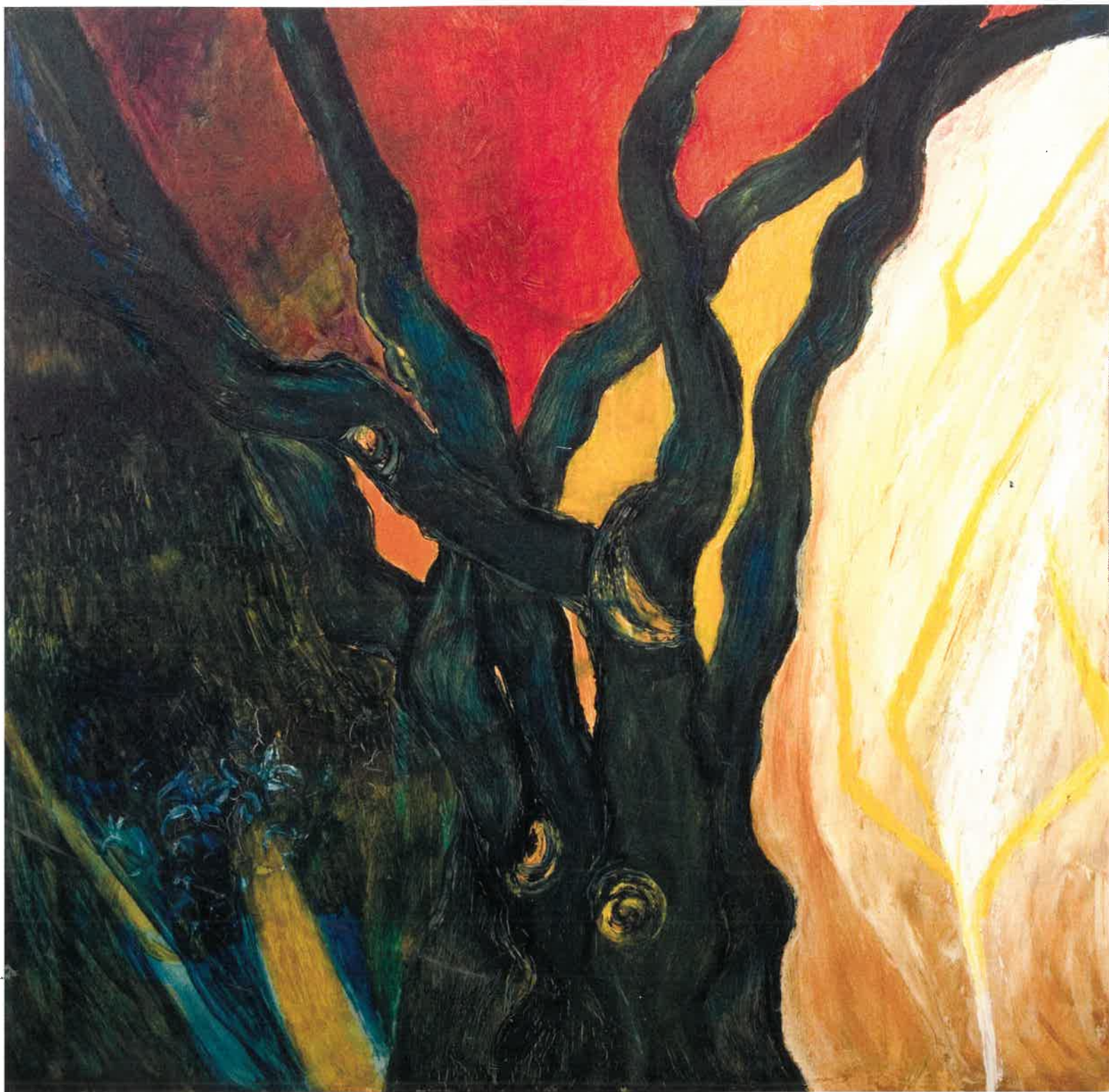
DRAWING STUDY
Felt tip on paperboard
1986



LANDSCAPE
Oil on cardboard 14" x 14"
2007



FIGURE IN THE LANDSCAPE
Oil on cardboard 14" x 14"
2007



LANDSCAPE
Oil on cardboard 14" x 14"
2007



FIGURE IN THE LANDSCAPE
Oil on cardboard 14" x 14"
2007



SCARED WHITE DEER
Oil on cardboard 14" x 14"
2006

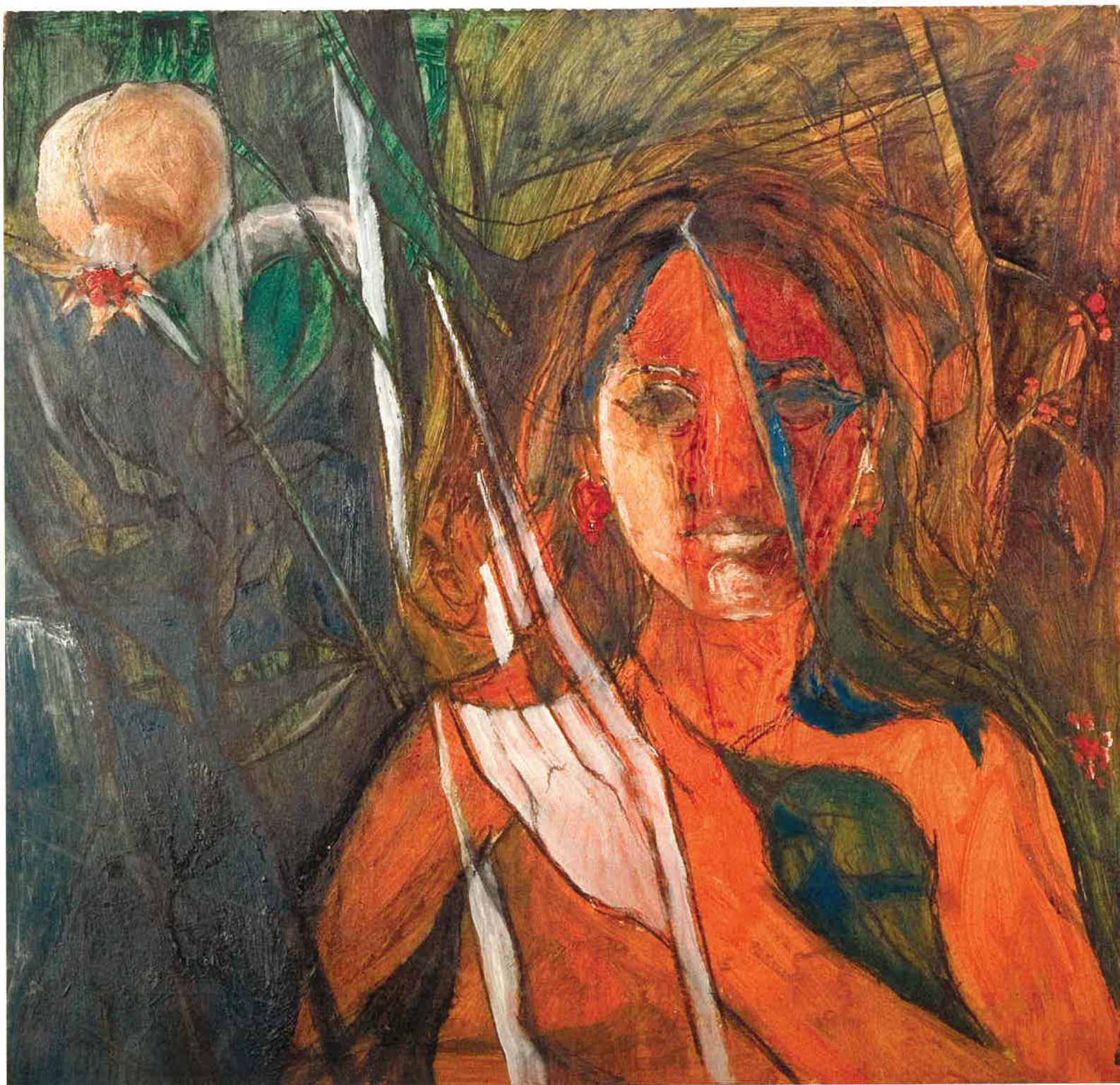


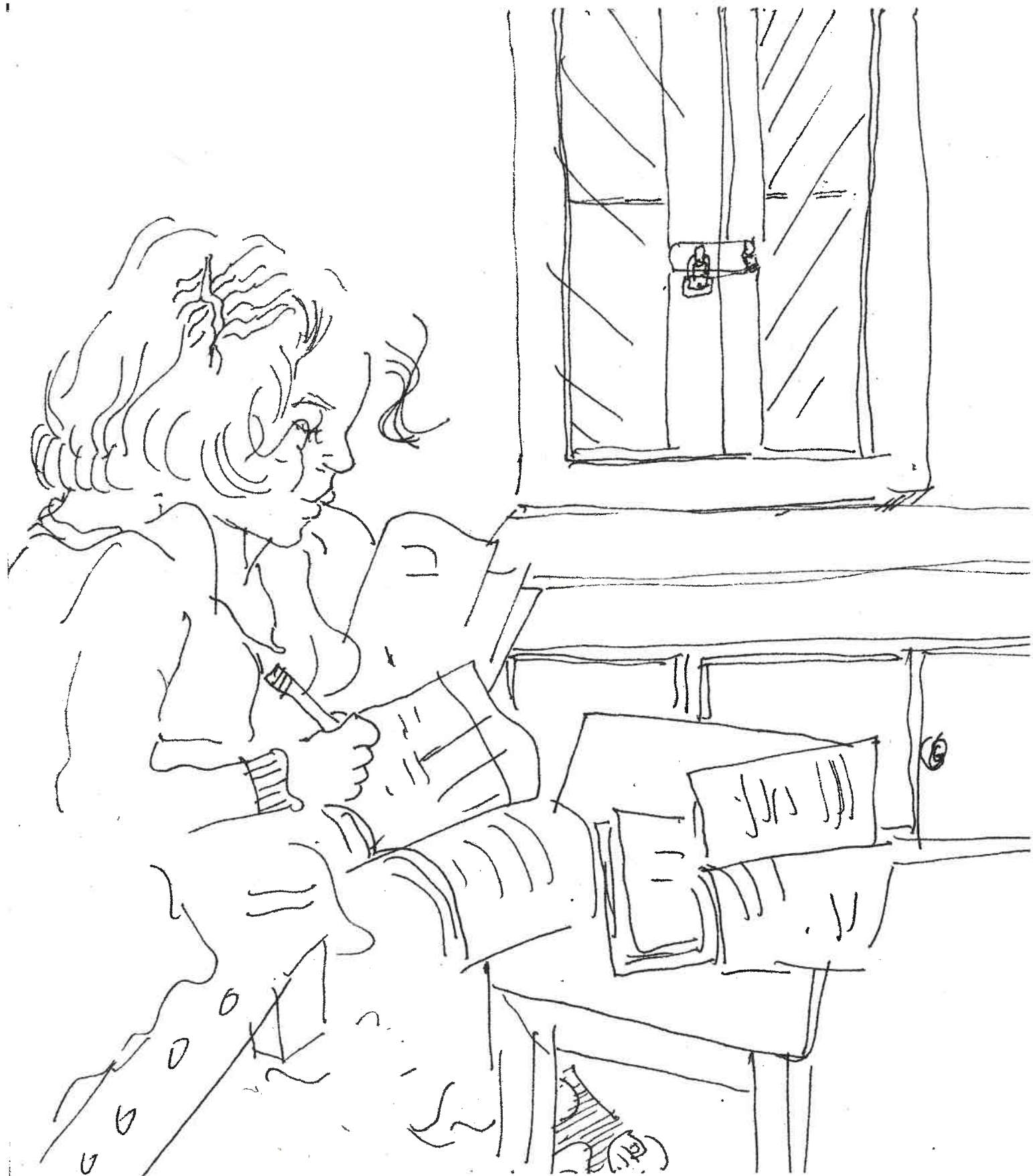
FIGURE IN THE LANDSCAPE
Oil on cardboard 14" x 14"
2007



DRAWING STUDY
Felt tip on paperboard
1986



FIGURE IN THE LANDSCAPE
Oil on cardboard 14" x 14"
2007



DRAWING STUDY
Felt tip on paperboard
1986

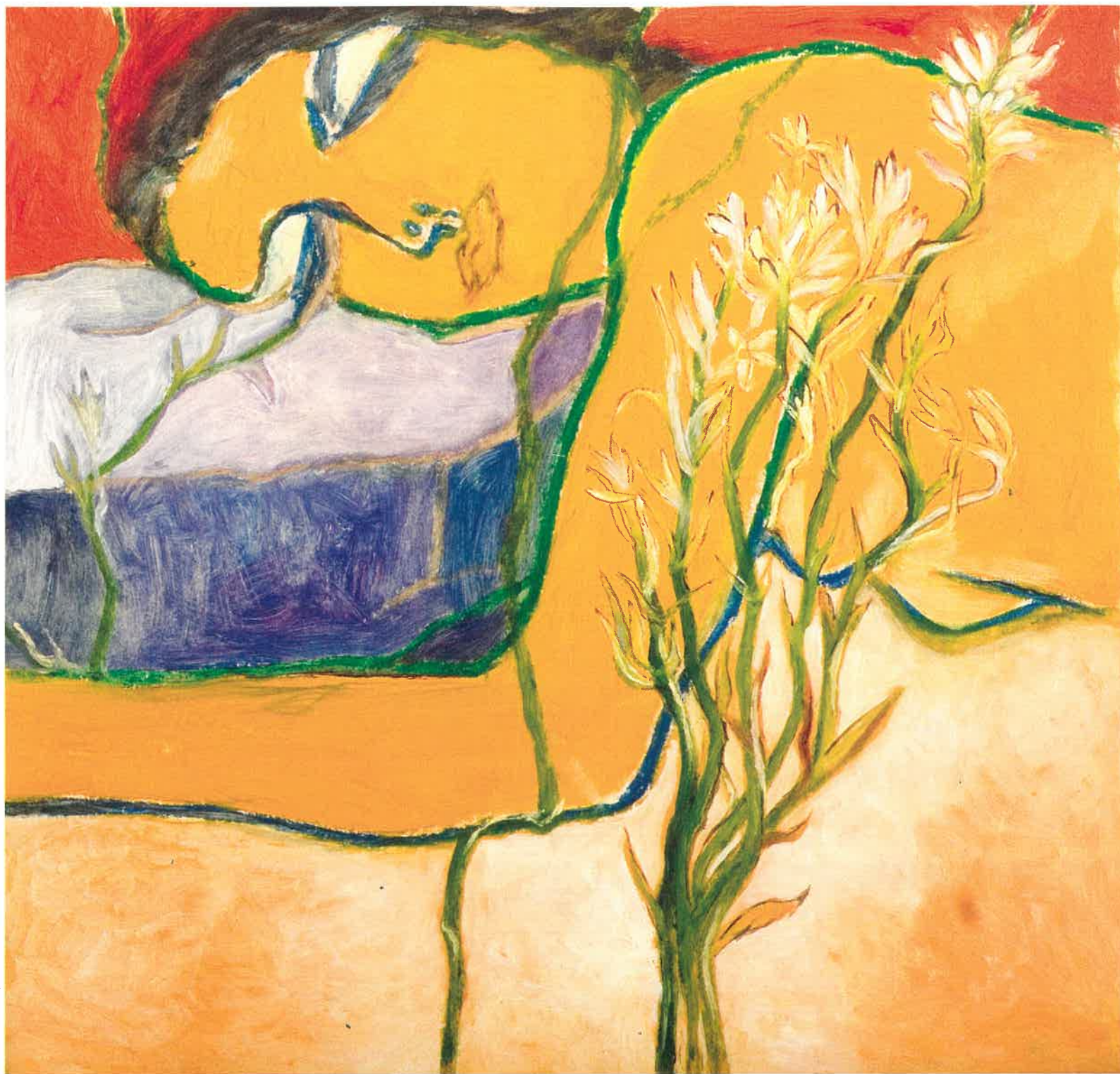
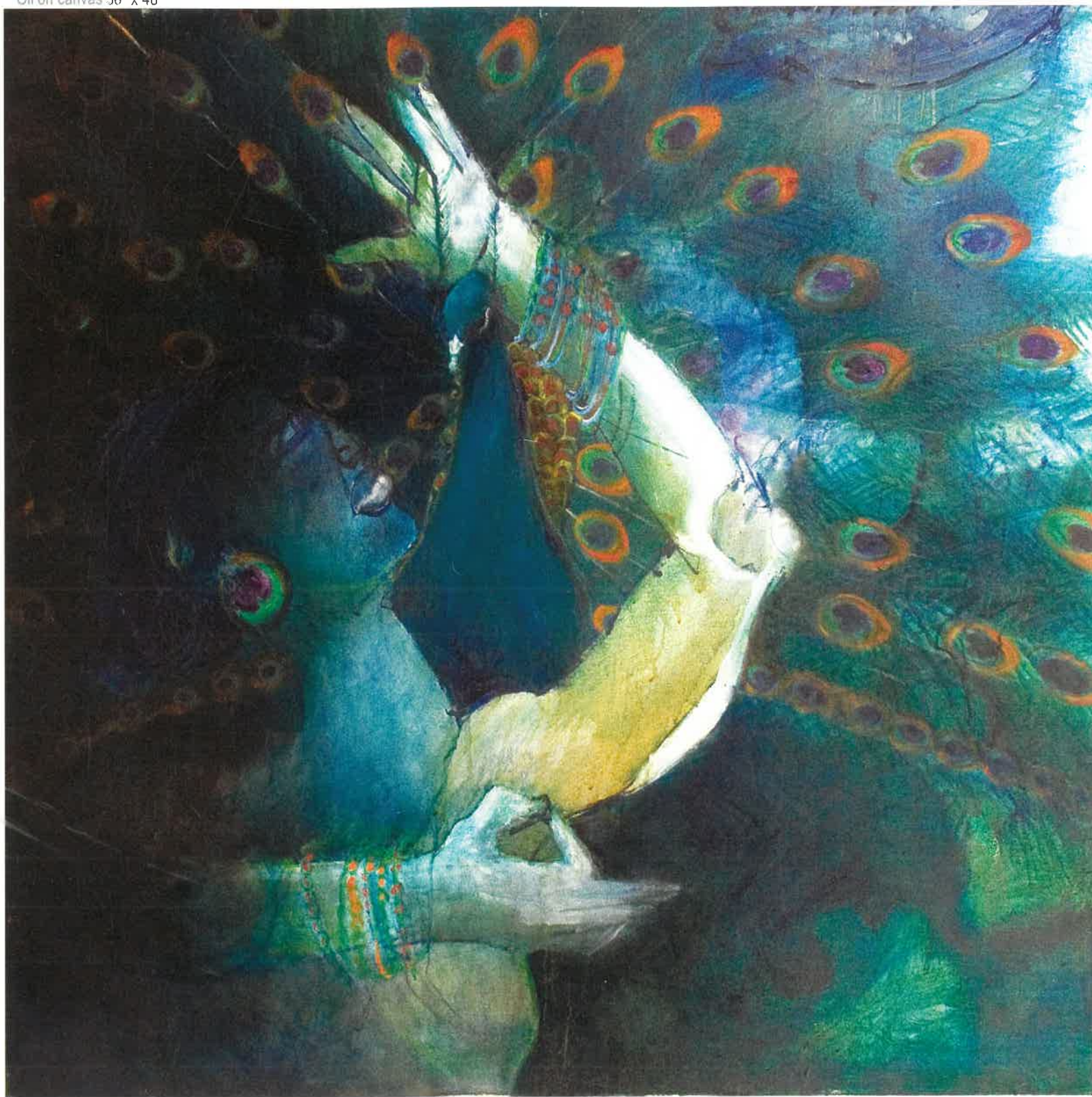
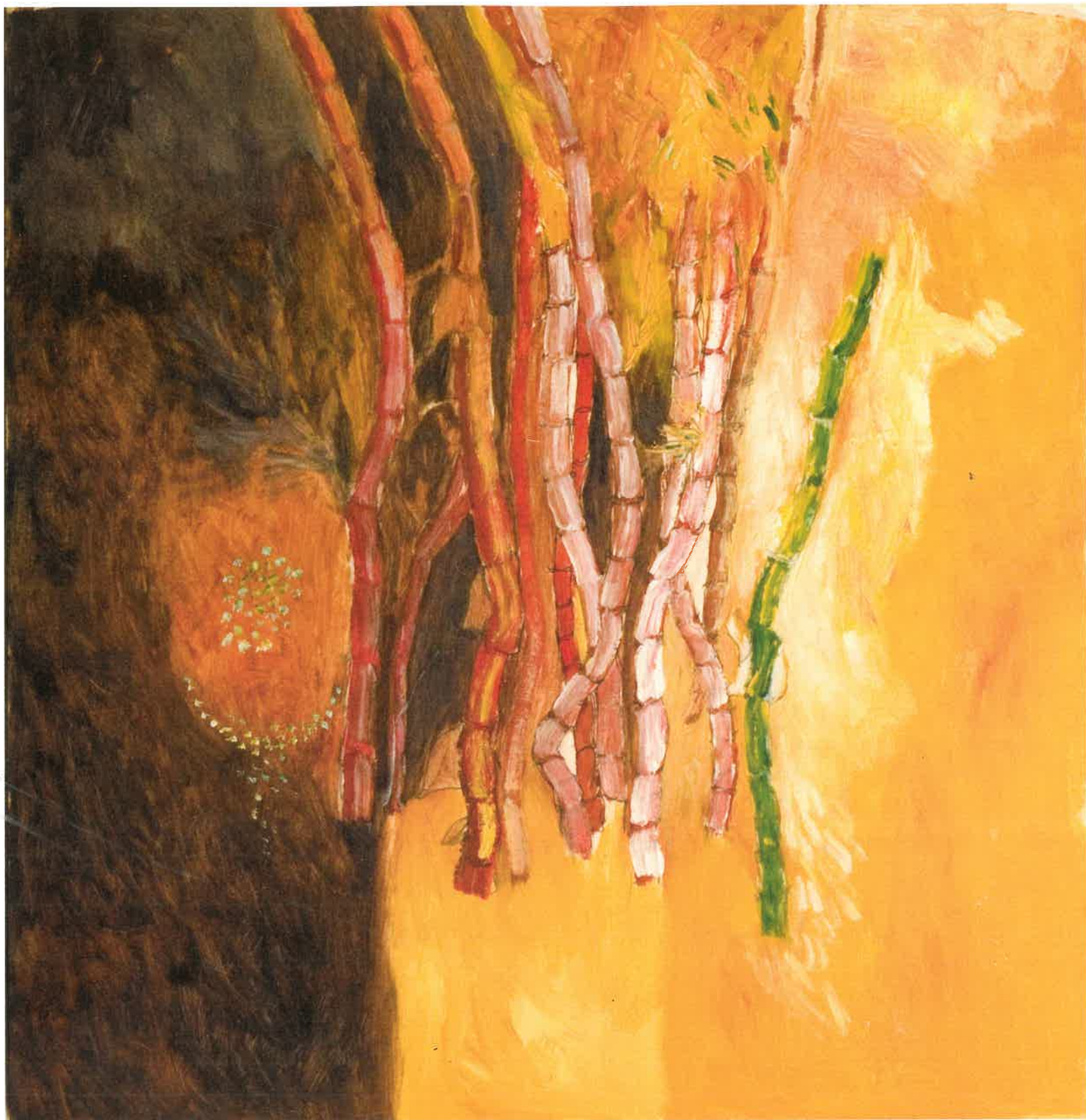


FIGURE IN YELLOW
Oil on cardboard 14" x 14"
2007

GUL E LALA
Oil on canvas 36" x 48"



DANCING PEACOCK AND WOMAN
Oil On Canvas 36" X 36"
2003



BAMBOOS
Oil on cardboard 14" x 14"
2007

CALLIGRAPHY

The world of fine arts is a very strange world. Rather it is the only source which interprets, to some extent, the socio-psychic mysteries of mankind. We do not know what conveyed by a drawn line or a space filled with color, a poetic phrase, any spontaneous movement related to a performing art and so on. I believe that the human behavior is precisely the continuation of his past.

The art of calligraphy is believed to be as old as 4000 BC. However, it is still considerably harmonized with our present day's technical skill, mental awareness and levels of intellect.

The above description is only to remind that the evolution of the faculties of fine arts happens to be the same as of language, speech and awareness. An artist speaks his own accent, chooses his own colors, delivers his own state of mind and selects words and compositions as his limitations and requirements permit.

Mostly, Zafarullah's calligraphies are composed in a square form which according to him represents the "Holy Ka'aba". And within the square he plays with other forms as well. In a number of calligraphies he breaks the surface of his canvas in different layers to play a role of vocal frequency as expressed during the process of "Qirat".

Zafarullah has succeeded in persuading the viewer to look at it in the above context. He has generally emphasized on the Kufic script, as he believes that it is easier to read. In some of the paintings there is an attempt to go into abstraction so that the viewer is compelled to look beyond the canvas and into the vastness of the script's meaning.



وَبَعَثَ الْوَاقِعَةَ ٥ لَيْسَ رُوقَتِهَا كَازِبَةٌ
 ٥ خَافِضَةٌ رَافِعَةٌ ٥ إِذْ أُنِيتِ الْأَرْضُ
 رِجَاهُ ٥ وَبُسَّتِ الْجِبَالُ بَسًّا ٥ وَكَانَتْ
 هَبَاءً مُنْبَثَاتٍ ٥ وَكَانَ أَرْجَاؤُهُمْ ٥
 فَاصْبَحَ التُّهْمَةُ ٥ مَا أَصْلَبَ التُّهْمَةُ ٥
 وَأَصْلَبَ التُّهْمَةُ ٥ مَا أَصْلَبَ التُّهْمَةُ ٥
 ٥ وَالتُّهْمَةُ ٥ التُّهْمَةُ ٥ أُولَئِكَ
 الْمُتَّقُونَ ٥ فِي مَجْمَعِ التَّوْحِيدِ ٥

والله
الرحمن
الرحيم

سوره واقعه
فصل ۹۴
بسم

ثُمَّ أَنْكِرُوا
إِيَّهَا الْعَالُونَ
الْمُكَذِّبُونَ
لَا كَلِمَ مِنْ
شَجَرٍ زَقِيمَةٍ
قَبْلَ أَنْ يَنْهَا
الْبَشَرُونَ ۝

[illegible]

وَأَصْحَابُ الْيَمِينِ
مَا أَصْحَابُ الْيَمِينِ

في بيده يمسك صيوره ولا يدركه بصيرة
وفاكهة كثيرة لا يحيطون بها ولا تسعد
وقد قيل من روي عن ابي اناسا بن اشيا
يقول من الكراهة هذا التراب لا يصلح
ايمن ثلثة من الاولين وثلة من
الاجيرين

الحسن بن علي

فَلَمْ يَتَّخِذْ قَوْمُ
أَدْرِيمَ مَقَامًا
وَالْمَقَامُونَ
الْمَقَامُونَ

فَلَوْلَا اَنْفُسُكُمْ مَوَاتِ الْجَنَّةِ

وَالَّذِينَ آمَنُوا وَعَمِلُوا الصَّالِحَاتِ
لَنُكَفِّرَنَّ عَنْهُمْ سَيِّئَاتِهِمْ وَلَنَجْزِيَنَّهُمْ أَجْرَهُم بِأَمْرٍ
وَاحِدٍ ۖ وَنُخَوِّدُهُمْ فِي الْأَرْضِ بِأَمْرٍ
وَاحِدٍ ۖ وَلَنُغْنِيَنَّهُمْ فِي الْآخِرَةِ
وَبِمَا كَانُوا يَكْسِبُونَ ۖ

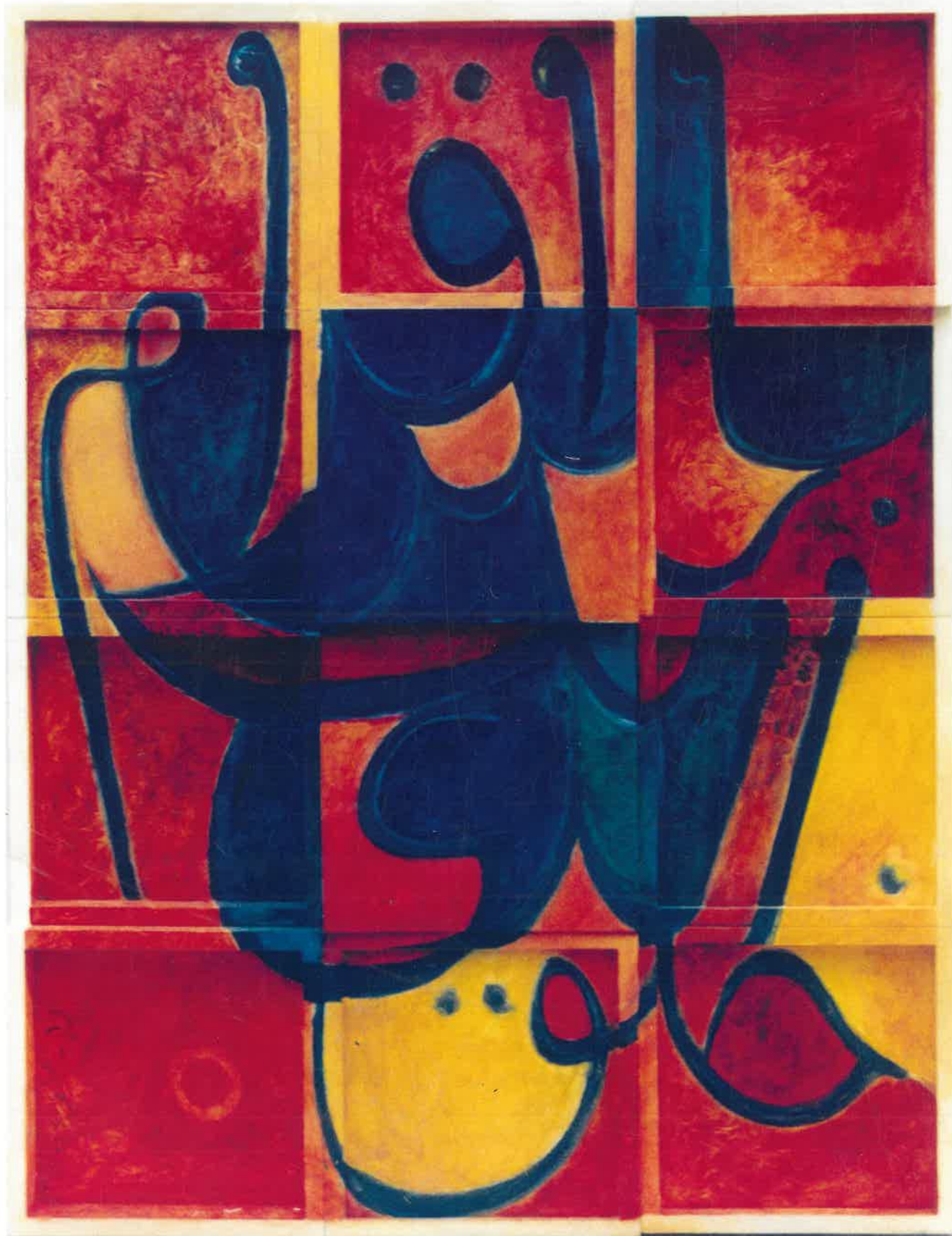




QIRAT 3 Surah Naas
Oil on board 36" x 60"
2000



QIRAT 4 Ism e Rabbi
Oil on board 24" x 24"
2002



QIRAT 1 IQRA
Oil on board 36" x 48"
2000



HAMD
Oil on canvas 30" x 30"
2005



QIRAT 5 Hamd
Oil on board 36" x 36"
2000



KALIMA TAYYEB
"Oil on canvas 36" x 36"
1995



La Illaha Illallah
Oil on board 24" x 24"
2001



QIRAT 6
Oil on board 24" x 24"
2002



AYAT'UL KURSI
Oil on canvas 42" x 42"
2004



QIRAT 8 SURAH AKHLAS
Oil on board 36" x 36"
2002



QIRAT 7 HAMD
Oil on board 36" x 36"
2002



TASBEEH 2
Oil on canvas 30" x 30"
2000



TASBEEH 1
Oil on canvas 30" x 30"
2000



TASBEEH 3
 Oil on canvas 30" x 30"
 2000

TRAVIAL D'ART DECORATIF

Upon a close observation of the commissioned art work, it is quite evident that a fascinating attempt to induce a relatively modern influence in the geometric Islamic patterns has been made, with an uneven application of hues breaking through the continuous repetition of geometric forms. The artist has used a vivid palette of colors, so as to give a more contemporary look and style to the traditional patterns. The combination of freehand forms along with the straight lines of geometric patterns establishes a three dimensional form unlike the deco style which rips the image of its depth. It gives these images a painting-like value, yet maintaining the satisfaction of equilibrium much sought for in a decorative art piece. Therefore one can experience a fine collaboration of fine art and decorative art work. This art work is done in multiple layers and each layer provides a different surface treatment unevenly across the designed area thus making it impossible to reproduce the same result on another surface. This m_lange of freehand forms with an unconventional application of color confers a lasting depth to the designed surface. The introduction of perspective keeps the interest of the viewer to look for intricate details even after the first rendezvous.



DOOR PANEL
Oil on board 48" x 84"
1996



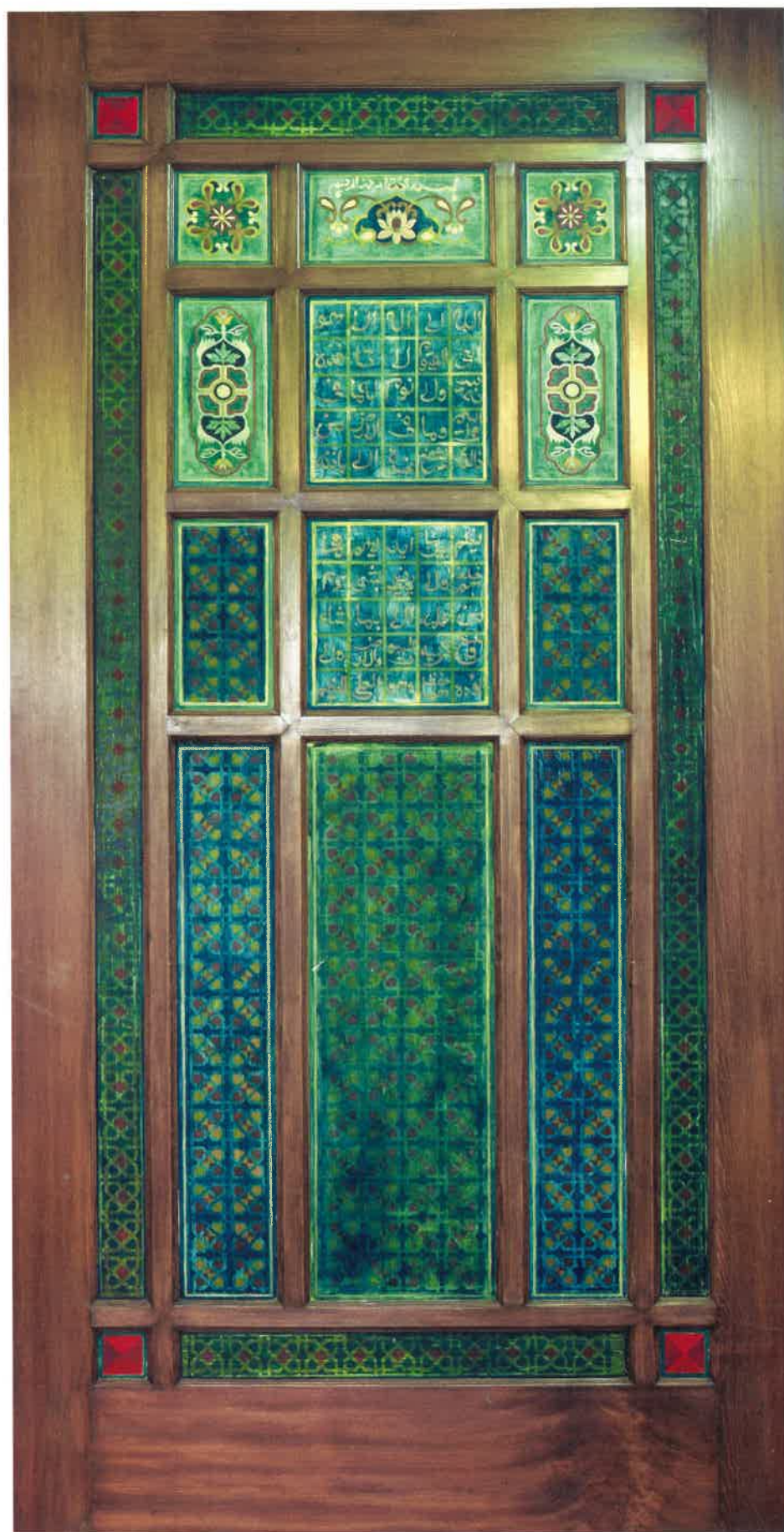
DOOR PANEL
Oil on board 48" x 84"
1996



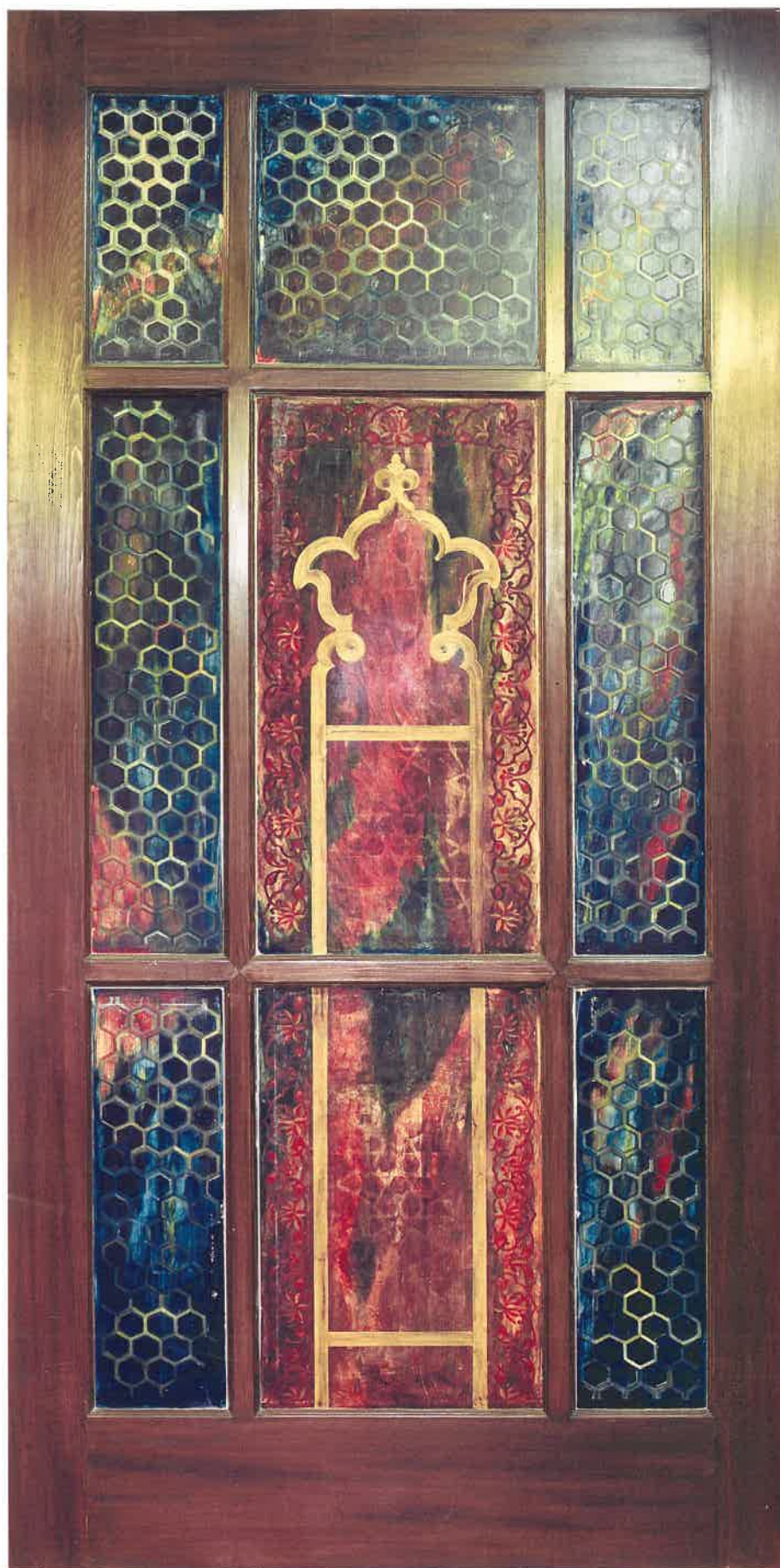
DOOR PANEL
Oil on board 48" x 96"
1997



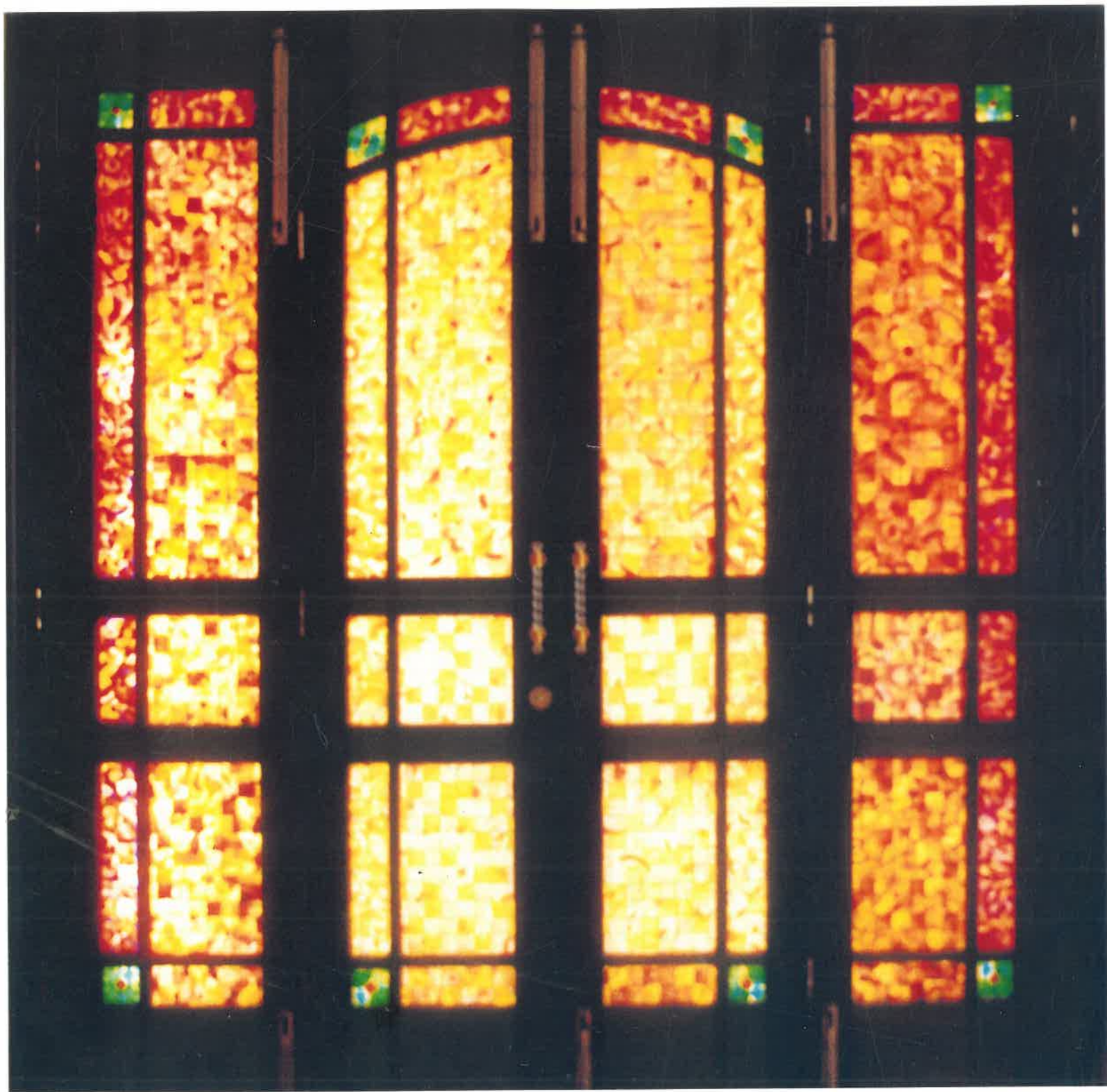
DOOR PANEL
Oil on board 48" x 96"
1997



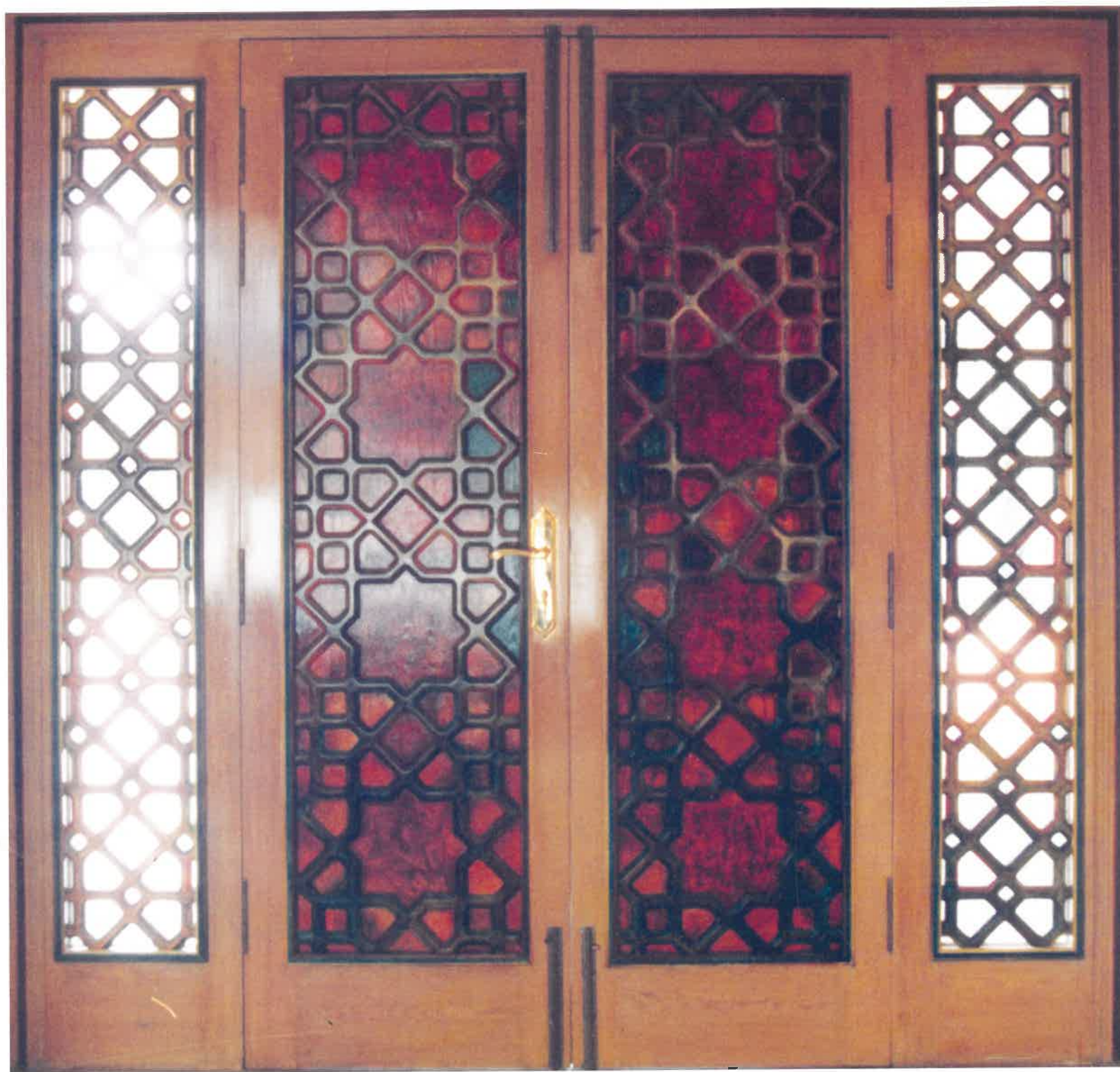
DOOR PANEL
Oil on board 48" x 96"
1997







DOOR PANELS
Oil on board 84" x 96"
2002

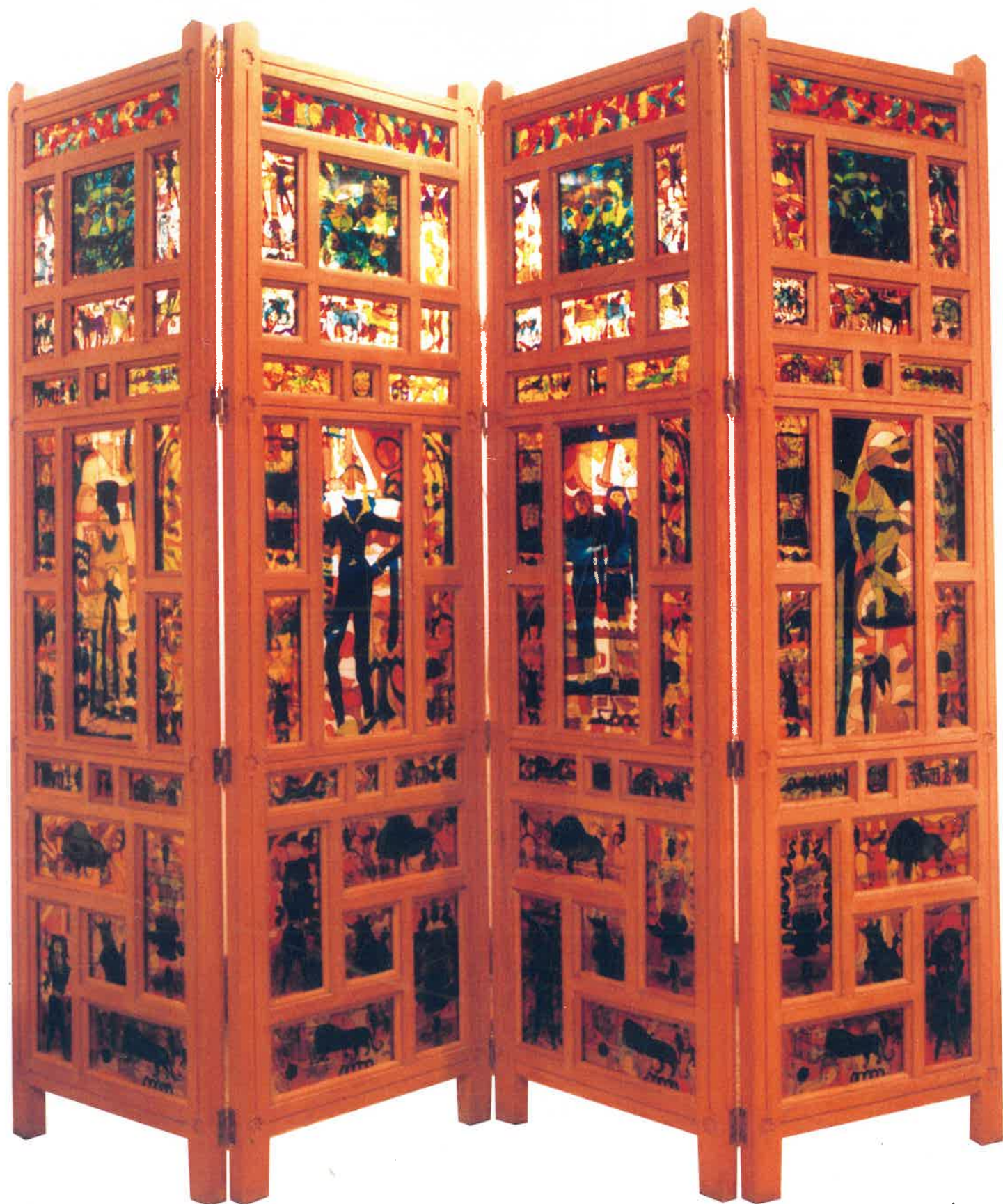


DOOR PANELS
Oil on board 84" x 96"
2000

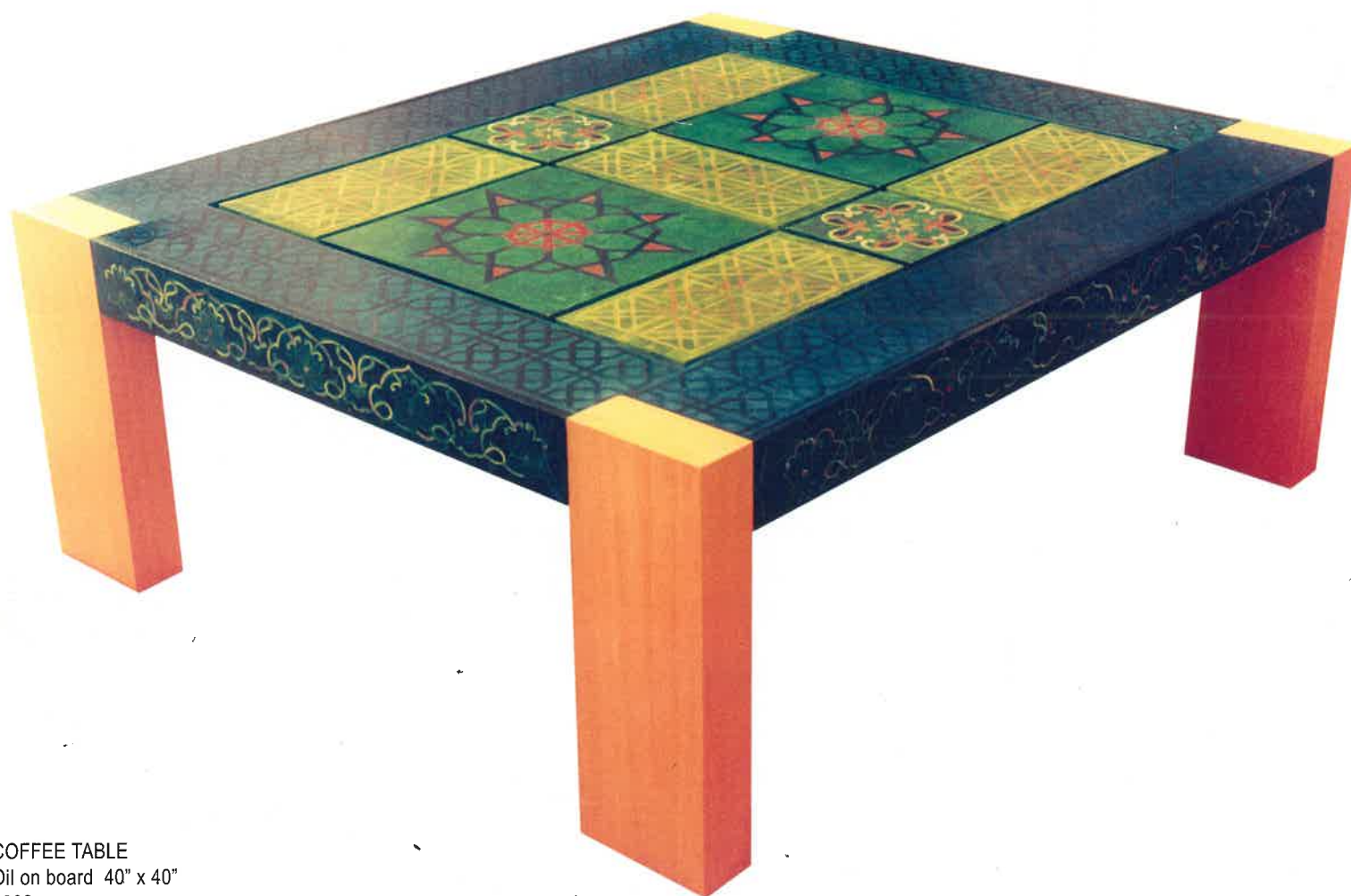


DOOR PANELS
Oil on board 84" x 180"
2000



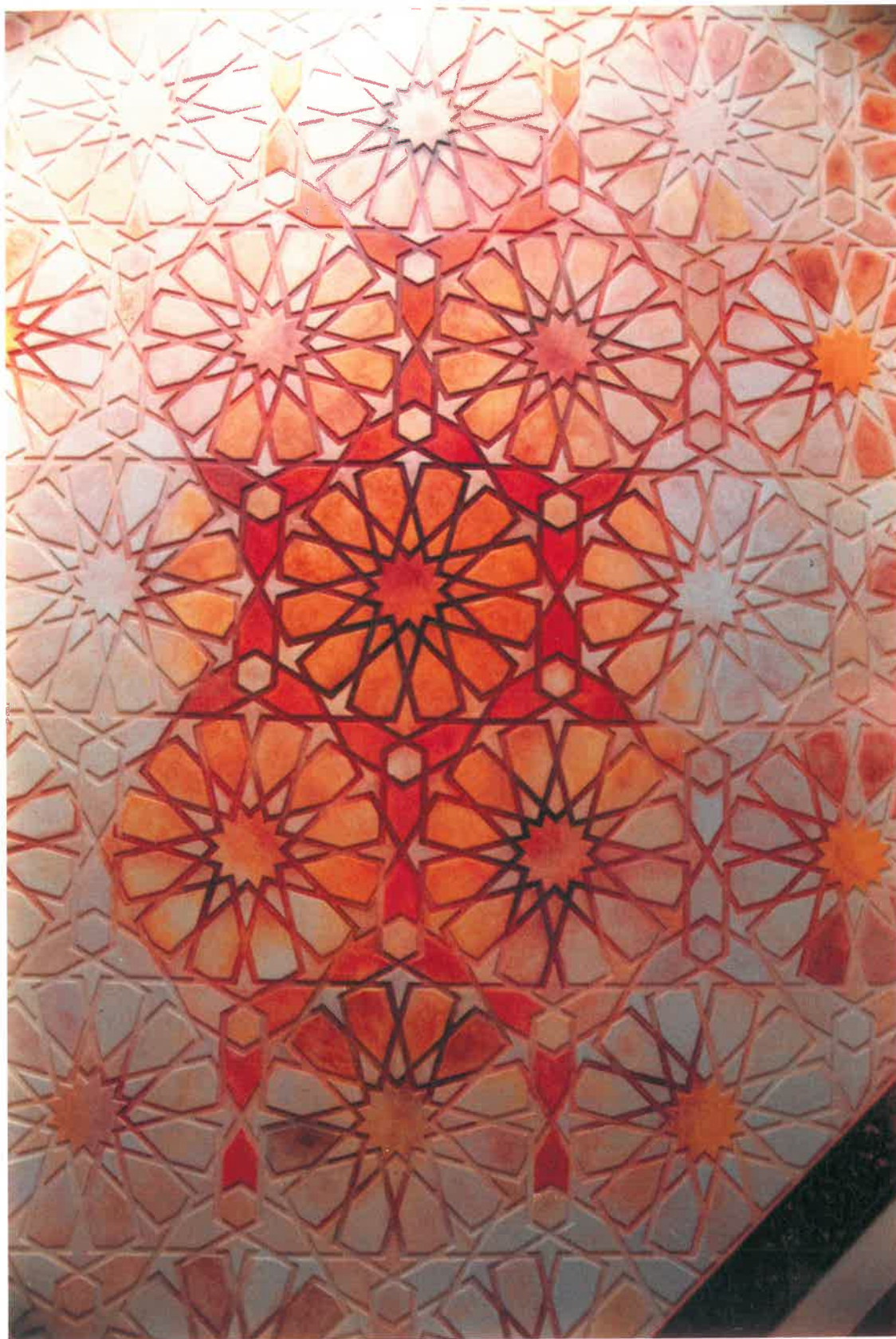


GLASS PANELS FIXED IN WOODEN FRAME
Glass paints 66" x 96"
2003



COFFEE TABLE
Oil on board 40" x 40"
2002

FALSE CEILING
Oil on board 120" x 168"
2000

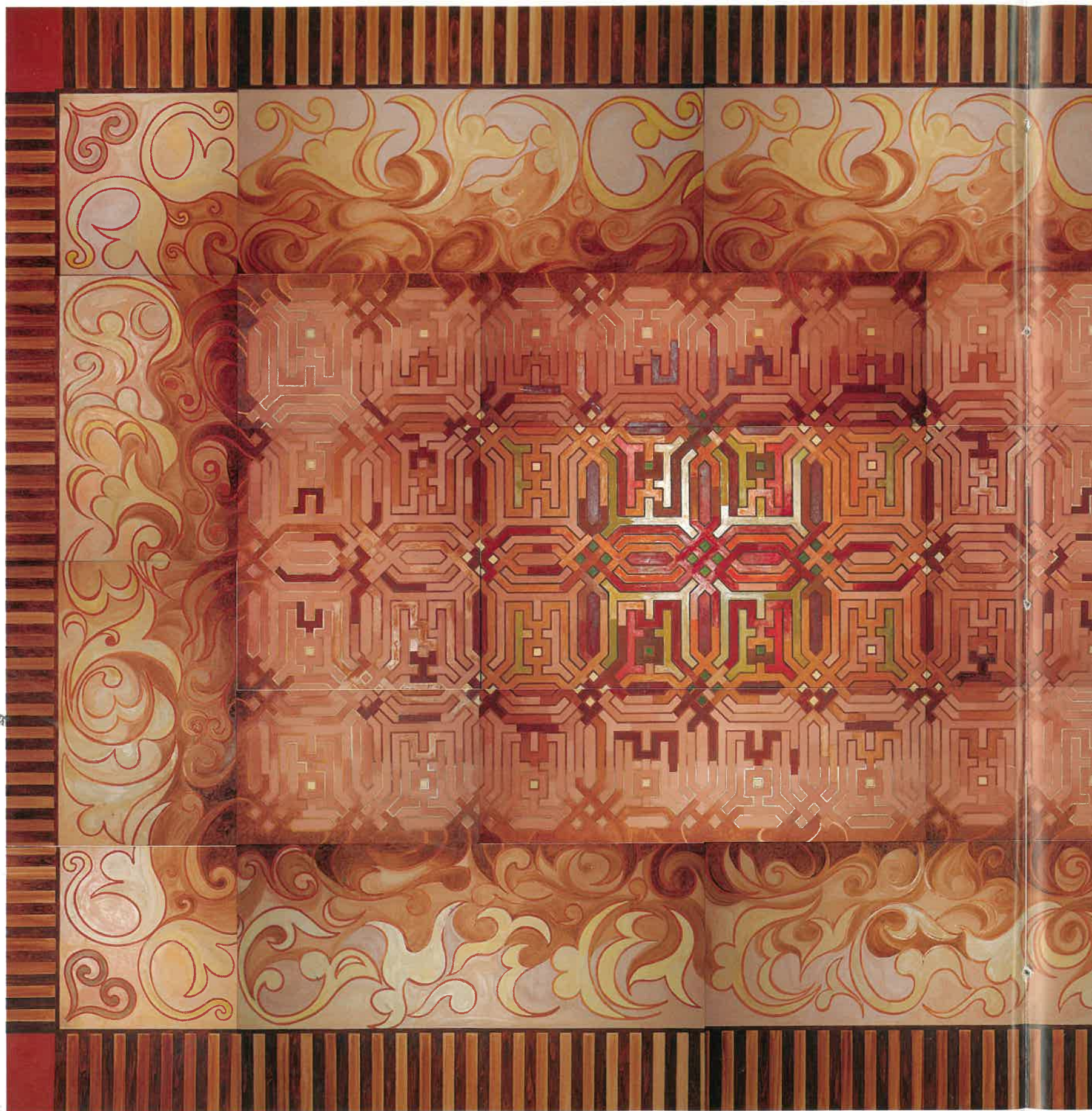


FALSE CEILING DETAIL 1



FALSE CEILING DETAIL 2







FALSE CEILING
Oil on board 108" x 132"
2005

Mohammad Zafarullah | Feb 02, 1950

Graduated from National College of Arts, Lahore, Pakistan 1973

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Contact: 0322 800 9254 | 042 583 4005

Experience:

- Graphic Designer - Dawood Hercules Chemicals Ltd,
Lahore, Pakistan 1973
- Art Director – Colony Textile Mills 1974
- Graphic Designer – Lance Litho Corporation, Chicago,
ILL, USA 1975
- Graphic Designer – Pakistan Environmental Planning &
Architectural Consultants (PEPAC), Lahore, Pakistan 1976 – 1980
- Deputy Manager Design & Documentation PEPAC,
Lahore, Pakistan 1981 – 1991
- Freelance Interior Designer since 1991
- Visiting Faculty Member, Hunerkada Art Institute,
Lahore, Pakistan 2001 – 2006
- Fulltime painter for the last 15 years

Solo Exhibitions:

- Art Galleries, Golf Road, Lahore, Pakistan 1974
- Punjab Art Council, Lahore, Pakistan 1975
- Alhamra Art Council, Karachi, 1978
- Pakistan National College of Art, Islamabad, Pakistan 1982
- Alhamra Art Galleries, Lahore, Pakistan 1986
- Calligraphies & Crafts, LA Chen-One, Lahore, Pakistan 1999
- Paintings & Calligraphies, LA Chen-One, Karachi, Pakistan 2001
- Ejaz Gallery, Lahore, Pakistan 2003

Selected Group Shows:

- VV Art Centre, Amsterdam, Netherlands 1975
- Contemporary Art Galleries, Chicago, USA 1976
- Centenary Celebrations of National College of Arts, Lahore, Pakistan 1975
- National Exhibition, Lahore Museum, Lahore. Pakistan 1978
- Karachi School of Art & Craft, Karachi, Pakistan 1981
- Chowkandi Art Gallery, Karachi, Pakistan 1986
- Punjab Art Council, Lahore, Pakistan 1987
- Participated in the 125th Anniversary Celebrations of NCA 2000
- All Pakistan Artists Work Exhibition of Paintings & Sculptures, Alhamra Art Gallery, Lahore, Pakistan 1991
- Work of Four Artists, Shakir Ali Museum, Lahore, Pakistan 1978
- Ejaz Gallery, Lahore, Pakistan 1996
- Punjab Art Council, Lahore, Pakistan 1998
- Humail Art Gallery, Lahore, Pakistan 2000
- Ejaz Gallery, Lahore, Pakistan 2001
- Shakir Ali Museum, Lahore, Pakistan 2001
- Ejaz Gallery, Lahore. Pakistan 2002
- Royaat art Gallery, Lahore, Pakistan 2002
- Nairang Art Gallery, Lahore, Pakistan 2004
- Calligraphy Exhibition, Alhamra Art Gallery, Lahore, Pakistan 2005
- Humail Art Gallery, Lahore, Pakistan 2005
- Royaat Art Gallery, Lahore, Pakistan 2006
- National Art Gallery, Islamabad, Pakistan. 2007

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