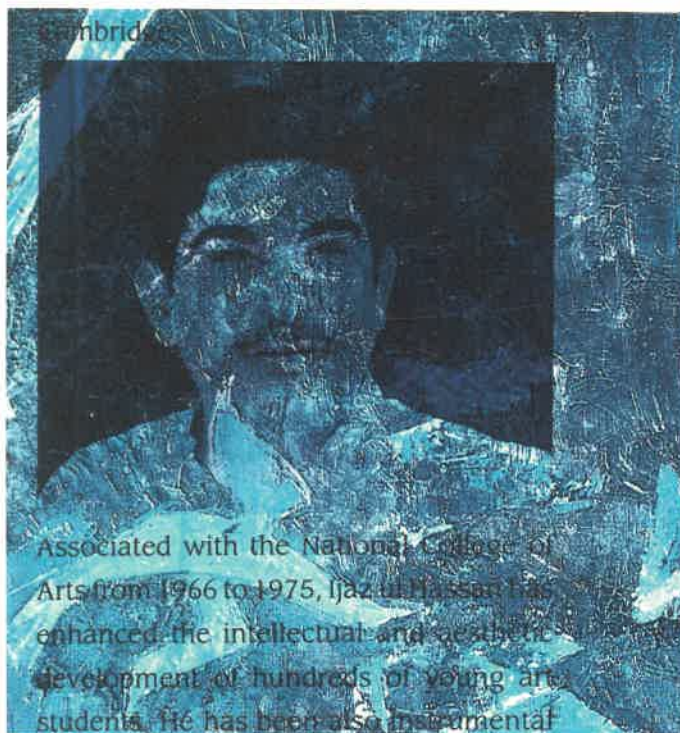


Appendix

Record of Related Activities



245.

Flight, 1990,
Printed collage on paper, 7.5"x5.5"
Artist's Collection

Chance Happenings

Playing with new Techniques

Ijaz published a book on 'Painting in Pakistan' in 1991, and the second edition came out in 1996. F. S. Aijazuddin and his wife Shenaz Aijazuddin joined several voices that expressed appreciation for this huge effort that was the first comprehensive compilation of Pakistan's art work. F. S. Aijazuddin in 'A serious business' writes³⁰

"Ijaz ul Hassan's book was not written in haste; it should not therefore be read in a hurry. It is that kind of book.

.....If one was to search for a single quality about Ijaz ul Hassan's work on his contemporaries and fellow-painters, it would be the impartial seriousness with which he has approached his subject. And for Ijaz, formerly a Professor of Academics at the National College of Arts and now a practicing painter of international repute, painting is a serious business and should be regarded as such.

.....It was an ambitious assignment and one that propelled Ijaz ul Hassan, like some time-voyager, backward into time, into the history of past influences that have shaped our present art-scene, and then forward into the future in search of meteoric new artists.

All first-time authors have to endure a rather arduous soul-testing pilgrimage in search of a publisher. As Cardinal Wolsey lamented about King Henry VIII after his final rejection by the monarch: "Had I but served God as diligently as I had served the King...", so is every author tempted to regret that first rash promise, that step in an impetuous, fervid, ultimately one-sided affair. Governments, like feudal monarchs, can be notoriously whimsical and arbitrary. They commission books and then neglect to publish them; they encourage art and then withhold patronage. They read and return manuscripts but neglect to send back the precious slides and transparencies which were to be used for illustrations. One understands this all too well and therefore sympathies with Ijaz when one reads his disclosure that it has taken him over twenty-three years since that first, but in the end sterile official encouragement to have his book published – twenty-three slow years for the chrysalis of his manuscript to emerge as the colourful butterfly we now behold. The satisfaction he must feel is something he must find difficult to express.

Painters in Pakistan are fortunate to have had an artist of Ijaz ul Hassan's stature and academic background as their chronicler. Pakistan has almost as many art-critics as it has painters. Therefore, the responsibility inherent in such an onerous assignment required an experienced hand which could present the artists and their works in a coherent though not necessarily chronological order.



246. *Search For Meaning*, 1990, Printed collage, 12"x9", Artist's Collection.

The definition of painting according to schools or styles or painters has bedevilled recent investigations in art-history. While the fortunes of patrons have gone up and down, the movement of artists has been lateral, usually the result of a migration in search of work for a newer affluent patron. To that extent, the traditional classification of artists accordingly to style has been found to be not necessarily defensible, and even less valid when dealing with peripatetic modern painters. Ijaz ul Hassan has used a looser grouping that makes coherent sense of the works he discusses and enables any future consideration of the work of artists who have yet to come to fall into convenient slots.

The first part of the book discusses the development of painting style in the sub-continent. It is the driest part of his work but that is the necessary unavoidable preparation, rather like the assembly of dry ingredients before cooking, for the courses that follow. He summarizes the features of the different aspects of early painting in the sub-continent – at Ajanta and Ellora, the Jain, Buddhist, Pala and pre-Mughal Sultanate styles – and then elaborate on the more forceful of the influences in our art-history – the Mughal, the *Pahari*-Sikh and latterly the British.

The second and major portion discusses the work of each of 100 painters and provides biographical thumb-nail sketches about each. Leafing through the book one comes across old stalwart favourites such as Chughtai and Shakir Ali and Sadequain whose names, now that they are dead, evoke a stronger image in the kinds of the public than their paintings do. One meets forgotten friends – Moyene Najmi, Shemza, Ahmd Pervaiz, Safdar and Raheel Akbar – whose works provided a vibrant impetus to the painting in Pakistan during the 1960s; portraitists like Bashir Mirza, Saeed Akhter and the undervalued Colin David; landscape artists following a Pied Piper of a Khalid Iqbal into the Punjab countryside; and the numerous abstract specialists who manage often to say the same thing but in different voices.

.....What do travel nowadays, and should far more increasingly in the future, are their painting and their reputation. Exhibitions of their works tend to be held only in Karachi, Lahore and Islamabad. That is all very well but the next stop after these should not instinctively be New York, London or Tokyo. There is a large over-populated tract known as the rest of Pakistan which deserve to be encouraged to understand contemporary art. If Pakistani painting is to survive and to progress, it will do so only when the irrepressible talent of its painters is mirrored, through regular and frequent exhibitions, by an appreciative response from a wider public which at the moment happens to live outside the municipal limits of our provincial capitals.

It is for this reason, as much as for many others, that Mr. Ijaz ul Hassan's book deserves to be displayed, seen and read throughout the country – in libraries and in homes, in places like Multan and Bahawalpur, Sukkur and Faisalabad, Peshawar and Hyderabad, Quetta and Khairpur and anywhere else where modern paintings have not yet permeated on any significant scale. His volume can serve as a perfect portable exhibition of Painting in Pakistan."



5/5

"Facing The Real World"

الحجز الحن ٩

247.

Facing The Real World, 1990,
Printed collage, 7"x5"
Artist's Collection



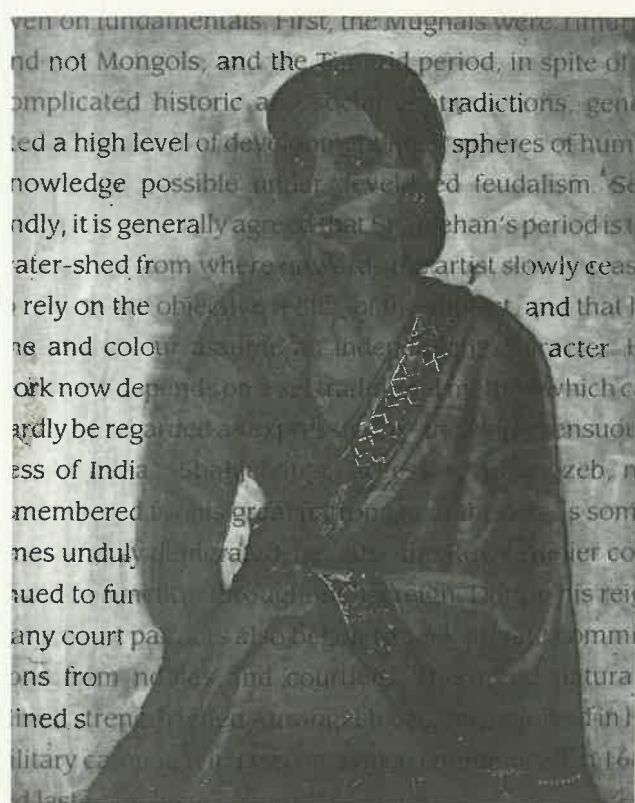
1/4 "Madonna in Mourning" ائجاز الحسن

- 248.** *Madonna in Mourning*, 1990, Printed collage, 4.2"x3.2", Artist's Collection



4/4 "The Prey" ائجاز الحسن

- 249.** *The Prey*, 1990, Printed collage, 4"x3", Artist's Collection



2/2 "Words and Reality" ائجاز الحسن

- 250.** *Words and Reality*, 1990, Printed collage, 4"x3", Artist's Collection



3/2 "Charred Madonna" ائجاز الحسن

- 251.** *Charred Madonna*, 1990, Printed collage, 4"x3", Artist's Collection

Shenaz Aijazuddin added in her piece "A necessary reminder":³¹

"In his book *Painting In Pakistan* published very recently, the artist Ijazul Hassan expresses the hope that in absence of a national gallery in Pakistan, his book might be regarded a temporary substitute. In fact, his book is much more than that. In these troubled times, it stands as a necessary reminder to us that there are civilized facets to the image of Pakistan that are generally overlooked.

The book was conceived twenty-three years ago at the behest of the Ministry of Information, which commissioned Ijazul Hassan, then a teacher at National College of Arts, to collect data on Pakistani painters and to prepare a photographic collection of their paintings. It was formidable task, but undertaken with enthusiasm by the young Professor of Academics, who had not anticipated the capricious nature of government patronage. Seven years later the manuscript was revised for publication by National Book Foundation, an attempt that was later foiled by yet another change of government and therefore a change in policy.

It has now been finally published by Ferozsons (Pvt) Ltd., and is visual treat with 82 colour plates and 48 monochrome illustrations. Rather than confining himself to the paintings executed after the birth of Pakistan, Ijaz sees Pakistani painting as a continuation of a historical tradition of painting in the subcontinent."

While the book was being published he thought of combining the images of paintings in the book to form fascinating prints of several paintings superimposed upon each other to form meaningful compositions. Ijaz believed in innovation and trying out new things. This type of prints had never been tried before and made some interesting compositions. He writes about these prints:³²

"One can, I think, safely conjecture that there must be not very many artists today who are known for their painting as well as their writing. I like to mention that, I can be counted in this category because in a way the present exhibition is a bi-product of my having written a book. At the end of last year when I was supervising the printing of my book, 'Painting in Pakistan' at the Ferozsons press it quite accidentally struck me that I had been provided a most rare opportunity to make prints on a most complex and modern machine which is not readily available to most artists for print making. The idea of working on a big industrial machine fascinated me, as much as the excitement of working imaginatively on a huge canvas, highlighting the epical qualities inherent in common life. Anyway it would be a nice change from oil painting.

I began by sorting out the test run sheets and then after careful selection had these fed and re-fed back into the machine. In all there were about forty plates, which I could use to superimpose and create the imagery and the aesthetic effect that I required.

A machine designed for industrial production, which moves like a whirlwind devouring reams of paper with a voracious appetite cannot be tamed to record

delicate inflections of the hand or the heart beat at the spur of the moment. The accidental effects and chance happenings that are in the very nature of such a procedure often lent aesthetic vibrancy and dramatic urgency characteristic of many prints. Later I considered adding a few elements with a dab here and a dab there in different media to pep up a form, trim an image or round off an awkward contour. But I am glad that I abandoned the idea because 'tampering' would have destroyed the spontaneous quality of the works and subdued the true character of the process employed to create them, which is essentially responsible for lending vigour and force to the ideas and ramblings that are expressed and contained in them.

Printed paper waste was fed and re-fed into the machine to imprint the required images from the other plates. Quite often the outcome was far off the desired result. Spasmodically something appeared which was pleasing and could be refined and improved. Sometimes I added a few elements with a marker, a dab of oil or acrylic or ink as pep up to round off the edges.

So much of the past exists in the present and the present in the past. It was provocatively 'fun full' to draw parallels, make prints counter prints, read into images, draw far fetched conclusions, invite the viewer to read between the lines, coin images, make fun of art, celebrate clichés, coin images, invite and encourage copulation among forms, fornicating forms, penetrate, permeate innuendos, conceits."

In the brochure called 'Extempore Images', for this exhibition, F. S. Aijazuddin writes:³³

"In his book Ijaz ul Hassan has analysed the works of Pakistani painters in a primarily historical context. Using the same paintings he has with flair produced his own individual interpretation. Only a master craftsman of Ijaz ul Hassan's stature and experience could afford to try such an experiment; only an artist of his calibre could succeed as brilliantly as he has done."

References

30. F. S. Aijazuddin, *A Serious Business*, *The Friday Times*, Lahore, January 31-Feb6, p13.
31. Shenaz Aijazuddin, *A Necessary Reminder*, *The Frontier Post*, (Daily), Lahore, 30th January 1991.
32. Ijaz ul Hassan.
33. F. S. Aijazuddin, *Extempore Images*, for the exhibition brochure, Lahore Art Gallery, Lahore, November, 1991.

Other Related Activities

When Zia imposed martial law all political parties, workers and students' unions, as well as cultural associations were banned. As a consequence the Pakistan Artists Equity became dysfunctional. Ijaz ul Hassan joined hands with Syeda Abida Hussain and Farrukh Nigar Aziz and established the National Crafts Council of Pakistan. Its purpose was to mobilize traditional craftsman and promote their crafts by highlighting their artistic endeavours. Later National Artists Association of Pakistan was established by Federating artists of the four provinces. Ijaz ul Hassan was elected as its President and Bashir Mirza the General Secretary. Of the four provincial federating unit the Punjab remained the most active. Ever since its inception held 26 Annual Exhibition and of these at least 18 have been National Exhibitions. The exhibitions were followed by seminars and symposiums that encouraged public discourse about art among the artists as well as the art students and citizens.

Ijaz's involvement in politics led him to fight two general elections in which he was not successful, possibly due to engineered results, (the details of which are being slowly revealed by the Supreme Court in 2012 verdict) but his interest in politics never waned and he has been a constant member of the Pakistan People's Party since its inception in 1968.



ah. Mohtarma Benazir Bhutto at Mian Ijaz ul Hassan's residence with Mian Tariq Hasan (at back) and Musarrat Hasan.



ai. Protest rally of the Awami Ittehad led by Mohtarma Benazir Bhutto – flanked on right by Nawabzada Nasrullah Khan, Mian Ijaz ul Hassan (who was the Secretary General of the PPP Punjab) Aitzaz Ahsan and Naheed Khan. Flanked on left Tahir ul Qadri, Shah Mahmood Qureshi and Rao Sikandar Iqbal, March 30, 1998.



aj. At the time of the 1997 Election, Zulfiqar Zulfi is painting a portrait of Mian Ijaz ul Hassan on a Bus that was a unique tool in Ijaz ul Hassan's election campaign.



ak. The Artist receiving the Pride of Performance Award from Ghulam Ishaq Khan the then President of Pakistan.



al. Ijaz ul Hassan (Chairman Artists Association of Punjab) and Sardar Aseff Ahmad Ali (Ex. Foreign Minister) cutting Birth Anniversary Cake of late Artist Prof. Shakir Ali, at the Shakir Ali Museum, Lahore. Standing left Amna Pataudi, Tauqeer Nasir (Centre) and Saeed Akhtar and Nayyar Ali Dada (extreme right).



am. Salman Taseer, (Governor Punjab), delivering the inaugural speech at the Silver Jubilee National Exhibition of Artists Association of Punjab. Scene on the stage (L to R) Maliha Azmi, G. Mustafa and Ijaz ul Hasan.



an. Prime Minister Mir Zafarullah Jamali inaugurating the exhibition of Sardar Aseff Ahmad Ali's paintings organized by the Artists Association of Punjab. From left to right: Ijaz ul Hassan (President AAP), Sardar Aseff Ali, Khalid Maqbool (Governor Punjab), Pervaiz Ellahi (Chief Minister Punjab) and Ghulam Mustafa are seen in the picture.



ao. At the inauguration AAP Annual Exhibition, a view of a portion of the Alhamra Gallery.





aq. On the occasion of a function of Artists' Equity held at Municipal Hall, Nasir Bagh, Lahore, Mian Ijaz ul Hassan (Chairman) the actress Zeba Mohammed Ali and the renowned Qawal Ghulam Farid.



ar. Mahmood Butt and Ijaz ul Hassan.

ap.

A group photo of artists taken at Ghulam Mustafa's House on the occasion of the National Art Exhibition held at Alhamra Lahore, 2003.

L to R: Zulfikar Zulfi, Kaleem Khan, Sardar Aseff Ahmad Ali, Naeem Ehsan, Musarrat Naheed Iman, Zafar Ullah, Sajida Vandal, Shahina Zaki, Shahnaz Zaidi, Farah Mustafa, Akram Dost, Raja Changez Sultan.

Zohra Hussain, Marjorie Husain, Naheed Raza, Saeed Akhtar, Ahmed Jahanzeb Malik, Ramzan.

Shehla Farooq, Dr. Mussarat Hasan, Mian Ijaz ul Hassan (Chairman Artists' Association of Punjab), Rabia Zuberi, Jabbar Gull, R. M. Naeem, Tariq, Ghulam Mustafa (General Secretary Artists' Association of Punjab).

Rukhsana David, Mubashra Sami, Jamil Baloch, Rahat Naveed Masood, A. Khan and Colin David.



as. Ijaz ul Hassan (General Secretary of PAE), Tariq Aziz (Chairman of PAE), presenting a portrait of Chairman Mao Zedong rendered by Mahmood Butt (second right) to a visiting delegation from Peoples Republic of China at a reception by Pakistan Artists' Equity.



at.

A group photo of the Award Winning Artist at the M. Ismail Film Award distribution ceremony. From L to R: Khawar Rafi (Nana), Mehdi Hassan and Mian Ijaz ul Hassan, the famous actor Mohammed Ali, Ghulam Mohiyuddin with others. Seated in front is the famous writer Khadija Mastoor with Mehnaz (singer) and others.



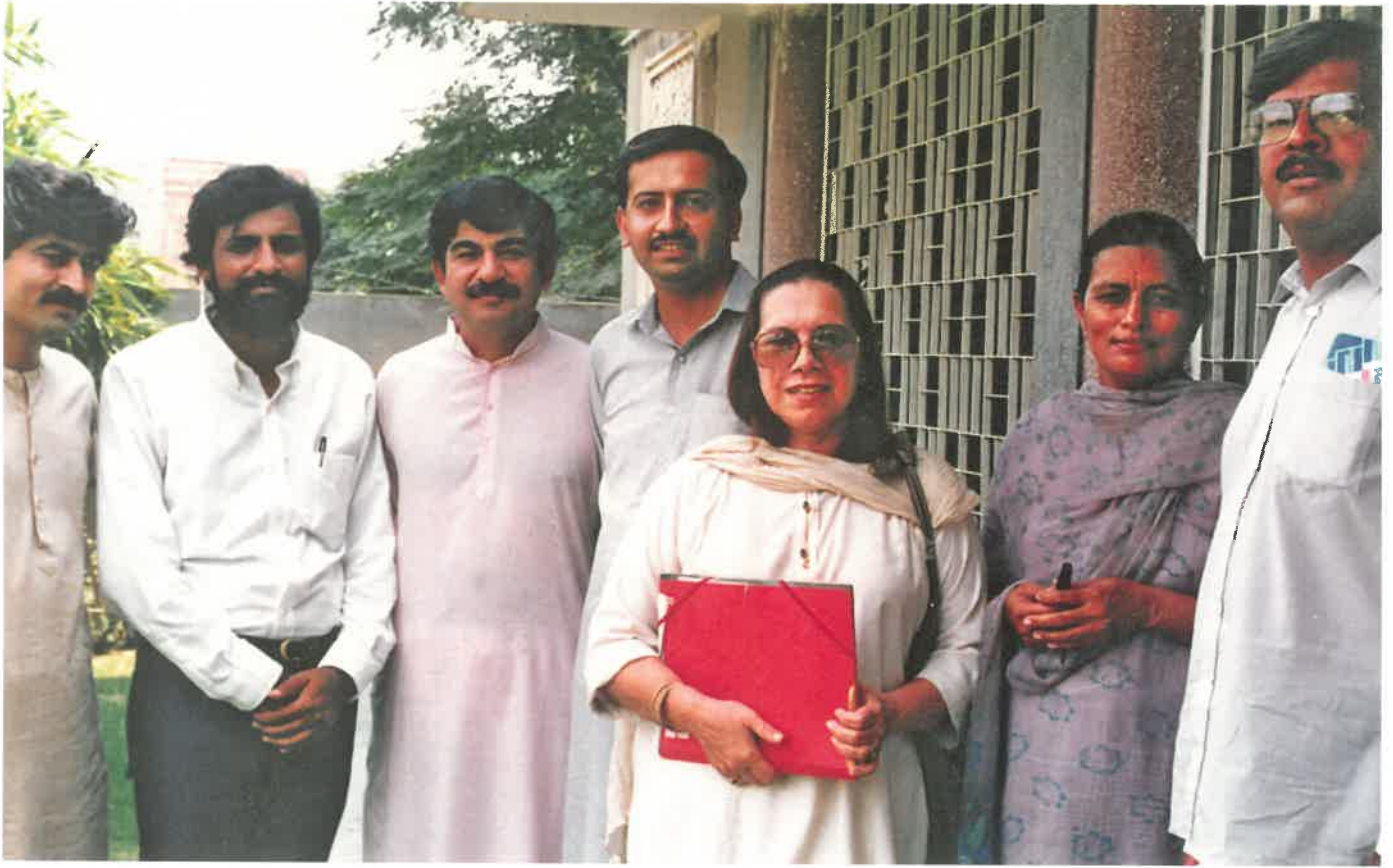
au. At the inauguration of one of AAP Annual Exhibitions, a view of a portion of the Alhamra Gallery.



av. Pakistan Crafts Council delegation with Kamal Devi Chattopadhyay, October 1986 India International Centre, New Delhi. From L to R: Begum General Sher Ali, Begum Salim Khan, Rafia Tariq Rahim, Farrukh Nigar Aziz, Ijaz ul Hassan, Begum Zaree Sarfraz, Uxi Mufti, Syeda Abida Hussain in the foreground on the left.



aw. A group photo at the *Artisan At Work* Exhibition held at Lahore, 1988. Standing L to R: Mohammed Ali Wasti and three pride of performance artisans, Ustad Mohammed Ashraf (Lacquer work from Jindri) Shah Bibi (Embroidery from Balochistan) and Kaikaus (papiermache from Azad Kashmir), with Shahnawaz Khan Niazi (General Secretary) and Mian Ijaz Ul Hassan (Chairman of the Crafts Council of the Punjab).



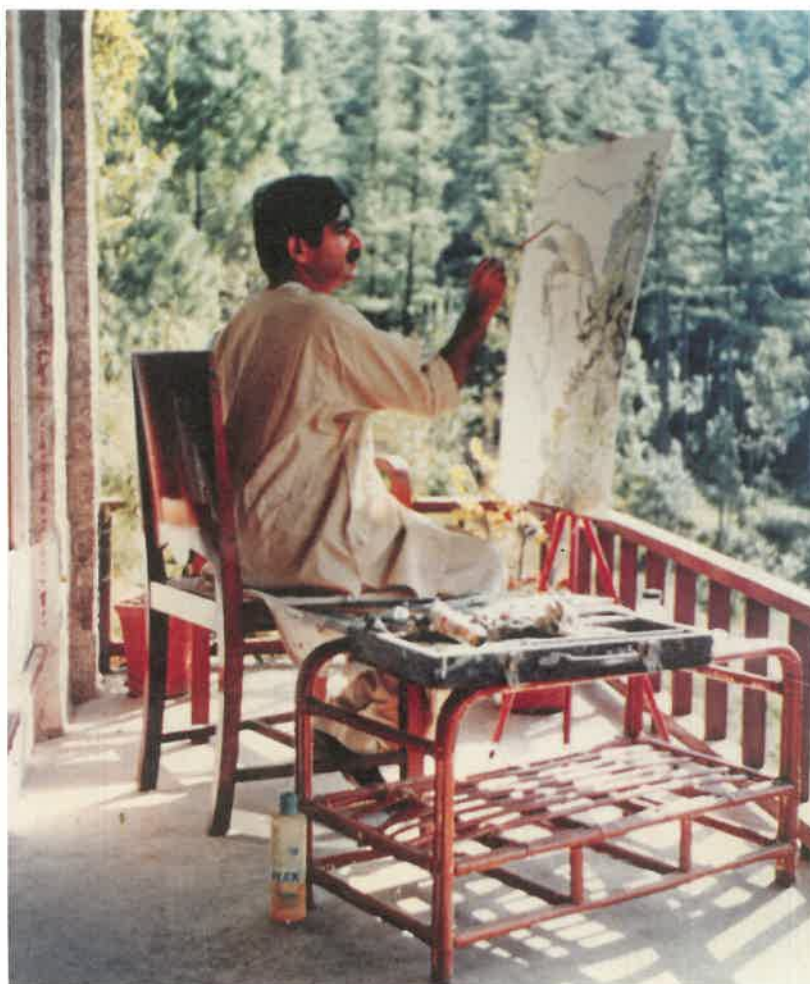
ax. From L to R: Jamal Shah, Ghulam Mustafa, Ijaz ul Hassan (President, National Artists' Association of Pakistan), Laila Shahzada, Zubaida Javed and Ghulam Rasool.



ay. Ijaz ul Hassan visiting Raja Ravi Varma's permanent exhibition of paintings at Travendrum. Ijaz lead a delegation of Pakistani Painters along with the exhibition of Pakistan Painting & Sculpture, curated by him to the SAARC festival at New Delhi and Travendrum in 1992.



az. Mian Ijaz ul Hassan, Saeed Akhtar and Dr Musarrat Hasan.



ba.

Ijaz ul Hassan painting in Bhurban. c.1980

Recent Reviews and Interviews of the Artist.

A group show by Pakistani Artists was exhibited at the Aicon gallery in London in the end of 2007. It was picked up by the *Time Magazine* (quoted on page 244) which ran an article on Pakistan art and the exhibition:²⁹ It was also highlighted by the daily newspaper *Independent*, London, which printed the following article on Ijaz ul Hassan.

Ijaz ul Hassan: Pakistan's protest artist³⁴ — Arifa Naqvi (*The Independent*, London)

The Pakistani artist Ijaz ul Hassan has been censored, threatened and even imprisoned because of his work. As martial law descends on his homeland once more, he tells Arifa Akbar why he will never stop fighting.

Published: 20 November 2007

"In 1977, Ijaz ul Hassan was forced into a blindfold and a noose tightened around his neck inside the infamous prison housed in Lahore Fort, as his torturers pretended he was about to be executed. As a young artist who had done little to hide his contempt for the martial law imposed by General Zia-ul-Haq's repressive regime in the 1970s, his activism had left him in the line of fire. For four weeks, he was held in solitary confinement, routinely placed under a dangling noose and taunted with threats to his family, friends and "collaborators", before his guards reluctantly freed him.

The incarceration was the culmination of decades of political activism that began with Hassan's protests as a student at Cambridge University against the Vietnam War, and continued with his efforts to organise union protests in his home city of Lahore and the poster artwork that he produced to inspire a resistance movement, against the military dictatorship in charge of his homeland.

The artwork Hassan made was deemed so explosive that it was censored, refused entry to exhibitions or taken off the walls of museums by gallerists who feared the wrath of the country's brutal regime. Even today, works by Hassan deemed too obscene and seditious for display in the 1970s have still not been shown in Pakistan, although the Canvas Gallery in Karachi recently staged a retrospective of "declassified" works that had previously been hidden from public view.

This week, the Pakistani-born artist is showing some of his images as part of a group exhibition, *Figurative Pakistan*, opening tomorrow at the Aicon Gallery in central London.

For someone who has always believed in the power of art to affect changes in the real world, today's political climate in Pakistan – where President Pervez Musharraf's declaration of martial law has chilling parallels to ul-Haq's regime three decades ago – leaves Hassan with a bleak sense of repetition. The anger against authoritarianism that he first felt as a young man has in no way diminished.

While he is now one of Pakistan's most revered contemporary artists, Hassan's work is still regarded as subversive, with its graphic images of violence, references to the Vietnam War, and representations of bloody street protests. ---

---For Hassan, his anger cannot be disentangled from his artistic vision. "I have never been able to distinguish between politics and painting. Politics was unavoidable, right from the beginning. There is always something nasty left behind by the army, when it comes. In the Seventies, I was working with a specialised group of artists and writers to strengthen democracy.

"One of the reasons democracy is so fragile in Pakistan is because we do not build up institutions such as the arts, which are essential for democracy. I wanted to create a culture of resistance. Art and poetry can express a form of not surrendering and present the 'other' view," he says.---

---During the most repressive days of Zia's regime, when every form of dissent was crushed and Hassan's artwork was removed from every gallery in the land, he resorted first to putting his painted messages on posters and political leaflets, and then, to using nature imagery and symbols to get his message across. "My paintings were constantly being censored. One time, during the transitional period that led to Zia's rule, I was part of a group show at Lahore Museum that a General, who had been appointed Governor of Punjab, was due to attend. My work was ordered to be taken down. I thought: 'How can it reach people if it's not on show?'

"Since I couldn't get my works out using human symbols, I got them out by drawing on images from nature. A lot of my work was based on phenomena from nature, so my painting called *The Wild Berry*, for example, shows a tree with new shoots, and where an axe falls on a branch there are several shoots growing out of it. Nature excited me and there was always something political in these works," he says.

Hassan was born in 1940, nearly a decade before India was partitioned to form Pakistan in 1947. Throughout his life, he existed in a political landscape riven by death, torture, and the fight for freedom against authoritarianism. "I was seven when partition happened, so I saw people shooting at each other at railway stations and dead bodies coming in from the other side on trains. Then, later on, there was the war with Bangladesh and the military dictatorships. You had to be a very insensitive rascal not to be influenced by such events," he says. ---

Retrospective Exhibition at the Canvas gallery Karachi 2005

After many years of silence Ijaz held a retrospective exhibition of his work at the Canvas Gallery in Karachi. On that occasion Quddus Mirza recorded the following interview with Ijaz.

IJAZ UL HASSAN's INTERVIEW by Quddus Mirza³⁵

"After looking at the works from Pakistan, a young art critic in Mumbai was unable to hide her amazement. Before coming to the exhibition, she used to think that new Indian artists are doing cutting edge works, but she was surprised to see that, Pakistani artists have already done that in the seventies.

What she referred in particular was a painting "*Rifle Butt*" by Ijaz ul Hassan, displayed in the exhibition called '*Beyond Borders*'. Her comment certified the presence of avant-garde in the art of Ijaz ul Hassan. His work offers a diversity of approaches and idioms. The painter, a major figure in the art of today, is having his retrospective at the Canvas Gallery in Karachi, where the works from his earlier period to the latest paintings are displayed. The exhibition, '*A Life of Art*' is being held from 15th to 31st March 2005. On this occasion Ijaz ul Hassan talked about his work and its history. Here follow the excerpts:

The News on Sunday: This exhibition brings together works from different periods of your creative life. How do you see the relationship between the paintings from the seventies with the political content, and the recent works in which nature is depicted?

Ijaz ul Hassan: When a common man looks at my paintings, he recognizes that it is done by the same hand. One reason is the use of the flat colours, which appear both in the earlier paintings and in the later works.

Now when I look back I feel that the preference for the flat colour was a result of my interest and direct involvement in making political posters, which are printed in flat colours.

Not only in the formal sense but in terms of subject matter, my work from different years is connected with each other. Simply because I do not paint landscapes, I focus on those elements of nature, which are linked to human concerns. I made a lot of paintings based on 'keekar' tree. For me the agonised form of the plant became a symbol of our people. It is invincible too; it keeps on growing even if it is cut. So the tree turned into a metaphor of resurgence. Then there is another form: Of tree and entwining vine. For me it signifies love, as well as a symbol of country and its people. Similarly laburnum tree has also a symbolic aspect. That it blooms in the hottest weather – a sign of growth in the worst conditions.

I never ceased to be amazed with the amount of metaphors in nature.

TNS: What was the background of the works of a more political nature that you did in the sixties and seventies?

I H: During the sixties, probably I was the only painter in the country, physically involved with the political activity. I participated in student unions and trade unions. I felt that a painter not only reflects own self, but interacts with the people, society and the time he lives in. And art is a means to enrich ideas. That, instead of painting, which is the rehashing of modernistic forms – that is like a reshuffling deck of cards – the painter can possess things which are relevant to that specific environment and express the ethos of that period. My political activities often resulted in arrests and police investigations – one drawing made in the prison is being shown in the present exhibition! But I was aware of people and groups who were struggling against exploitations (not only in our country but in other parts of the world like Africa, Asia and South America). I wanted to be their spokesman, and produced works which could be understood by them. And since most of them were not trained in art, nor they were familiar with modernism so I evolved a vocabulary, which was direct and simple. I tried to use imagery, which was already in circulation such as the posters, media prints, films, hoardings. But by aiming to achieve simplicity in my work, I did not sacrifice the complexity of its meaning and multidimensionality of its cerebral content and aesthetics.

TNS: That was in sixties and seventies, but how do you place your work in this age of post modernism?

IH: I don't see whatever I am doing now is in conflict with Modernism or post-modernism; because both are the products of political conditions of the West. Like Existentialism was only possible in Europe and Marxism in poor countries. For instance the technique of collage was relevant in Europe, where walls were covered with posters. The visual environment of the West is very different from our semi rural surroundings. Similarly realism here is not what it was understood in Europe. Here its context is different. Today realism does not mean that you reduce everything to the eye or to copy nature, but it is to include reality (social, political, economic) in your work. Realist artists should be aware of whatever is happening in the realm of politics, literature and art, etc.

TNS: Do you think that today's artists are not conscious of socio-political matters, and they are engaged with commercialism?

IH: Actually since last ten or fifteen years, there have not been any heroic act or personality in our experience. Not only in world but in our own country, nothing is happening, which can move a painter. Most of the art we see now in the galleries can be termed as commercial, which is fine in my opinion. Because a painter, no matter whatever he is producing is doing work by himself. He is not appropriating someone's labour, neither he is swindling funds nor doing fraudulent deals. He is making works out of his own efforts, earning his livelihood from it and not exploiting anyone else.

Whatever is being made now in our art world is, expected by the society. The artists do respond to the demands of their culture. The Renaissance society demanded from Michelangelo to paint the Sistine Chapel, he could have not done it in the vacuum.

TNS: Besides the link with the society, how you approach your work as an individual?

IH: To paint is a second nature with me. If I don't paint I became unhappy, but when I interact with people it gives me ideas.

TNS: How do you start a canvas?

IH: I see things everyday; and don't notice anything unusual. But one day it so happens that I look at something and feel.... oh there is a painting.....then what I have to do is, just to transpose it on to the canvas. I start on the spot, but I complete it in the studio, to bring it closer to my own vision. In my work, the reality is not frozen, it is in a state of repose – much like the Greek sculpture, in which action is not captured but it is represented in a state of equilibrium. I take out unnecessary details. In my paintings each element acquires a separate significance. For example, in my work, every tree is an individual; my trees are not sites. In fact they represent ordinary men or the viewers, because these are common trees, which you may find growing on the roadsides.

Along with the trees I have painted a lot of female figures. But whenever I painted a woman, I portrayed her as a strong character, who is aware of herself, whether she is the actress in the *Thha* or *Mai li* from the Vietnam war.

TNS: How do you view the role of tradition in the present art?

IH: I think that an artist should use his heritage and not worship it. I believe that people who live in the past are devoured by it. However, the present art is not just about the revitalization of the historic forms. There is diversity and richness found in the art of Pakistan – which in a way is quite distinct from the art produced in our neighbourhood – in India!

TNS: In the recent exhibition, 'Beyond Borders' your work was admired by the Indian audience. In your own opinion what are the traits of a good art work?

IH: I think good art is like good poetry. As the audience, upon hearing great pieces of poetry, feel that they could have done this, the good art generates the same feelings in its viewers. They immediately associate with it. On the other hand, with a difficult and strange work, the spectators will be caught in comprehending it: A situation, which is unfortunate both for the makers and viewers of the art!"

Marjorie Husain an eminent critic and prolific writer from Karachi wrote the following article about the exhibition which was held at Canvas Gallery Karachi in 2005.

Ijaz's descriptive imagery³⁶

Marjorie Husain

In Ijaz ul Hassan's paintings, one is tempted to stretch out a hand and pluck the blossoms from a tree, so convincing is his view of nature and descriptive his aesthetic expression. Yet there is much more to the distinguished artist whose work covers a gamut of emotions. A collection of paintings exhibited at the Canvas gallery, celebrate his return to Karachi scene after a gap of three decades, and is by way of being a mini retrospective covering as many years in art.

A scholar who never abandoned his penchant for art, Ijaz took a Masters in English from St. Johns College, Cambridge, and while in the UK spent some time at St. Martin's School of Art. He began by painting familiar sights and scenes, the world around him and in 1956 first exhibited his work in Murree. Since then his work has been shown in art capitals all over the world.

An historic event in 1967 saw Ijaz exhibit his work along with Burki, S. Safdar and Moyene Najmi at the Department of Fine Art, Punjab University. Professor Khalid Iqbal wrote on this occasion. "Ijaz ul Hassan, the youngest of the four, is making his debut in a major exhibition. For so young a painter, he has done very well indeed, and is on the way to fulfil the promise shown in his earlier work." Ijaz revered his mentor, Khalid Iqbal and it seemed fitting recently that Professor Mussarat Hassan, should write a book on her husband's early teacher. Amazingly the organizers of the book launch had managed to collect fifty of Khalid Iqbal's paintings so that the well-attended launch earlier this year, encompassed the distinguished artist's first solo exhibition.

A man of many parts, Ijaz ul Hassan is the recipient of the President's Pride of Performance award in 1992, the highest art award in the country, he is equally well known as a politician. His feelings concerning world issues and those closer to home have been well documented. A prime example is a haunting, painting consisting of three panels in exhibition that begins with man in an idyllic setting, living in harmony with nature and animals. It ends with Hiroshima and the image of a terrified child. The paintings convey the message with extraordinary force more powerful than written words and warnings.

In the 70s, the artist began to examine images clipped from film posters and publications, and used them to express social and philosophical concerns. On display at Canvas is a painting titled Green Revolution, 1973, again using a child's image as a symbol of abused innocence. Expressing his horror of the Vietnam atrocities the artist painted the unforgettable image of a mother carrying weapons along with her child in her arms, while a dancing girl strikes a provocative pose. The painting is now in the collection of Fukuka Art Museum, Japan.

When Martial Law was enforced in Pakistan in 1977, Ijaz expressed subtle defiance using symbols and images in a series of beautiful paintings titled: View through Window. The series proved to be a definitive example of this era, where the observer gazed from a closed interior to the brighter world without. Not dependent on narrative, the symbolism in the work is found within the landscape, the dramatic variations determined by changing light, the sky and the feeling these elements evoke in the observer.

Following the 'View' paintings came: The Girding Vines, and the Lilies, series of stunningly beautiful work acquired chiefly by overseas art buyers. In these pieces, the freshness and clarity of colours appear as enrichment for everyday visual experience. A joyous celebration represented by nature is the four panelled work of art: Let A Hundred Plants Bloom, ushering in Democracy in 1988, and optimistically echoing the works of the great Chinese Leader.

One of my particular favorites is the artist's interpretation of a snow scene in Lexington, USA, full of wintry, misty light against a translucent sky. During visits to his children in the US, Ijaz painted a recognizably personal collection of landscapes, though he is not fond of that description; "Nature paintings", he says. With a rich sense of depth, tone and colour, he describes the changing prospects and seasons.

Over the years, Ijaz ul Hassan's contribution to art has been incalculable as a teacher, artist and writer. For many years associated with the National College of Arts, Lahore, he was Head of the Department of Academics 1966-72 and of Design 69-75. From 1972 – 80, he served as Associate Professor, Academics. One of the founder members of the Artists Association of Punjab, he has been Chairman of the Association from 1986 to date, and with a well coordinated team, he organized nineteen annual exhibitions in which artists from all regions of Pakistan participated. A fascinating raconteur and writer, Ijaz has been regularly writing on painting, art and culture for major national and international newspapers, magazines and has written scripts for radio and TV. Currently he is in touch with a wide

public through a lively column he writes for *The Daily Times*. A book published in 1991, *Painting in Pakistan*, was the first contemporary book on art in Pakistan. The author pointed out that it took several years to complete and gives an extensive picture of the art scene of the period. In the book the author traced the links between the traditions of the past with contemporary art movements and in the process, wrote in detail on artists in every part of the country. He also imparted his own significant philosophy of art.

“Good intentions do not by themselves give birth to art. The artists who lay verbal stress on content or good social motives, often turn out sterile, uninspiring products because they have not actually experienced or even perceived their subject. Life, which has not been lived, cannot be portrayed, interpreted or expressed in a convincing manner. Ideas and feelings, which have not fired the mind and imagination or touched the heart, are inevitably insipid and lifeless. On the contrary, the artists who worship form for its own sake, who separate from content, aesthetics from ideas, and beauty from meaning, have indeed chartered many unexplored paths, but at the expense of deviating from the grand avenues of life.”

Ijaz ul Hassan's exhibition in Karachi offers art enthusiast the opportunity to view his work first hand. He is an art legend, full of surprises and definite opinions gleaned from experience. At a recent exhibition he commented with optimism on the state of art in the country: “In the last half-century Pakistan painting has achieved high level of excellence. It has unusual diversity of styles, expression and concern that needs to be properly acclaimed. Art in spite of official apathy has forged ahead on its own.” Ironically, this has been a source of strength from where the artist has earned his freedom - the freedom to choose. Pakistani artist has not worked with any national agenda but has created works that have been motivated by his rapport with nature and his concern for people and society with which he interacts.

In the first issue May 2012 of ***Art Now Pakistan*** an online, monthly, bi-lingual publication offering critical insight into the art of Pakistan. Aasim Akhtar published the following interview.³⁷

Mian Ijaz-ul-Hassan

THROUGH A GLASS DARKLY

By Aasim Akhtar

Mian Ijaz-ul-Hassan is a painter who has always worked against the grain, generating massive controversies in the process. As a critic pointed out, ‘Ijaz-ul-Hassan has dared to go where none with his sophistication has gone before’. His outstanding talent as an artist has, however, secured him a place at the forefront of Pakistani painting for nearly half a century.

Ijaz-ul-Hassan was born in 1940. His early education culminated in a period of tenure at Aitchison College followed by a stint at Saint Martin's School of Art, London. As a mature student, Hassan enrolled at Government College, Lahore, reading English Literature, before transferring in 1964 to St John's College, Cambridge.

Now known simply as Mian - even to family and friends - he is an internationally acclaimed artist working at the height of his powers to give visual embodiment to a lifetime's observations and perceptions about the human condition. The interview below is the result of a sporadic interaction that I have maintained with him over the years, which warmed up into a period of considerable activity, when sections of our dialogue were scheduled to be published in ANP (*Art Now Pakistan*). He has lived in Lahore since years, single-mindedly painting in his studio, and grappling with what may be called his ‘old age’ style. He has grown hair, which is now grey, and he looks like an Old Testament prophet. Periodically he releases a stream of paintings like sparks, and then retires into political activism. Excerpts:

AA You are neither a 'genre' painter nor a 'painter's painter', as they say, whether by choice or by irony of fate. What is your stance towards making art?

MIH Whether it is non-figurative work done in 1960s or figurative work of later years; whether it is leaves, tendrils and lilies or something which is brutal in terms of its subject matter, I have consciously avoided marketing poverty and selling events. At the same time, I don't impose a will because each subject has its own identity. Now when I have a large body of work – I've been painting for twenty-six years – I still don't impose a signature or style on my work. Neither I determine the choice of subject nor let the subject determine me. I do, however, allow the subject to evolve its own form. The subject and I work together, and arrive at a consensus. I don't like to wrest a subject ever. In this sense, each painting is a unique experience.

People often accuse potters of making the same pots repetitively, whereas, each pot is a unique pot. Potters are limited because they work on utilitarian forms, whereas painters have a relatively greater freedom of dealing with imagination, ideas and aesthetics, which are far more subjective. Moods and feelings, sentiments and emotions, and states of mind are best expressed through work, and cannot be clearly defined by words. Work emphasises particular moments, whether they are momentary feelings or moments of intellectual concern.

I've only been able to paint what has moved me, what has, somehow, gripped my soul and my imagination. I don't paint the servitude and wretchedness of people; instead, I paint their inherent strength – the invincibility of common resolve and individual endeavour. Look at the agonised form of 'keekar' (acacia) tree that I paint! Nobody pampers the acacia; no one waters it. Look at its remarkable resilience. Where there's a branch today, there'd be a multitude tomorrow. To me, acacia is a symbol of the agony and the ecstasy of the common man.

Likewise, if you look at my portrait of a man with rivulets of blood flowing down his face, the blood is translucent like spring water. The idea is not to make your liver turn in revulsion to blood; or to make your blood curdle. It appears that the face is bejewelled, yet it's a symbol of state terrorism.

AA Would your symbolic approach to the natural form of acacia liken you to Sadequain, who saw 'political metaphor' in the cactus form?

MIH I have never forced images upon any subject; instead, they evolve from it. One has the luxury of describing one's feelings in words in literature, but in painting, one has to assemble them in such a manner that in one go, they are all transmitted. In other words, a painter's task is much more complicated than a writer's. I have made paintings like 'Lilies in Rain', 'Lilies at Night' where lily stood for a fragile being striving to survive in a hostile environment or for an endangered creature afraid of darkness, and so on.

Then I began to see 'rain' as a blessing, especially after seeing an earlier copy of an illustrated Qur'an. Few people would know that some early manuscripts of the Holy Qur'an were illustrated with Byzantine imagery. One of the symbols employed was that of rain – rainwater falling in droplets over the script suggesting the descent of sura upon earth from the skies, in the religious context; rain in the arid desert of Arabia, fertilising not just the soil but the minds of the Quresh.

I don't invent or discover symbols in nature; I just underline them. Having said that, I don't make use of symbols; I employ metaphors.

Wild berry has also been a recurrent presence in my work, its five branches bearing resemblance to a stretched limb. Munnoo Bhai once remarked, "It looks like the hand of Christ." Behind the berry bush is a

modern glasshouse. I felt motivated to put it there not necessarily to convince people into reading metaphors into it!

About 30-40 years ago, when I saw a 'jamini' tree in my lawn for the first time, I planted a climber around it. And one day, as I watched it grow, I discovered caterpillars as thick as my index finger crawling atop its leaves. There were fresh leaves too that resembled human hands. I was looking out a glass window worrying the leaves may soon be eaten. While I wanted to save them, I felt I couldn't because I was confined to a self-inflicted cage – intensified by the memory of interrogation in Lahore Fort, of how the view through the window emerged in my work. That's how the first picture of the series, 'View Through the Glass Cage' happened. 'Cages' are subjective, and even though you may say it's easy to break a glass cage, one may lack the will or one has been taught to fear the freedom of stepping out of a glass cage.

The climber kept growing, and I kept painting it. It endorsed the concept of the union of lovers – in Indian miniatures, a vine entwining a tree trunk signifies unity among lovers! Following that, I did a whole series of paintings based on Iqbal's couplet: *Pewasta reh shajar se umeed-e-bahar rakh*.

AA What encouraged you to become a painter?

MIH Never for a moment have I thought I could ever not paint!

I never really compartmentalised my life with the result that it remained without a purpose for a long time. I enjoyed the company of great teachers at the art school – Moeen Najmi, Sardar Mohammad, Khalid Iqbal, etc. I have never pretended to be an academic although I spent a good chunk of my life in the academia. (Academics have no sense of reality). I sincerely believe that art colleges kill more artists than they can produce!

People who fail to find a job elsewhere end up becoming teachers. They are not good role models and they don't inspire you. You become a poet when you are inspired, not when you have learnt the grammar or expanded your vocabulary. Likewise, painting is not about acquiring skill. Even tarts have skill. They know how to pamper men into believing they are special. The artist has to look for the means to deluge the cataclysm that wells up in him. Take the example of a deaf boy and a mute girl in love with each other. Do you think they cannot convey or communicate their feelings in the absence of a language? Love is the basic emotion, here without which language would be of no help. Your emotions, ideas and thoughts, your concerns will determine who you are, and enable you to find the right technique, words or subject matter to express yourself.

The principle of conformity in an art college is more like a parade ground. Do you know which art school Picasso and Dali went to? Their academic qualification has never been quoted as the reason behind their success. Or, for that matter, which school did Keats go to? For all I know, Shakespeare studied neither at Cambridge nor at Oxford. The 19th-century painter would go to the gallery and get the stimulation.

AA Are you a proverbial son-of-the-soil painter?

MIH Whether you have to lift 5 kilos of weight or 100 kilos, your feet should be firmly planted on the ground, and the ground is where you are. The world doesn't begin beyond the horizon line; it begins under your feet! It's a question of ownership. If you cannot own what belongs to you, you can't stretch yourself beyond. A lot of our problems are borne out of our colonial past. For example, our well-educated lot can't read Shah Hussain in its mother tongue – the Punjabi vernacular. It thinks it's a great curiosity. On the other hand, it's become increasingly fashionable to attribute everything to colonisation.

I regard myself as a modern person – not in the sense of serving a cliché! At the turn of the last century, a lot of painting in Europe has been very incestuous and carnivorous in that it lived off the previous movements. It doesn't go back to life to reinvent it; instead, it reacts to and negates what preceded it. It becomes an academic, aesthetic and cerebral exercise, which places it in a highly urbanised milieu.

Tradition is something you learn from and forget about. I am the inheritor of a tradition who will create a future. One should not live in the past; one should be connected with the next moment. One must, however, live one's life with full awareness of where he's coming from. I believe that a painter or a poet can't be more than what he essentially is. After what has happened in the country, how many painters and writers have ever passed a resolution? Punjab Artists' Association, let alone any five leading artists of the country, has not passed a resolution on any national issue in the last twenty-five years. Unlike the west where most information is either quoted or reported, we can witness directly what's going on around.

AA How would you respond to the allegation that landscape painting is retrogressive?

MIH The Urdu-medium artist who hails from a lower middle-class background and cannot articulate his work in English will be known as 'retrogressive.' He ends up imitating the environment he sees. The English-medium artist, on the other hand, who travels abroad and is well-exposed to new art forms, ends up imitating the western trends. Likewise, the Punjabi poet is 'ill-educated' compared to the Urdu poet who is sophisticated and cultured, even though the former may recall Waris Shah backwards! It's a class phenomenon.

Secondly, our streets and by-lanes had never been painted before by anyone. Landscape painting was a way of reclaiming your own environment, and to come to terms with yourself. Why is Khalid Iqbal a modern landscapist? There is a hint of metaphysics in those strips that lie between the rural and urban divide. Like Mondrian, he builds his pictures stroke-by-stroke, tone after tone. When he paints water, it is brackish and muddy but when Allah Bux paints water, it appears a fairy would emerge out of its depths. It's your vision and not your style that brands you modern!

People in France got to see their landscape for the first time in painting only after the arrival of Impressionism there. It is not quite necessary that one may also perceive what exists. Sometimes it is over stretched, sugarcoated and repetitive. Pakistani painting commands a great breadth, and is moving at its own momentum. It is not being sponsored by the state or by any multi-national. The private entrepreneur has not even sponsored a fountain to be installed in a public square.

Would you charge sheet the beautician who emasculates a female, for being retrogressive? There are many beauticians and one painter who beautify nature. It's probably easier for people to relate to what's happening in New York than here!

AA What factors led to your confinement in Lahore Fort?

MIH The Principal of the National College of Arts, Lahore, Mrs Abbasi Abidi, was persuaded by the Intelligence Agencies to nominate me as the person who had been witnessed stealing the Cyclostyle machine from the Principal's office, when I had left the college three years earlier. I was first taken into custody at Anarkali Police Station where the SHO apologized to me for being helpless in this case. Later, the Deputy Incharge of Lahore Fort, Rana Wasiq came up and produced some printed pamphlets against Zia-ul-Haq. I was kept in solitary confinement at the Fort for three weeks – badly treated, bruised and threatened. I realised man is a gregarious animal who requires company. I engaged myself in studying the movement of shadows along the wall.

The incident at Naukhar is a separate one that happened earlier in 1976, during the early years of my party. I was president of the Pakistan Artists' Equity at that time. We had proposed to take painters, musicians, actors

and writers to Naukhar where a peasant rally of some one thousand peasants was supposed to be taken out. Upon the orders of the then Chief Minister, the entire district's police came charging on us and arrested us. We were kept there until 14th August. It came to my mind again, "Are they being incarcerated or are we being incarcerated." Freedom is not something to run after but something to exercise.

AA Could you shed some light on the representation of women in your work?

MIH There are two women in 'Thah'. The one at the back is in woodcut, while the other one in the foreground is a painted figure of female film actor Firdous. I was trying to make a comment on the viewer by presenting two angles of view from two different societies: the consumer's view and the creator/observer's view. In 'Rifle Butt', the bikini-clad and the sari-clad woman becomes a butt to the gun because she is not constraining in any way. This beautiful, innocent, harmless sculpture of a woman becomes a butt to the gun that triggers off in another direction, in another part of the globe. The Vietnamese woman is the only one in b/w; the rest of the world is coloured. With the barrel of the gun resting on her head, she is the only one aware of the moment but there is no anguish or despair on her face. The button on her shirt is more powerful than the navel-button of the society woman. The painting is about two separate worlds and their attitudes. I was only enhancing people's awareness to investigate, to let these women know that this is how the society looks at you: You are a viewer's victim, and this is exactly what's expected of you! The weeping child is seeking your sympathy and love. Consciously, I did not set out to convey a message; I just shared my perception.

On another note, *Khooni Chowk* is about an incident with an intervention from Pablo Neruda. Yahya Amjad had translated his poem as: *Yeh ghaddar auj-e-taraqqi pe pohanchay / Shaheedon ki laashon ko zeena bana kar / Isi chowk mein in darindon ko la kar saza do, saza do*. It was one of the earlier paintings in which the pattern was very strong. The other paintings of that time are less political and represent the popular culture when I was assimilating a lot of posters, hoardings and media film advertisements printed in litho pasted on the walls all around the city, into my work.

The period following that, featured the Bangladesh Saga triptych. The painting was divided into sunset, night and morning. People's slaughter and hunger was the message.

And then there is the figure of a siren. It's related to the colonial/imperial culture's attitude towards women. In a capitalist society, the status of a woman with all her liberties is that of a whore. Obviously, that's the attitude adopted by the general public. By remaining silent you become, however inadvertently, a butt to the rifle, which will be fired on the innocent (as depicted in the *Rifle Butt*).

References

34. Arifa Akbar, correspondent *Daily Independent*, *Figurative Pakistan*, London, 20 November 2007.
35. Quddus Mirza, Ijaz ul Hassan's Interview, *The News*, Lahore, March, 2005.
36. Marjorie Husain, *Ijaz's descriptive imagery*, *Dawn Gallery*, Saturday March 12, 2005, p4.
37. Aasim Akhtar interview Published in the first issue of the online art magazine, *Art Now Pakistan*, May 2012.

Ijaz ul Hassan's writings on art and miscellaneous issues

After the publication of the book on Painting in Pakistan in 1991, there was a long gap in Ijaz's writing output. But then he was cajoled into writing a weekly column for *The Daily Times*, which he continued to do for almost three years. He has a unique way of viewing the world. What he cannot put on the canvas he has with gusto expressed in words. His themes vary. He has been a regular writer for newspapers and magazines on topics that relate to the arts as well as the crafts, political and social comments. From the most delectable art appreciation to the nostalgic charm of his personal experiences, he takes his readers on journeys that caressingly touch upon folklore as well as quaint customs, practices and ancient wisdom.

For three years, after 2002 he was a weekly contributor to 'The Daily Times', a popular daily newspaper of Lahore, in a column that was titled "The Way it was". He contributed almost two hundred articles in this series. His writings on various issues include his essays published in;

1. *Daily Times, THE WAY IT WAS*, By Mian Ijaz Ul Hassan

1. A substitute for the real thing
2. A bowl of pumpkin soup
3. A crow on the parapet
4. A friend in need is a friend indeed
5. A helmet is cheaper than your head
6. A journey to Baghdad
7. A lakh in life, lakh and a quarter after retirement
8. A spirit which must not die
9. Aay watan pyaray watan
10. Adrift in India with Sohail Iftikhar
11. Afghanistan afloat in time
12. Akhri Angrez
13. Amazing my foot!
14. Amrita Sher-Gill nude and makings of an artist
15. An accident
16. Apprehend the father and thrash him
17. Art and globalisation
18. Art and national security
19. Art and nationalism
20. Artist and his freedom
21. Benefit of state awards
22. Betrayal for the larger good
23. Better safe than sorry
24. Birds of a feather
25. Book launch and a rare perspective
26. Breaking a rock with eggs
27. Bugti lets our heaters burn
28. Casting a shadow on pink memories
29. Chughtai in the woods
30. Confused about culture and purity
31. Cows and buckets
32. Delete Bs and Ps to correct Ps and Qs
33. Dial M for merger
34. Diwali mubarak
35. Does the fire hurt
36. End-of a graceful innings
37. Even a bald eagle would do
38. Even freedom fries will do
39. Far away and long ago
40. Fifty-fifty chance
41. Finding a corresponding link with nature
42. Fix the rooster, not the hen
43. For a fruity, sporting Pakistan
44. For butter or for worse
45. Forging a myth
46. Friends in the neighbourhood
47. From Rumi to Mao
48. Gallan baatan
49. Gelded art and gilded capitalism
50. Goofers, golfers and gardens
51. Grumpy heron and ingenious hen
52. Half-empty glass of water
53. Honourable-Vs pompous Indians
54. How should I know
55. How to win freedom
56. Impossible to please anyone
57. In the company of fair women
58. Indeed what has changed
59. Infidels and brother Muslims
60. Iris and the river of fire
61. Jack and the Queen of Hearts
62. Khwaja's melting pot
63. Let a thousand flowers bloom
64. Let there be no losers
65. Live now or cash later
66. Looking back at the sixties
67. Memories of another time
68. Men without honour and justice
69. Mera bhi toe hai
70. Modernism revisited

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| 71. Mothers of the world unite | 103. The absurd and absurdity |
| 72. Naukhar Kissan conference and our brush with law | 104. The Afghanistan I saw |
| 73. Not a shoe to wear | 105. The almonds will bloom |
| 74. Not for faith but for sport | 106. The joy-of eating well-cooked trotters |
| 75. Of BOs and-Pakistan's national emblem | 107. The larger picture |
| 76. Of Laburnums and Kikars | 108. The melting ice cube |
| 77. Of looswallahs and sheedis | 109. The naval invasion |
| 78. Of past and present | 110. The other side of the wall |
| 79. Of pehlwans and miniatures | 111. The small matter of patriotism |
| 80. Of pride and prejudice | 112. The third opinion |
| 81. Of sun,birds and a friendly spy | 113. The way it should not be |
| 82. Of truth and falsehood | 114. Thoughts too deep for tears |
| 83. On rewriting literature and laying eggs | 115. To keep or not to keep promises |
| 84. Other side of nationalism | 116. To <i>Thal</i> with friends |
| 85. Our meeting with Lord Buddha | 117. Tricks the eyes play |
| 86. Poverty alleviation or elimination | 118. Try spitting out the anger |
| 87. Remembering Azad Kausri | 119. Turkish delights before dinner |
| 88. Reminiscing about Lahore | 120. Two chairs for democracy |
| 89. Rendering verse | 121. Vision of a-new ummah |
| 90. Roll up your sleeves | 122. We can't blink it more |
| 91. Seduction at Mohenjodaro | 123. Where have they all gone |
| 92. Seeking strength from innocence | 124. Where things belong |
| 93. Settling a point with a clean single blow | 125. Why oh why |
| 94. Sexing up paintings | 126. Will the advice be taken |
| 95. Sobering thoughts-for-a new year | 127. With as much wind as possible |
| 96. Some inimitable characters | 128. Wives yes,but no kites |
| 97. Stability and poise in things at rest | 129. Women for the taking |
| 98. Standing this side of the window | 130. Would you rather bang your head |
| 99. Still is, I'm afraid | 131. Wretched common things |
| 100. Sweep it under the prayer mat | 132. Writers and sweating painters |
| 101. Take it or leave it | 133. ZAB spoilt the servants |
| 102. Tasting the collective good | 134. Zeus, menthe and vinegar |

2. Friday Times

A few years ago Ijaz happened to go on a cruise to the Mediterranean. Among others he visited Rome, Venice and Florence and was enthralled by this revisit to the Renaissance. I call it a revisit because he had seen the Renaissance through books and the real life experience with face to face viewing of many of the paintings, was an overwhelming experience. He produced several delightful article on the subject and to my mind these articles present an original and charming glimpse into many of the social and artistic aspects of the Renaissance.

3. Introductions for the Annual Artists Association's Brochures

4. Unpublished Articles read at Seminars

5. Fifty Unpublished Poems

During his visit to the United States in the early nineties, he had a sudden urge to write poetry. His mood in these poems is varied. From the dark and dismal thoughts connected with the realities of the world around him in some of the poems, he suddenly swings towards hope in others.

Urdu Poem by Shahnawaz Zaidi, an eminent painter and a poet
Former Principal College of Art and Design, University of Punjab, Lahore.

اعجاز الحسن

مُصوّر ہو یا تم عطار ہو کوئی
جو تصویر لبِ گل سے
کشید حسن کرتا ہے
درختوں کے تنوں پر چڑھتی بیلوں سے
وہ خوشبو کا شست ہوتی ہے
جو سانسوں ہی نہیں
آنکھوں میں بھی
پر کیف احساس اور تصور خیز تعبیریں اُگاتی ہے
گل تازہ
جو برگ دیو پیکر کے تناظر میں
چمکتی شاخ پر روشن، برہنہ تن کھڑے ہیں
دادِ نظارہ کے طالب ہیں
یہ کیا وہ صورتیں ہیں جو
ابھی تک
خاک میں پنہاں پڑی تھیں

اب
گل ولالہ کی صورت پھر نمایاں ہو گئی ہیں
یا
ہمارے خواب ہیں
اک عہد فردا کے
یا وعدے ہیں
کسی خوشحال دنیا کے!
سرِ پائِ حسن و رعنائی
مجسم چشمہ خوبی
تمناؤں کے کیوس پر
گل پر وردہ فطرت کی معصومی
گھنے پتوں کے ٹھنڈے سائیاں میں
آسمان کے چھید
جن میں گل کے
میرے آنے والے گل کے

پوشیدہ اشارے ہیں
سحر کے
استعارے ہیں۔
مُصوّر۔
اے مرے حساس دل ساحر
کبھی اک نالہ و شیون
کبھی اک چیخ تم سے بھی نکل جاتی ہے
پھر بھی تم
محبت سے ہمیں اُمید کی صورت دکھاتے ہو
نا جانے تم
میانِ برگ و گل
اس عہد کی ناکامیاں کیسے چھپاتے ہو

پروفیسر شاہنواز زیدی
سابقہ پرنسپل کالج آف آرٹس اینڈ ڈیزائن
پنجاب یونیورسٹی، لاہور

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252. Sketch, 1986, Charcoal on paper, 14"x10", Private Collection.

Dr Musarrat Hasan's book on Ijaz ul Hassan, one of our foremost painters, is an outstanding endeavour in art interpretation. This book produces more than 250 of Ijaz ul Hassan's paintings and most learnedly and perceptively connects them with every aspect of the artist's life. It draws upon biographical data and events and social issues of the time and important formative events the world over. It acquaints us with the painter's diversity of pursuits in his own painting, as well as other concerns ranging from art criticism to his commitment in the field of culture and struggle for human rights and advancement of common social and political causes. The book puts the artist's work that spans a period of over five decades in this perspective. This is achieved through careful investigation and research. The narrative is scholarly and extremely readable. What lends strength to Dr Hasan's analysis and propositions is that they are abundantly supported by the works of the artist. The book without doubt is a landmark achievement. As for the artist himself, in our plebeian aristocracy of art, he certainly is the king.

Jalal Uddin Ahmed, Director General Fomma Trust, Karachi, Ex Executive Editor Arts and the Islamic World, London, Author of the pioneering book on Art in Pakistan, published 1954.

In a country where history is often forgotten or distorted, it is refreshing to read Dr Musarrat Hasan's wonderful book on Ijaz ul Hassan's long and prolific career. The author has traced the artist's development as a person, a painter and a politically engaged citizen. Dr Musarrat is an art historian and author of several books, including the groundbreaking *Paintings in the Punjab Plains*. She is also an artist in her own right. She is thus ideally equipped to discuss the influences that shaped Ijaz ul Hassan's style, technique and vision. She has also focused on Ijaz's political activism that has played such a significant role in his development as an artist. Above all, the author has gathered many of Ijaz's works in one gorgeous volume. By selecting paintings and drawings from different periods of his illustrious career, she has traced his emergence as one of Pakistan's foremost artists. A book to treasure.

Irfan Husain is a regular contributor to the daily Dawn and is the author of *Fatal Faultlines: Pakistan, Islam and the West*.

Musarrat Hassan in creating this book has painted the development of Mian Ijaz ul Hassan's style and sensibility on the canvas of history. Mian Sahib's paintings signify his sensitivity to nature as well as the human condition. They enable us to experience simultaneously the sensuousness and the transcendent beauty of nature counterposed to the brutality of an unjust society. We are invited to apprehend this polarized metaphor through an existential choice: to actualize the organic connection between our sense of beauty and our humanity by building a more humane society.

In the "Bangladesh Saga" the ineffable beauty of a distant dawn is juxtaposed with murdered victims of state oppression lying in the darkness of the night. The first light only highlights the blood on their bodies. Then there is "Thah", which shows a woman fighter in the Vietnam War nurturing her baby as much as an emerging society. The balance in the posture of a woman fighting for justice is in sharp contrast to the instability of the woman offering her body for sale. The contrast is explosive.

There is the "View through the Door". The lyricism of the blossoming foliage beckons us with its sensuousness to re-establish contact with nature and our own nature. But alas we are separated by a glass window: in our constricted space we are filled with a longing to bloom unhindered.

"Approaching Shadows" shows a home amidst intimations of an epochal change: silence and utter stillness pervade the scene. The branches of a line of trees in the foreground are suffused in the haunting light of a setting sun in the background. In the womb of the encompassing gloom, a new awareness and a new epoch is taking shape. As Hegel in his lectures on history remarked, "the owl of Minerva opens its wings only at dusk". Mian Sahib through this painting makes eerily palpable this point of inflection in our history.

Dr. Akmal Hussain is author, economist and activist who has helped build organizations of the poor for Participatory Development at the village, district, provincial and national levels. He is currently teaching at the FC College University as a Distinguished Professor of Economics.

It was an honor to read the manuscript. Congratulations on this magnum opus.

Dr Louis Herlands is a PhD, Chairman & CEO Minerva BioSciences, Inc.

