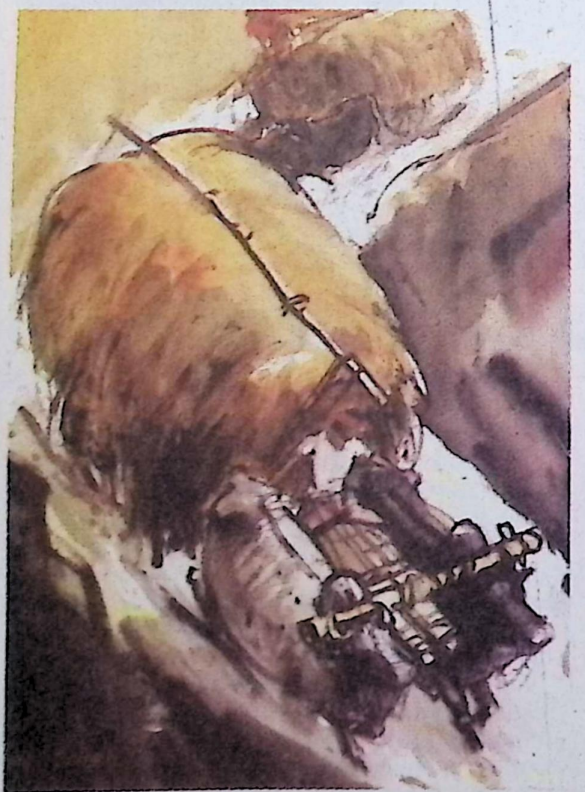


Tokai 6, acrylic on canvas, 83x55cm, 2007.



Harvest Time, watercolour on paper, 50x36cm, 2006.

country's simple, honest people. In this he is like SM Sultan and Zainul Abedin.

About his teachers, he says he has been very lucky, as he got Shilpachary Zainul Abedin,



Seated Man, woodcut print on paper, 66x33cm, 1976.

Aminul Islam, Safiuddin Ahmed, Quamrul Hassan, Mohammed Kibria, Abdur Razzak and Rashid Chowdhury and Kazi Abdul Baset and Qayyum Chowdhury as his direct teachers. Murtaja Basir, he regarded as a painter to admire.

Asked about his likings in Europe, the confident, curly- haired artist says, without a pause, "Leaving Cubists and Dadaist of the past, the recent paintings of mine with the Coliseum and the Sistine Chapel are like collages of the mind. This is more a type of fun, with my image included. I went to Rome, Florence, Pisa, in the recent past, in 2005. As for the Tate Gallery and the Guggenheim there were many paintings and sculptures there that one admired. The socio – economic and political situations of the artists there were different from what it is in our country today. When going from a small and relatively new country one is amazed and overwhelmed. Gallery-wise, artist -wise and critique –wise, and their publicity – it will take us hundreds of years to ever come to that level. Their value is sung the world over."

In a span of around five decades Rafiqun Nabi has explored all kinds of mediums always coming up with a new adventure in art, never failing to delight, provoke and surprise his audience. The 'Quest of Reality' documents this kaleidoscopic journey.