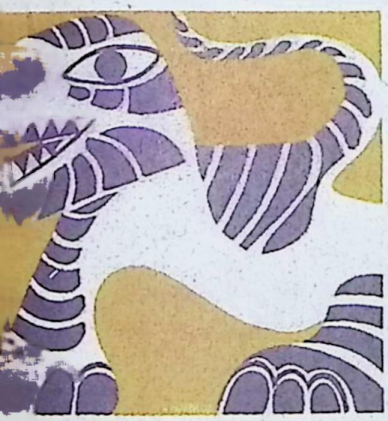
ance to his ideal woman: full of tranquillity and joy. We can't exist with only anger and hatred. Our feelings of contentment are sometimes obvious in some of our work--- as painters.

"That which appeals to one is always straight to the heart—like the compositions of Rafiqun Nabi at the Dhaka Art Centre today. We get pleasure in just the restful times of the fishermen and labourers—some playing cards, some putting a tune to the flute—and others simply resting after their toil. Thus there is enjoyment in work and struggle. His concept of animals and birds getting together are also shown with the spirit of joy and harmony. There is contentment in the depictions of nature and man—as Nietzsche saw it, and poured out his thoughts over it.

"The artist, satisfies both his benefactor and well-wisher and himself , in great art , One could say this of Rubens, Reynolds, Turner and any great mind – who was spontaneous and yet had so much of depth in his lines , colours and forms.

The focus of the artist keeps the sun, millet and the Cyprus ---was all that Van Gogh could keep in mind—so fierce was his passion. Gauguin was also restless , in his delineation the nudes, he was searching – he obviously kept the nudes of the past by the Renaissance painters—who showed the face, derriere swan-like neck and so on, says Hironmoy. "Gauguin's nudes do not appear like nudes they merge with Nature. Once you decorate Nature, it becomes artificial like clipped hedges and trees in the shape of birds and animals. Gauguin lived in the city, as such, and his retreat to Tahiti, was his search for untouched beauty."

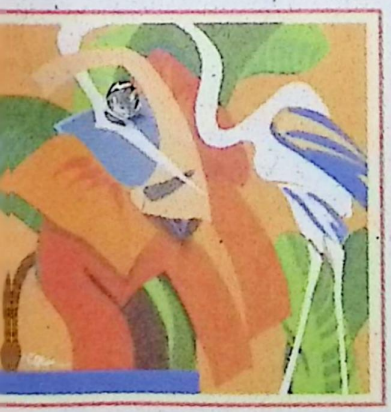
"In making roads and buildings," says Hironmoy, "we are covering the water, pebbles of Mother Nature, and covering all with cement – to match the cement jungle all around. In displaying Nature with its beautiful simplicity, he does what SM. Sultan did at Norail, Bangladesh. SM Sultan, we are told, lived with birds, snakes, and other animals. The village girls in SM Sultan were semi-clad , as that is how village girls tend to be—very open even their clothing – as in Tahiti, in Gauguin's time."



Tiger



Fish and Kingfisher



Elephant and Cane



King's Horse

Qamrul Hassan, Zainul Abedin, Shafiuddin Ahmed and Mohammed Kibria—what was the impact of their death for you – did it not leave a large yawning gap?

"The horizon of Bangladeshi art developed around them," says Hironmoy. "They could very easily have stayed on at Kolkata—and not have ventured forth like pioneers in the land of Red Indians—to face tomahawks and poisoned arrows. In Europe and the US it is our art alone which has excelled – and it is these pioneers, who have laid the foundation and led the way of success the places like Poland and the UK. Has the government and even the Shilpakala Academy given due respect to these artists nonpareil—who have shown the path to success? The new generation of painters are bound to influenced by Bangladeshi artists like Qamrul Hassan, Shafiuddin Ahmed and Mohammed Kibria. Their struggle went into making a Bangali nation. The angry eyes in Safiuddin's work speak loudly against the Pak army in 1971.

Who were his teachers and his colleagues? Hironmoy says," "Asok Karmakar, who does installation, Zahid Mustafa, who also writes, and Lalarukh Selim (Tori) – who is a university professor, and Mahbub. Lalarukh and Tawfique make a good combination. One is a fine artist the other is an excellent sculptor. The life of an artist tends to be complex in most cases. As for me, if I put aside my family and children—and not go in for book illustration for a living—I too could have had many solos to my credit."