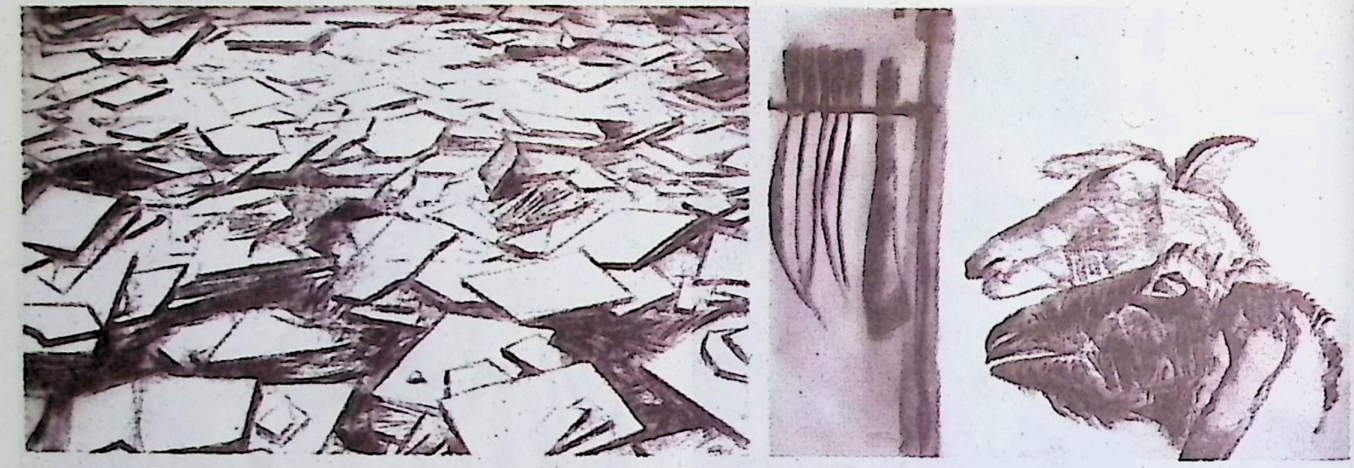
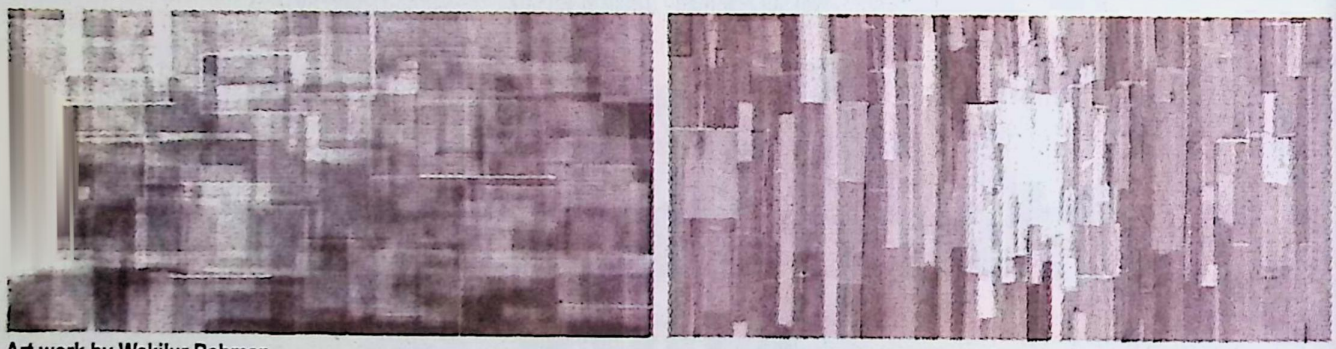
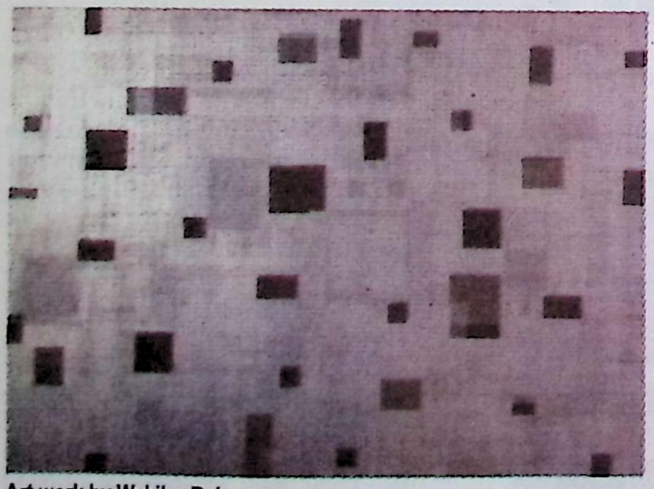


Art works by Dhali al Mamun



Art work by Wakilur Rahman



Art work by Wakilur Rahman

Although they may share the same space their styles will vary. At Kaya, Dhali has worked on paper with pencil, while Wakil has reduced his forms by adding white to them.

When studying at Dhaka, it was Shahid Kabir, who encouraged Wakil to experiment and find new paths for himself. Outside the Institute of Fine Arts there were others in the cultural field, who inspired him. This included Mohammed Khusru, of the Bangladesh Alternative Film Society movement. Meanwhile, in China, he was introduced to the Chinese and Japanese aesthetics. He studied Chinese calligraphy, done on paper with ink. This was influenced by the teachings of Confucius and Tao, and has a culture quite different from that of India and Europe, says Wakil. This opened new horizons for him. As for Europe it opened up even a bigger world for him, and introduced him to minimal art, to go with the times. Of course, says Wakil, minimalism was there in the east, even before.

Dwelling on his monochromic work of reddish white, bluish white, and other variations of white, Wakil again stresses on his penchant for the subtle ambiance.

As for Dhali, after a long time, he has reverted to the two-dimensional. His drawings have been done over two months. On one massive piece of paper one finds endless depiction of army boots. The next work introduces us to a heap of files, and depicting the power of bureaucracy. Another of Dhali's creations introduces to a floor scattered with innumerable files. Ugly and frightening heads of fishes are seen in yet another piece.

Wakil and Dhali open up our minds to more routes in the journey of modern existence, and make us ponder over elements like death, superfluity and futility. They combine memory and experience and deal with various aspects of life that deal with the cultural, religious and political. Wakil's work, in particular, brings together the communion of man and nature, and the coming together of the dead with the living. ■