**List of Participants** 

BHUTAN

Lhendup, 3. Ugyen, 4. Neten

Tshering, 5. Sungay Dorjf, 6.

Thinley, 7. Namgay Tshering

Wangchuk, 8. Kunzang Thinley

BAHRAIN

Anan, 3. A Latif Mofize, 4.

Mohd Al Mohahwi, 5. Karim Al

Oraid, 6. Ahmed Neshaba, 7.

Balkies Fakhroo, 8. A Karim

CHINA

Changjiang, 3. Wang Yuqi, 4.

7. Su Haiqing, 8. Zhad Ge, 9.

Gao Quan, 10. Shun Xiangyang

INDIA

Kani, 3. Jayani Parikh, 4.

Prafullah Dahanukar, 5. APP

Panneer Selvam. 6. P S

Chander Sheker, 7. Swapan

Kumar Das, 8. Abbas Battiwala,

9. Vidhya Sagar Upadhyay, 10.

Babu Namoodiri K, 11. Madan

1. Vinod Shah, 2. Rainbali

5. Cao Jigang, 6. Cui Kaixi,

1. Shan Zheng, 2. Zhou

Albosta

Zhad Wenhua

1. Rashid Oraifi, 2. Ahmed

1. Nahep Dorji, 2. Ugyen



quite good work. On the whole,

the general standard of the ex-

hibition is acceptable. We had a

difficult time in judging. But the

jury was satisfied and we were

more or less unanimous in our

decision. We worked indepen-

dent of each other. We each

picked ten painters, and in all,

there were 42 painters that we

chose for the final selection.

Then we evaluated them in our

own way, giving them marks.

Out of these, we selected eleven

# Interview with Members of the Jury

by Fayza Haq

## "Our Painters are Influenced by Western Imagery"

—Ali Imam (Pakistan)

the painters are not studying LI Imam, one of the mem bers of the jury of the 6th the history of thought and the Art Biennale Bangladesh. history, of art as much as they ought to, because you can go to a well-known painter and the moon and return as blank teacher from Pakistan, who had as you went there. Learning been in Dhaka in '81 for the abroad is not the thing that first Biennale, when he was one of the country representatives, matters. It is the intake of an artist in multi-dimensional or commented about the recent cross- disciplinary knowledge Biennale, "Since the first time I that builds the inner rational came, tremendous progress has kernel of the artist which helps been made. There were fewer him to produce work of greater countries the last time I had intensity as well as helps him to come. Now there are about 28 create a problem, sort it out. countries. However, the particiand if he is not sorting it out, he pation of the major painters at that time was slightly better. suffers and he tries hard." This time, except for the He continued, "Once he is sorted out he paints in a man-Bangladeshi painters, the contribution of major painters from ner for a while and recreates another problem. Thus there is other countries is not that good. a continuous process of cre-Of course, new younger painters are doing promising ation and recreation, moving work. There should have been from one problem to another better representation from throughout. Unfortunately, the countries like India and Nepal. painters in the third world are not loaded. They show promise There is nothing from Indonesia, although they do and talent. They reach the

and next we put our heads toscene is dismal." gether and chose three gold Talking about the estabmedal winners and the rest of lished painters in the limelight the eight were in the list of in his country, he mentioned highly recommended painters." Zahurul Ikhlaq, Gulgee, Meher Discussing the state of art in Afroze, Qudsia Nisar, Imran Pakistan, Ali Imam said. "Most Meer. Iqbal Jaffrey, Nahid Raza, Salima Hashmi, Collin David, of the senior artists have died and Ahmed Khan. "Zubaida people like Sadequain, Shakir Ali, Allah Bakhsh, Chughtai, Agha, who is about 70, is the Ahmed Parvez and Haji senior most painter. There is Mohammed Sharif. In the secthe other younger generation of artists in Lahore and Karachi ond generation of painters there who have made a good start but are some very good ones. They are in the modern wave length how far they will go I cannot and perception of art. Most of the time these painters are going out, and are influenced by

tell. There is an inner search going within themselves. For me a painter has to have an

zenith in their country of name

and fame and then they become

like a plateau, which is going

up and down. They begin to re-

peat themselves. They start to

mark time and copy themselves.

The quest for search and re-

search and further adventure

seems to be on the wane. The

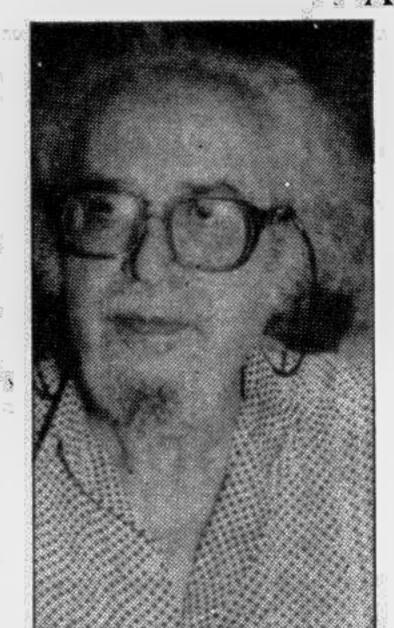
younger generation of painters

are not reading that much.

They start making money and

they think they have achieved

everything. To my mind the



produced from Britain each year. There were 60,000 qualified artists and out of them only about 10 or 15 acquired national fame. Even when the best climate of work exists, unless you have the intuitive sense of design and inner sensitivity you do not have a chance to become a painter. The other two things which are important is the climate of work that one chooses to be in and the fertility of mind, which is nature's gift. These are the predicaments of the painters around the world. Whether you are in London, Paris or Dhaka, the schools don't make a painter out of you. You have to have an intuitive inner sense of design. The schools teach you perspective. use of colour, use of graphics, etc. But basically you are alone. Just as there are no schools of poetry, so I feel there should be no schools of fine arts. After knowing the basics, the artist should be attached to a philosopher painter who should guide the artist," he added.

"The artist has to have it within himself. He must work hard. As I said before, you can send a man to the moon and he

went. It's not enough to go to Europe or USA. "The brighter ones with little talent lift up images and build a premise on that. This is not being honest,' he continued.

Asked if the Asian artists are

copying the west and so losing their identity. Ali Imam commented, Indian classical music has a tradition. So does the Indian classical dancing. We have not been corrupted by western ballet, just as Mozart, Beethoven and Bach have no influence on our music. Instrumental and vocal music coming from Amir Khusro and Mian Tansen is in its pristine form today. With the advent of the British we lost our bearing as regards painting and sculpture. Solomon and Gerard schools of art were begun. Rabindranath Tagore and Jamini Roy encouraged water colour and oil painting. Thus in painting our tradition has been broken up. We look to western forms of painting for inspiration, even though individual artists are trying to assert themselves and create an indigenous art in places like Bangladesh, India, in certain Arabian countries and the Philippines. I am not for reorientation or Renaissance of tradition. But there is a racial subconscious in us. We think of Ghalib, Meer, Ramayana and Mahabharata. There is a living tradition of art. However, in places like Pakistan it has been restricted to jewellery, carpet making, woodcarving or pottery. Nevertheless, in the 46 years of independence people are beginning to understand globalization, by a tradition begun by-Jamini Roy."

Speaking about the Bangladeshi artists Ali Imam said. "They are the best in the exhibition. There are very good Indian artists too but none of their work has come. I really liked Bangladesh's Kibria, Aminul Islam, Rashid Chowdhury and Murtaza Baseer. The younger generation of artists of Bangladesh are also doing well.

emergency.

The influence of Kibria. which Haque admits with pride, is, to me, more an honour of a devotee than a factual statement; because in late seventies and early eighties Haque's was figures and foliages in bright mange of palette; these works were exploratory in character and striving towards a deeper dialect in aesthetics. But very soon, Haque loomed large with his personal expression and idioms and stamped his bold and

glaring identity. Out spoken and boisterous in life style, winning even his foe to his side, Haque was one time abhorred by his contemporaries and seniors, now he is adored by them, no one can ignore him now as a painter or as a man of the society. He paints with ease, lives a hilarious life with friends and his students Almost nothing is difficult or impossible to him. But this status he earned after fighting for more than two decades. Mahmudul Haque made himself an artist; among his friends and colleagues whoever disliked the idea, had to swallow that bitter pill: he came out with flying colours against those who

are now withered. Mahmudul Haque's artistic life spans over two full decades; he has proved to be very productive inspite of problems and hazards linked up in the life of

# "I am Particularly Disappointed with India"

-Qayyum Chowdhury (Bangladesh)

AYYUM Chowdhury, an other member of the jury of the Art Biennale Bangladesh '93, and one of the senior artists of Bangladesh said," I believe this Biennale is better than the previous ones. I think the Bangladesh section in particular is very rich, compared to the other participating foreign countries. I believe that the other countries did not do a serious job of selecting and collecting the paintings. In future they should send their best works and not the mediocre ones as they have done this time. By sending inferior works they lower the standard of the Biennale.'

He added, "I am particularly disappointed with India and Sri Lanka. I think the cause for the poor representation are officials who have selected the paintings and do not know what is a good piece of work. The art authorities abroad are obviously care-

Name of Participating

Countries

Bahrain

Bhutan

China

India

Iran

Iraq

Japan

Jordan

Kuwait

Maldives

Malaysia

Mongolia

Pakistan

Philippines

Rep. Korea

Saudi Arabia

Singapore

Sri Lanka

Thailand

Turkmenistan

Turkey

Vietnam

Yemen A R

Bangladesh

D. P. R. Korea

33 Russian Federation

A W — Artists Works

UAE

Nepal

Qatar

USSR

Laos

Kazakhstan

Indonesia



less about their work. They simply did a routine piece of job

Statistical Information of Asian Art Biennales (1st to 6th)

A/W

26 26

36 65

22 28

9 18

15 32

12 15

8 9

13 26

32 52

12 12

12 12

5 25

114 142

320 490

35 36

22 43

19 24

2 30

22 52

20 24

8 41

15 15

44 57

10 10

15 16

5 10

1 15

132 14

352 537

33 40

6 13

28 39

3 29

8 12

12 12

10 28

2nd

30 30

37 37

31 46

5 13

9 .16

22 26

6 14

16 32

9 37

18 25

3 30

77 131

A/W

15 30

30 40

10 10

21 21

20 22

18 18

17 17

22 22

59 102

17 19

257 370 263 456

NA - Not Available

and failed to do a good task". Talking about the countries that had excelled, he said, "I admired the work of Singapore. Korea and Japan, of course. From the Middle East there has been promising work from Iraq and the Arab Emirates". He felt that the Art Biennale

'93 excelled the ones before, The exhibition this time is bigger and so we got the opportunity to view more paintings from different Asian countries."

Dwelling on Bangladesh's entries, he particularly lauded the works of the younger gener-

Asked if our painters were getting too westernized, Qayyum Chowdhury said artists like Mansurul Karim, who won the gold medal, have their works based on Bangladeshi tradition. He felt that holding a biennale regularly helped the artists in getting more and more exposure.

> 1. Muhraddin Adhim, 2. Amir Alobaidi

Kazunori Sadahiro, 2. Kijuko Yahagia

**JORDAN** 1. Wijdan Ali, 2. Nawal Abdullah, 3. Ghada Dahdaleh. 4. Abdel Rouf Shamoun, 5. Suha Shoman, 6. Dodi Tabbaa.

7. Samer Tabbaa, 8. Nabila REPUBLIC OF KOREA 1. Kim Jun-Keun, 2. Choi Han-Dong, 3. Cha Dae-Young, 4. Cha Myung-Hi, 5. Park Ji-Sook, 6. Lee Jae-Ho, 7. Kyung

Dal-Pyo, 8. Chun Kwang-Young,

9. Lee Yeul, 10. Ahn Hyun-Il, 11. Park Sang-Sook, 12. Kim Hee-Seung, 13. Kyea Nak-Young, 14. Lin Jae-Sun, 15. Kang Seung-Hee, 16. Yim Young-Kil, 17. Seo Jeong-Hee 1. Sikounnavong Kanha, 2.

Luangrath Kongphat, 3. Sivat Savay, 4. Kham Souk Keomin Muang, 5. Manivong Chanthone, 6. Sinharath Bounsanong

MALAYSIA

1. Awang Damit Ahmad, 2. Hamidah Abdul Rahman, 3.

Ismail Abdul Latif, 4. Kok Yew Puah, 5. Long Thien Shih. 6. Nurwani Nawawi PHILIPPINES 1. Rolando L Yakit, 2. Nards

Miranda, 3. Norman B

Sustiguer, 4. Elmer B Garnale.

5. Andi Cubi, 6. Del Micer-

Camins, 7. Gene De Loyola, 8.

A/W

8 15

8 23

10 10

11 21

NA .

3 35

8 18

2 18

6 12

NA

6 10

20 45

5 24

10 27

17 17

13 22

5 10

25 49

8 17

NA

13 30

4 16

4 14

NA

151 215

NA

NA

NA

NA

Rosario Charito Bitanga Peralta, 9. Felix Quiros Cachapero, 10. Dan Libor

SAUDI ARABIA 1. Abdullah A Al Sheikh, 2. Alv M Al Tokhis, 3. Fahad N Al Robeak, 4. Ihssan A Borhan, 5. Abdal Aziz Ashdur, 6. Abdullah Nawawi, 7. Yassr Azhar, 8. Ibraheam Bogus, 9. Ibraheam Al Negeather , 10. Ahmad A Abdhab Al Nabi, 11. Ibraheam Y

13. Nasser Al-Refae SINGAPORE

Abdou, 12. Khalied N Alshu Ail,

1. S Chandrasekaran, 2. Geh Ee Cho, 3. Lin Poh Tech, 4. Prabhakara Jimmy Quek, 5. Tang Mun Kit

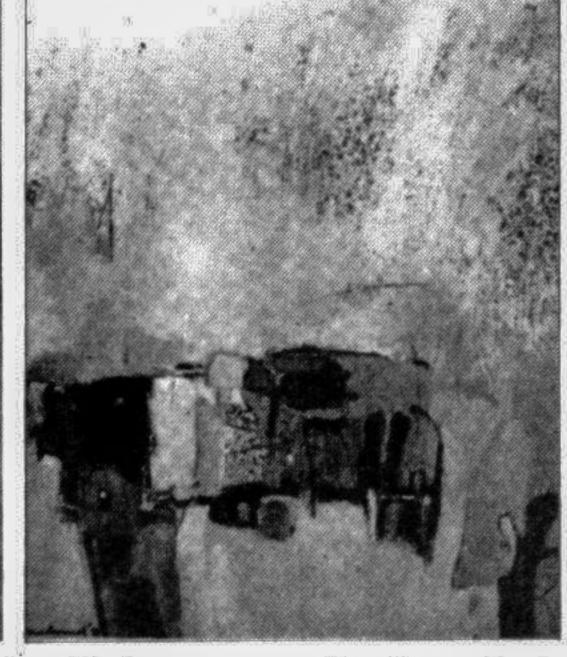
SRI LANKA

1. N Senananda Indrajith, 2. Sudaih Samaraseker WP, 3. Griyanga Dekumpitiya, 4. M Lukdase Hemantha Abeywardena, 5. Saman Jayaraine, 6. Chamil Korishantha De Zoysa, 7. Kemanthi Gayathri Nandasena, 8. Janath Prasanna Javasuria, 9. S A N Dilini Parera, 10. Dharma D Kruppu, 11. D Chandrapala, 12. Vajira Privantha Dias Gunawardena, 13. P Suntil Lakshman, 14 Isura Seneviratne, 15. Lionel Ranaweera, 16. A Wimalasara, 17. T K Wasantha Gamini Jayalath, 18. Obeysena Ranasinghe 19. Somapala Jayakody, 20. ALD Sirisena, 21. P Sirimal Sanjeeva Kumara, 22. Chandanie Kumari Searath Yapa, 23. Ranjith Dharmatillake, 24. Ishira A Kanathigoda

(Incomplete)

### The World of Mahmudul Haque by Abu Taher





THEN Mahmudul Hague graduated from the Institute of Fine Arts Dhaka, in 1968, he was already determined to free himself from the rigour and discipline of and conservative. academic imitation; and he was ready to venture for the alluring and experimental world of

modern art. Haque, now well-known as an abstract expressionist in Bangladesh scene, had to struggle a lot against negative forces, within and without, to reach to the present stage. We remember his first non-aca demic compositions with faces, figures and foliages in the semi-

IFTH November, the Gu-

ido Fawkes Day, is ob-

served by the Protes-

tants in England as a day of

revenge and retribution. It is a

day of shame and atonement for

the Catholics, a day of stigma

for the British democracy but

now observed by the children as

a day of great fun, frolic and

fireworks. In British history the

save-holocaust is known as

Gun Powder Plot. While in

Ringland I have watched the day

The day begins with the

children asking. A penny for

the Gui', to all the shoppers and

pedestrians. With the money

they make large effigies of

Guide Fawkes, drag through

the streets and in the evening

put them on heaps of woods

and packing boxes in every

corners of the streets and light-

fire. They enjoy the mock re-

venge by fireworks amidst fun-

with historical curiosity

canvases. Sometimes, some ar eas seem blank, as if they got minimum attention, but they

are eloquently vocal to express the feelings of the painter; which again heightens the unity

In this exhibition, we dis

Ten Yeoman Guards check the cellars of Parliament with lantern every year before its State Opening.

later on, being led by conscience, decided to save the valuable lives of the Royal en-

tourage at the cost of his own. He ran through the procession, stood at the front, crying, 'Halt.

Halt, for God's sake, halt. The procession stopped, he handed the letter to the Speaker who was surprised to read the content. The procession was thus saved by him.

The Yeoman Armed Guard of the Parliament searched the Palace, went to the basement through the tunnel and caught Guido Fawkes red-handed with his co-conspirator Lord Catsby, who was killed during his attempt to escape. Guido Fawkes was saved to face the retribution of the entire Catholic Community on whom the public wrath of vengeance fell. He was thrown into the torture chamber of the Tower of London. There in spite of extreme torture he did not divulge the names of his co-traitors. Then he was dragged through the streets of London with a rope by his neck and again thrown into the tor-

ture chamber of the Tower, and

repeatedly tortured with no success. Then he was hanged upside down on a tree by the side of the road and on the verge of his death he was compelled to sign a paper with the names of some suspected persons in that. He was then dragged to the guillotine and at the presence of thousands of cheering crowds the death sentence was executed on the poor dving Guido Fawkes.

129 159

11 36

The wrath of the anguished public was not mitigated as yet. The deadbody of Guido Fawkes was cut into many pieces and putting on an open vehicle displayed through the streets of London as a deterrent to treachery. Since 1605, the 5th November is observed by the British teen-agers as a day of fun. The elders neither support this vindictive game nor raise any voice against it. Ever since then, a detachment of ten

Yeoman Guards with lanterns have been ceremoniously checking the cellars of the Parliament every year before the State Opening, to ensure that no such plot is hatched again. During 1970 and onwards this search has acquired a real significance, due to the bombing campaign of the IRA and since then dogs, detectors and other modern devices have been brought in, to re-inforce the lanterns of the Yeoman Guards.

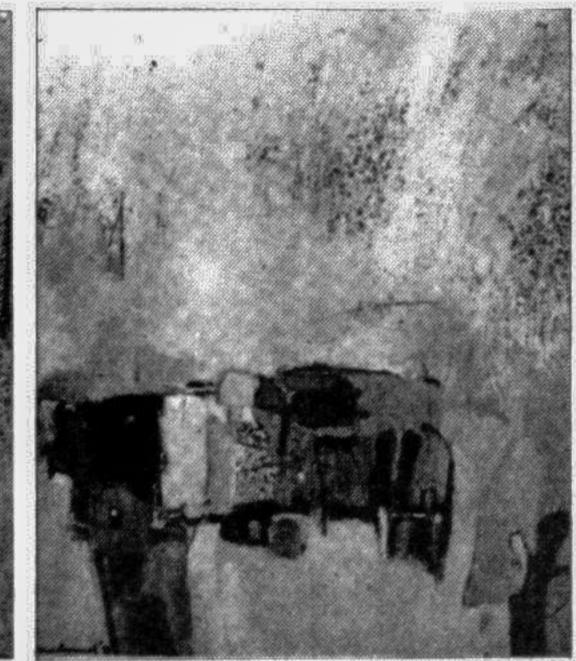
Therefore, the Fifth November, the Guido Fawkes Day was marked as the blackest day in the British Constitutional His-

The writer studied British Constitutional History in England.



### intuitive inner design." western imagery, as is the case "In my 12 years stay in in most of the countries in the may come back as blank as he London, 5000 graduates were world. What bothers me is that





abstract style; geometric shapes did also crop up; these were mostly in pinks, screens and ambers; sometimes the colour palettes were monochromatic

lloque's most recent works including the "Rains" series, for which he has been honoured with National Award last year, are his feelings in colours and forms; the soft spontaneity, the rain and monsoon gone of the Ganges doab, its life and land left impression on the mind of the artist found abstract but apt expression in his works. Haque shows equal strength in handling both large and small

fare, loud clapping and laugh-

the day is very tragic. Fifth

November 1605 was the date of

the first Opening of the

Parliament by the Stuart King

James I. Being unhappy with

the occasion of a Protestant

King, the Catholics conspired to

take revenge by blowing up the

Parliament when the King, the

Lords, the Commons and the

entire Government celebrities

would be in session. They

rented a house adjacent to the

Westminster Palace at an exor-

bitant rent on the previous

night and dug a tunnel through

The historical background of

Guido Fawkes Day

A Day of Revenge and Retribution

by Prof Roushanara Hoque

of the total.

eover two simultaneous approaches developed side by side. The diluted forms, the tex ture illusion, the fluidity of the surface and also the broken geometric forms go side by side; - may be, it is the character of the painter whom we find as a kind and reasonable personality, mingled with the sharp edge of a knife that cuts, clear in

the house to the basement of

the Parliament, dug a hole just

under the House of Lords, filled

it with 36 barrels of gunpowder

and Guido Fawkes remained

stand-by with a match-stick in

hand to light the explosives at

the final signal of Lord Catsby,

who stood near the door waiting

for the arrival of the Royal

When the Procession came

near the House of Lords, an

anonymous letter was des-

patched to Lord Montigel war-

ning him of the impending

holocaust of the Parliament. He

got dumb, for a moment tho-

ught of his own safety, but

Procession.

an artist. He has so far been able to put up as many as 20 exhibitions of his own works at home and abroad each time with new canvases. He has also visited continental Europe, India, Pakistan and Japan and participator in all the national and international shows of Bangladesh painters organized at home and abroad.