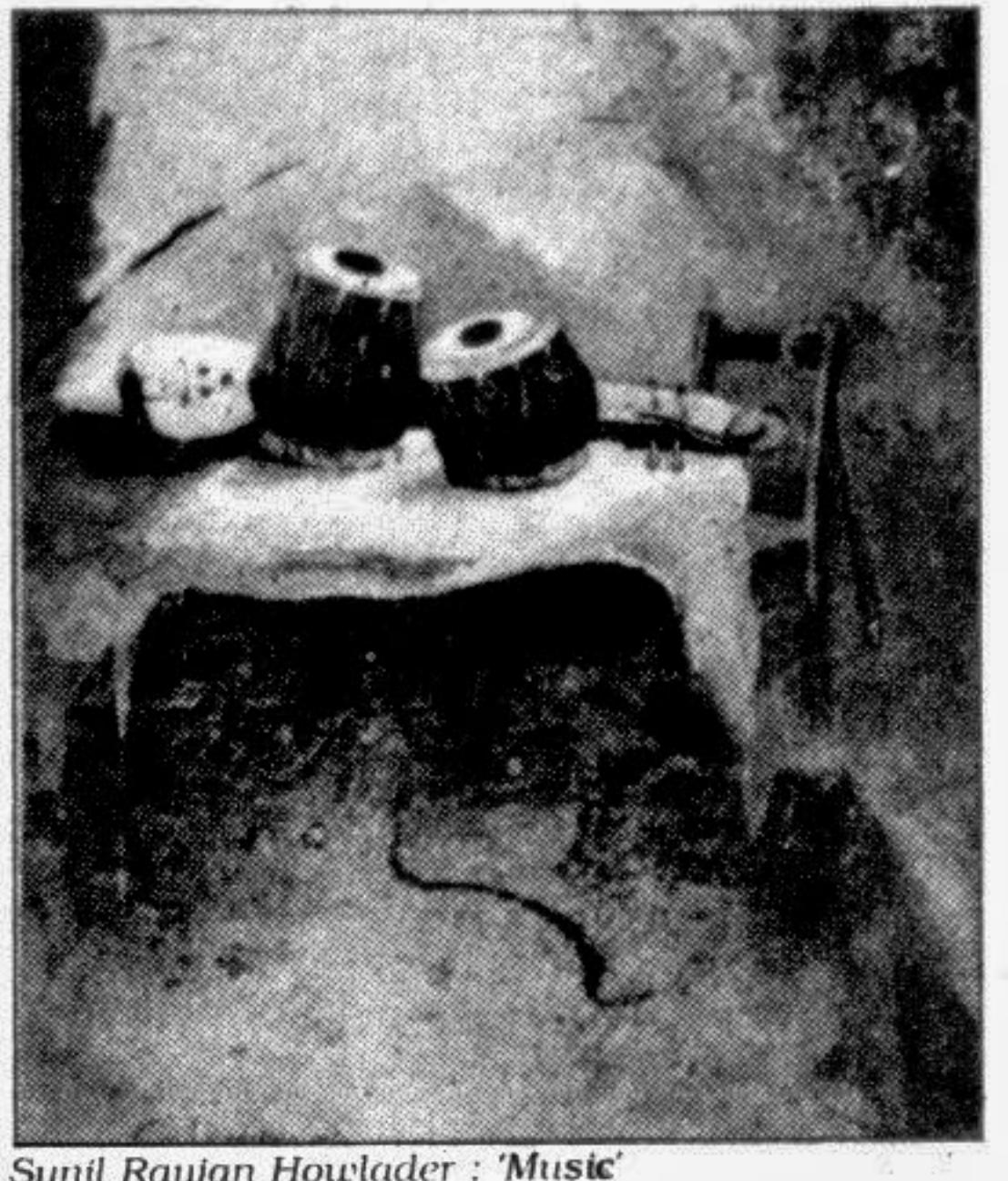


# A Group with a Successful Sales Know-how

by Fayza Haq



Jamal Ahmed : 'Artist and Model'



Sunil Rayhan Howlader : 'Music'

A talented, imaginative and knowledgeable group of seven young painters had an exhibit of 35 of their recent works at the residence of Jean Michel Lacombe, the French Ambassador. This included the works of Jamal Ahmed, Iftikharuddin Ahmed, Kanakchampa Chakma, Khalid Mahmud Mithu and Sunil R. Howlader.

All these displays brought in an astronomical sale profit for the painters as they all had a style that was easily recognizable by the average visual art connoisseur — although symbols were often used, and took one's flights of fancy to a peaceful world of well-blended compositions and buoyant colours, juxtaposed against soft and soothing ones. The texture works were dynamic, even though experimental. Going by their relative youth, they were successful, endeavouring and thought provoking. This one gathered, although one was caught up in the milieu of the oncoming deluge of art — enthusiasts, coming mainly from the *creme de la creme* of the Dhaka scene.

Jamal Ahmed, in his "Artist and Model-I" brings the artist himself in with quick and confident impressionistic strokes, while the paints on the palette are highlighted with a conglomeration of deep smudges, thus bringing in the most important element in the life of a painter. The nude female model with her statuesque figure, another vital factor in the *eternal* vital of an artist is seen standing poised, against a vermilion drapery, which is brought in as an oblong smudge, and which contrasts and complements the rest of the

paraphernalia in the studio. The colours and strokes used are minimal yet the theme of the fate of a constantly struggling painter is well conveyed.

Jamal's "Artist and Painter-II" is more interesting than the earlier one. This is firstly, because the main subject is a woman, whose mental capabilities have often been belittled or ignored. Again, the presentation of the theme leaves more to one's imagination due to the choice of colours and the experimentation with the texture work. Dark shades of grey and blue pervade the combination, cleverly balanced with the enveloping white and four rectangles of vermilion, carefully distributed throughout the composition.

Iftikhar's "Madonna", seen at an earlier exhibit of his solo venture at the Alliance Francaise, brings in the theme of motherhood, which has been attempted in the West since the days of cave-painting, and which reached its peak during the Renaissance. Iftikhar, back home after his "conquests" in Paris, has combined the best visual elements of the East and West, as he has been always known to do. A cow and its calf are brought in like some dramatic geometrical forms, with the essential symbol superimposed in vermilion. Jet-black dominates the other pastel shades, strokes and lines, but despite this an optimistic vision prevails. I personally found Iftikhar's works more striking than those of his amicable colleagues.

Tribal life of the Chakma's which has often been in jeopardy, going by news reports, and photographs seen at



Kanak Champa Chakma : 'Tribal Life'

cluded to bring in the integral grace and selective taste of folk origin. Sketches and washes lend a poetic and ethereal effect to the piece.

"Folk Singers" by Khalid Mahmud Mithu, once again hark back to the richness of our folk cultural heritage, a theme that many of our young artists are attempting to glorify, at the various art galleries in Bangladesh. Mithu has brought in the musicians, with their *dhol* and *do-tara*. Headbands, heavy beaded garlands, amulets, *lungis* and *sari* of the folk singers with an Impressionistic effect — with masses of gliding hues, offset by paler ones in the background and forefront. The effect is just not an ivory tower idyll but an honest clarion call to preserve our often forgotten wealth of the past. The theme of preservation of our natural environment is also suggested.

Sunil R Howlader, who has recently won a second prize at Montana, USA, youngest of all the painters mentioned in this piece, and most humorous in nature, had "Music" as his prized entry. This contained two *dhol*s, one leaning against the other, with a *teen-tara* in

the background. These and a walking-stick, instigating the essential theme of the devastation of our ethnic culture, are presented in a style similar to the other painters of the group, except for that of Iftikharuddin. The musical instruments are done in flamboyant hues and deft strokes to bring in details. The rest of the piece is a combination of Realism and Impressionism.

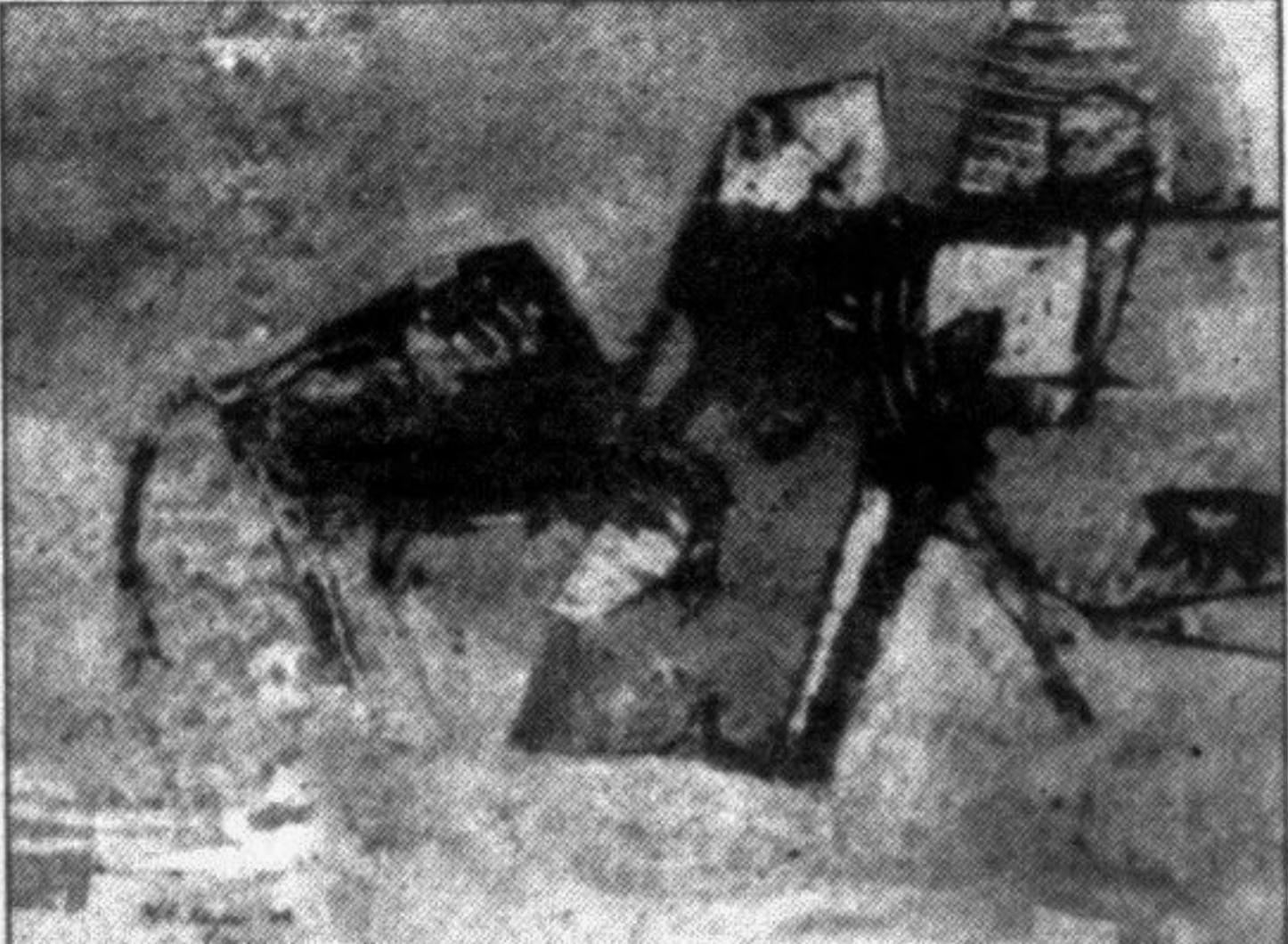
The artists, all associated with the "Gallery Tone", definitely know how to capture the interest of most viewers, in Bangladesh, who prefer more of the conventional element of Realism combined with Impressionism, rather than the departure into Expressionism and the abstract (which currently glorify the galleries both in the East and West). Iftikharuddin is an exception to this analysis of the group.

The theme is brought by intelligent and imaginative use of rectangles, lines and twirls of grey, chrome-yellow, sap-green and cobalt-blue, with impressions of details worked upon with contrasting colours. The fine points of the contours, garments and accessories of the women are

the background. These and a walking-stick, instigating the essential theme of the devastation of our ethnic culture, are presented in a style similar to the other painters of the group, except for that of Iftikharuddin. The musical instruments are done in flamboyant hues and deft strokes to bring in details. The rest of the piece is a combination of Realism and Impressionism.

The artists, all associated with the "Gallery Tone", definitely know how to capture the interest of most viewers, in Bangladesh, who prefer more of the conventional element of

Realism combined with Impressionism, rather than the departure into Expressionism and the abstract (which currently glorify the galleries both in the East and West). Iftikharuddin is an exception to this analysis of the group.



Iftikhar Uddin Ahmed : 'Madona'

the background. These and a walking-stick, instigating the essential theme of the devastation of our ethnic culture, are presented in a style similar to the other painters of the group, except for that of Iftikharuddin. The musical instruments are done in flamboyant hues and deft strokes to bring in details. The rest of the piece is a combination of Realism and Impressionism.

The artists, all associated with the "Gallery Tone", definitely know how to capture the interest of most viewers, in Bangladesh, who prefer more of the conventional element of

Realism combined with Impressionism, rather than the departure into Expressionism and the abstract (which currently glorify the galleries both in the East and West). Iftikharuddin is an exception to this analysis of the group.

The theme is brought by intelligent and imaginative use of rectangles, lines and twirls of grey, chrome-yellow, sap-green and cobalt-blue, with impressions of details worked upon with contrasting colours. The fine points of the contours, garments and accessories of the women are

the background. These and a walking-stick, instigating the essential theme of the devastation of our ethnic culture, are presented in a style similar to the other painters of the group, except for that of Iftikharuddin. The musical instruments are done in flamboyant hues and deft strokes to bring in details. The rest of the piece is a combination of Realism and Impressionism.

The artists, all associated with the "Gallery Tone", definitely know how to capture the interest of most viewers, in Bangladesh, who prefer more of the conventional element of

Realism combined with Impressionism, rather than the departure into Expressionism and the abstract (which currently glorify the galleries both in the East and West). Iftikharuddin is an exception to this analysis of the group.

The theme is brought by intelligent and imaginative use of rectangles, lines and twirls of grey, chrome-yellow, sap-green and cobalt-blue, with impressions of details worked upon with contrasting colours. The fine points of the contours, garments and accessories of the women are

the background. These and a walking-stick, instigating the essential theme of the devastation of our ethnic culture, are presented in a style similar to the other painters of the group, except for that of Iftikharuddin. The musical instruments are done in flamboyant hues and deft strokes to bring in details. The rest of the piece is a combination of Realism and Impressionism.

The artists, all associated with the "Gallery Tone", definitely know how to capture the interest of most viewers, in Bangladesh, who prefer more of the conventional element of

Realism combined with Impressionism, rather than the departure into Expressionism and the abstract (which currently glorify the galleries both in the East and West). Iftikharuddin is an exception to this analysis of the group.

The theme is brought by intelligent and imaginative use of rectangles, lines and twirls of grey, chrome-yellow, sap-green and cobalt-blue, with impressions of details worked upon with contrasting colours. The fine points of the contours, garments and accessories of the women are

the background. These and a walking-stick, instigating the essential theme of the devastation of our ethnic culture, are presented in a style similar to the other painters of the group, except for that of Iftikharuddin. The musical instruments are done in flamboyant hues and deft strokes to bring in details. The rest of the piece is a combination of Realism and Impressionism.

The artists, all associated with the "Gallery Tone", definitely know how to capture the interest of most viewers, in Bangladesh, who prefer more of the conventional element of

Realism combined with Impressionism, rather than the departure into Expressionism and the abstract (which currently glorify the galleries both in the East and West). Iftikharuddin is an exception to this analysis of the group.

The theme is brought by intelligent and imaginative use of rectangles, lines and twirls of grey, chrome-yellow, sap-green and cobalt-blue, with impressions of details worked upon with contrasting colours. The fine points of the contours, garments and accessories of the women are

the background. These and a walking-stick, instigating the essential theme of the devastation of our ethnic culture, are presented in a style similar to the other painters of the group, except for that of Iftikharuddin. The musical instruments are done in flamboyant hues and deft strokes to bring in details. The rest of the piece is a combination of Realism and Impressionism.

The artists, all associated with the "Gallery Tone", definitely know how to capture the interest of most viewers, in Bangladesh, who prefer more of the conventional element of

Realism combined with Impressionism, rather than the departure into Expressionism and the abstract (which currently glorify the galleries both in the East and West). Iftikharuddin is an exception to this analysis of the group.

The theme is brought by intelligent and imaginative use of rectangles, lines and twirls of grey, chrome-yellow, sap-green and cobalt-blue, with impressions of details worked upon with contrasting colours. The fine points of the contours, garments and accessories of the women are

the background. These and a walking-stick, instigating the essential theme of the devastation of our ethnic culture, are presented in a style similar to the other painters of the group, except for that of Iftikharuddin. The musical instruments are done in flamboyant hues and deft strokes to bring in details. The rest of the piece is a combination of Realism and Impressionism.

The artists, all associated with the "Gallery Tone", definitely know how to capture the interest of most viewers, in Bangladesh, who prefer more of the conventional element of

Realism combined with Impressionism, rather than the departure into Expressionism and the abstract (which currently glorify the galleries both in the East and West). Iftikharuddin is an exception to this analysis of the group.

The theme is brought by intelligent and imaginative use of rectangles, lines and twirls of grey, chrome-yellow, sap-green and cobalt-blue, with impressions of details worked upon with contrasting colours. The fine points of the contours, garments and accessories of the women are

the background. These and a walking-stick, instigating the essential theme of the devastation of our ethnic culture, are presented in a style similar to the other painters of the group, except for that of Iftikharuddin. The musical instruments are done in flamboyant hues and deft strokes to bring in details. The rest of the piece is a combination of Realism and Impressionism.

The artists, all associated with the "Gallery Tone", definitely know how to capture the interest of most viewers, in Bangladesh, who prefer more of the conventional element of

Realism combined with Impressionism, rather than the departure into Expressionism and the abstract (which currently glorify the galleries both in the East and West). Iftikharuddin is an exception to this analysis of the group.

The theme is brought by intelligent and imaginative use of rectangles, lines and twirls of grey, chrome-yellow, sap-green and cobalt-blue, with impressions of details worked upon with contrasting colours. The fine points of the contours, garments and accessories of the women are

the background. These and a walking-stick, instigating the essential theme of the devastation of our ethnic culture, are presented in a style similar to the other painters of the group, except for that of Iftikharuddin. The musical instruments are done in flamboyant hues and deft strokes to bring in details. The rest of the piece is a combination of Realism and Impressionism.

The artists, all associated with the "Gallery Tone", definitely know how to capture the interest of most viewers, in Bangladesh, who prefer more of the conventional element of

Realism combined with Impressionism, rather than the departure into Expressionism and the abstract (which currently glorify the galleries both in the East and West). Iftikharuddin is an exception to this analysis of the group.

The theme is brought by intelligent and imaginative use of rectangles, lines and twirls of grey, chrome-yellow, sap-green and cobalt-blue, with impressions of details worked upon with contrasting colours. The fine points of the contours, garments and accessories of the women are

the background. These and a walking-stick, instigating the essential theme of the devastation of our ethnic culture, are presented in a style similar to the other painters of the group, except for that of Iftikharuddin. The musical instruments are done in flamboyant hues and deft strokes to bring in details. The rest of the piece is a combination of Realism and Impressionism.

The artists, all associated with the "Gallery Tone", definitely know how to capture the interest of most viewers, in Bangladesh, who prefer more of the conventional element of

Realism combined with Impressionism, rather than the departure into Expressionism and the abstract (which currently glorify the galleries both in the East and West). Iftikharuddin is an exception to this analysis of the group.

The theme is brought by intelligent and imaginative use of rectangles, lines and twirls of grey, chrome-yellow, sap-green and cobalt-blue, with impressions of details worked upon with contrasting colours. The fine points of the contours, garments and accessories of the women are

the background. These and a walking-stick, instigating the essential theme of the devastation of our ethnic culture, are presented in a style similar to the other painters of the group, except for that of Iftikharuddin. The musical instruments are done in flamboyant hues and deft strokes to bring in details. The rest of the piece is a combination of Realism and Impressionism.

The artists, all associated with the "Gallery Tone", definitely know how to capture the interest of most viewers, in Bangladesh, who prefer more of the conventional element of

Realism combined with Impressionism, rather than the departure into Expressionism and the abstract (which currently glorify the galleries both in the East and West). Iftikharuddin is an exception to this analysis of the group.

The theme is brought by intelligent and imaginative use of rectangles, lines and twirls of grey, chrome-yellow, sap-green and cobalt-blue, with impressions of details worked upon with contrasting colours. The fine points of the contours, garments and accessories of the women are

the background. These and a walking-stick, instigating the essential theme of the devastation of our ethnic culture, are presented in a style similar to the other painters of the group, except for that of Iftikharuddin. The musical instruments are done in flamboyant hues and deft strokes to bring in details. The rest of the piece is a combination of Realism and Impressionism.

The artists, all associated with the "Gallery Tone", definitely know how to capture the interest of most viewers, in Bangladesh, who prefer more of the conventional element of

Realism combined with Impressionism, rather than the departure into Expressionism and the abstract (which currently glorify the galleries both in the East and West). Iftikharuddin is an exception to this analysis of the group.

The theme is brought by intelligent and imaginative use of rectangles, lines and twirls of grey, chrome-yellow, sap-green and cobalt-blue, with impressions of details worked upon with contrasting colours. The fine points of the contours, garments and accessories of the women are

the background. These and a walking-stick, instigating the essential theme of the devastation of our ethnic culture, are presented in a style similar to the other painters of the group, except for that of Iftikharuddin. The musical instruments are done in flamboyant hues and deft strokes to bring in details. The rest of the piece is a combination of Realism and Impressionism.

The artists, all associated with the "Gallery Tone", definitely know how to capture the interest of most viewers, in Bangladesh, who prefer more of the conventional element of

Realism combined with Impressionism, rather than the departure into Expressionism and the abstract (which currently glorify the galleries both in the East and West). Iftikharuddin is an exception to this analysis of the group.

The theme is brought by intelligent and imaginative use of rectangles, lines and twirls of grey, chrome-yellow, sap-green and cobalt-blue, with impressions of details worked upon with contrasting colours. The fine points of the contours, garments and accessories of the women are

the background. These and a walking-stick, instigating the essential theme of the devastation of our ethnic culture, are presented in a style similar to the other painters of the group, except for that of Iftikharuddin. The musical instruments are done in flamboyant hues and deft strokes to bring in details. The rest of the piece is a combination of Realism and Impressionism.

The artists, all associated with the "Gallery Tone", definitely know how to capture the interest of most viewers, in Bangladesh, who prefer more of the conventional element of

Realism combined with Impressionism, rather than the departure into Expressionism and the abstract (which currently glorify the galleries both in the East and West). Iftikharuddin is an exception to this analysis of the group.

The theme is brought by intelligent and imaginative use of rectangles, lines and twirls of grey, chrome-yellow, sap-green and cobalt-blue, with impressions of details worked upon with contrasting colours. The fine points of the contours, garments and accessories of the women are

the background. These and a walking-stick, instigating the essential theme of the devastation of our ethnic culture, are presented in a style similar to the other painters of the group, except for that of Iftikharuddin. The musical instruments are done in flamboyant hues and deft strokes to bring in details. The rest of the piece is a combination of Realism and Impressionism.

The artists, all associated with the "Gallery Tone", definitely know how to capture the interest of most viewers, in Bangladesh, who prefer more of the conventional element of

Realism combined with Impressionism, rather than the departure into Expressionism and the abstract (which currently glorify the galleries both in the East and West). Iftikharuddin is an exception to this analysis of the group.

The theme is brought by intelligent and imaginative use of rectangles, lines and twirls of grey, chrome-yellow, sap-green and cobalt-blue, with impressions of details worked upon with contrasting colours. The fine points of the contours, garments and accessories of the women are

the background. These and a walking-stick, instigating the essential theme of the devastation of our ethnic culture, are presented in a style similar to the other painters of the group, except for that of Iftikharuddin. The musical instruments are done in flamboyant hues and deft strokes to bring in details. The rest of the piece is a combination of Realism and Impressionism.

The artists, all associated with the "Gallery Tone", definitely know how to capture the interest of most viewers, in Bangladesh, who prefer more of the conventional element of

Realism combined with Impressionism, rather than the departure into Expressionism and the abstract (which currently glorify the galleries both in the East and West). Iftikharuddin is an exception to this analysis of the group.

The theme is brought by intelligent and imaginative use of rectangles, lines and twirls of grey, chrome-yellow, sap-green and cobalt-blue, with impressions of details worked upon with contrasting colours. The fine points of the contours, garments and accessories of the women are

the background. These