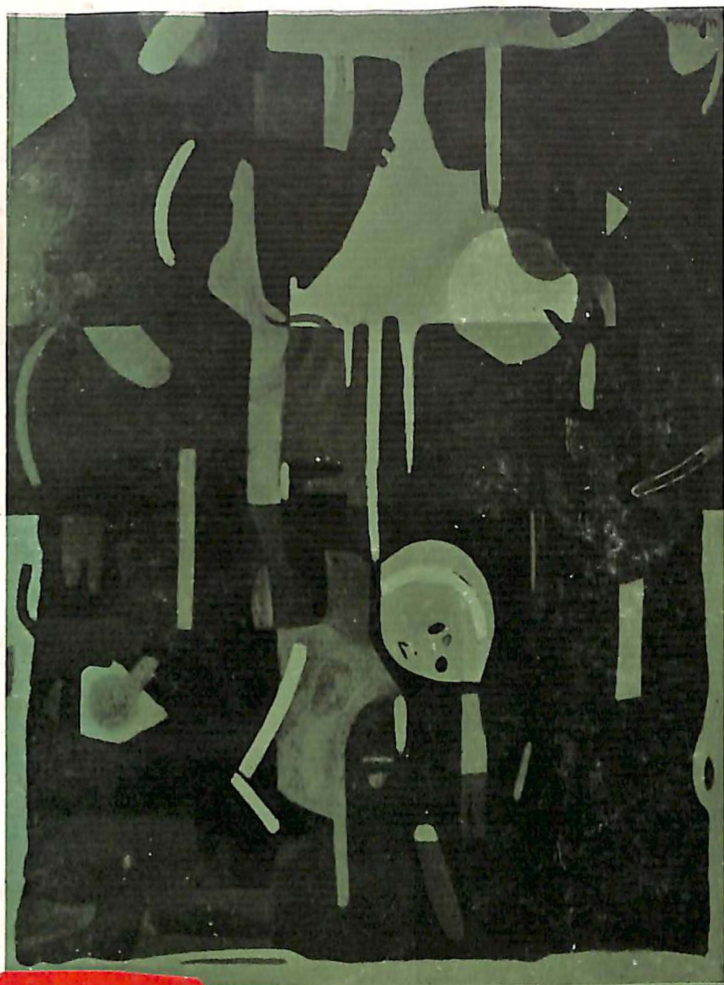
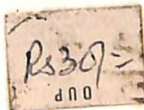




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G ARTISTS - '77

SHILPAKALA ACADEMY





CONTEMPORARY ART SERIES  
OF BANGLADESH

This series dealing with the Contemporary Artists of Bangladesh has been undertaken with a view to project and familiarize the works of leading painters and sculptors of Bangladesh.

These pocket books are printed and sold on a no profit basis. Each publication will contain a short note introducing the artists or group exhibition and a selection of works of art.

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# **YOUNG ARTISTS - '77**

**BANGLADESH SHILPAKALA ACADEMY**



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September 1977

Edited by Dr. MUHAMMAD SIRAJUL-ISLAM

Published by the Bangladesh Shilpakala Academy on the occasion of the  
Third Young Artists Art Exhibition in its gallery.

## YOUNG ARTISTS - '77

The Young Artists Art Exhibition has become a matter of considerable significance to the art lovers of this country. This is the third year of such an exhibition and it has been able to draw participation of a large number of young creative minds. There are 66 paintings, 28 graphics, 8 sculptures and 20 water colours. Undeniably, the 'Young Artists—77', has been able to strike a fascinating chord. Works exhibited are innovative, stimulating and outward-looking. An enthusiasm to experiment with new media, a desire to revise the palette to achieve interesting harmony of colour and above all a freshness of expression immediately attract the attention of the viewers. These exhibits do essentially reflect the creative struggle of our young painters who are engaged in utilising the experiences gained from the complexities of a contemporary life. Although they have not yet crossed thirty years of age, they have already gathered a rich and intense experience from the War of Liberation. These sensitive minds have seen and lived through the horrors of those days.

It would be worth while to mention that prior to our independence, the art movement of this area was more or less confined to Dacca city only. But after the liberation, Chittagong together with a few other district towns, joined the onward march to share the artistic laurels. These young aspirants, who may aptly be termed as post 1972

group, inherited two distinct trends from their predecessors. Some of the elderly painters who emerged in the art world during the late forties (before the partition of Indian subcontinent), experimented with form and colour, drawing inspiration mainly, from the folk tradition of the country. They learnt in their classrooms, much about the Bengal School of Painting and the contribution of the British painters. But in the fifties, a group of young and outward-looking painters swung violently out of that orbit in order to understand and to appreciate the new spirit of the mid-fifties, of Europe and America. Thus the traditionalists were utilising colour and symbols to embellish their naturalistic works and the young rebels were breaking through the accepted geographical boundary to enter into an international arena. They worked in various art centres of the Western world and after sometime returned to Dacca to delve deeper, to have a closer inspection of the 'inner-self' and of the surrounding. It was a period of intense activity, the impact of mass media, jet travels and trying out new ideas.

From 1969 till the emergence of Bangladesh, nothing much of significance hit the exhibition halls. The once creative artists were facing the social, economic and political uncertainties like any other citizen of the country. The next chapter of our art movement begins in 1972. Some new faces emerged on the art scene. These painters, on the one hand carried the knowledge of the previous art works and on the other hand they were charged with a passion to evolve their own diction, to create a personalised vision of the objective reality. A number of young gifted artists came out with a wide range of canvases, graphics and sculptures. A few of them went out to study in different art capitals while others explored the possibility of utilising the local experience. A striking dimension was added by the Chittagong and district-town painters to the art scene. Artists were able to work and exhibit in different cities and also exchange views with their counterparts. A healthy and vibrant atmosphere gradually lit up the grim studios of the struggling painters.

There are a number of painters whose works deserve closer study. Their sincerity and hard work are evident in these exhibits. Shahid Kabir a gifted painter has opted for graphic work this time. It is matter of some interest to watch an artist when he changes his medium in the hope of finding another channel of expression.

His layout is dexterous and his graphics are well executed, as in 'Fish'. Monsoor-ul Karim has undergone noticeable change in the last one year. Elongated figures and sharp colours have been able to convey adequate rhythm and movement. Buffaloes and human figures are frighteningly stretched as in, 'When it is monsoon' to depict the tension of the atmosphere. Abdus Satter had concentrated on graphics for a long time. He has preferred to provide oil paintings in this exhibition so that viewers may have a glimpse of his personalized world, from another angle. His composition is evolved and colours show an unmistakable impression of a graphic treatment, as in 'Painter with Canvas'. Hashi Chakravarty has not changed much since his last showing. Placing of irregular, floating forms and merging of one area into another achieved by the dexterous use of colour patches have heightened the drama of the canvas, entitled 'Enchanting Land'. A. Salam in his 'Study-3' continues with his experiment of interesting composition and calculated colour distribution. His painting depicts the measured handling of a cautious mind. Biren Shome presents a dreamy world in his 'In Quest of Peace'. He has changed considerably during the year. His figures are stretched out of their frame though imaginative handling of colours provide considerable music to the work. K. M. A. Qayyum has presented a woodcut entitled 'Lovers', instead of his vivid oil colour with which he was able to draw considerable attention in the recent past. His composition is neat ; light and dark areas are skillfully contrasted. Chandra Shekhar Dey had in the past done some interesting abstract works. But in the current exhibition his canvas shows a sharp departure from his earlier style. He is more interested in figurative work at present. The composition is well balanced and the colours fill the space to define the area. In 'White-clad Lady', the use of white, red and gray together with their tonal values reflect considerable skill and understanding. His canvas exudes a pleasant atmosphere, a relaxed condition.

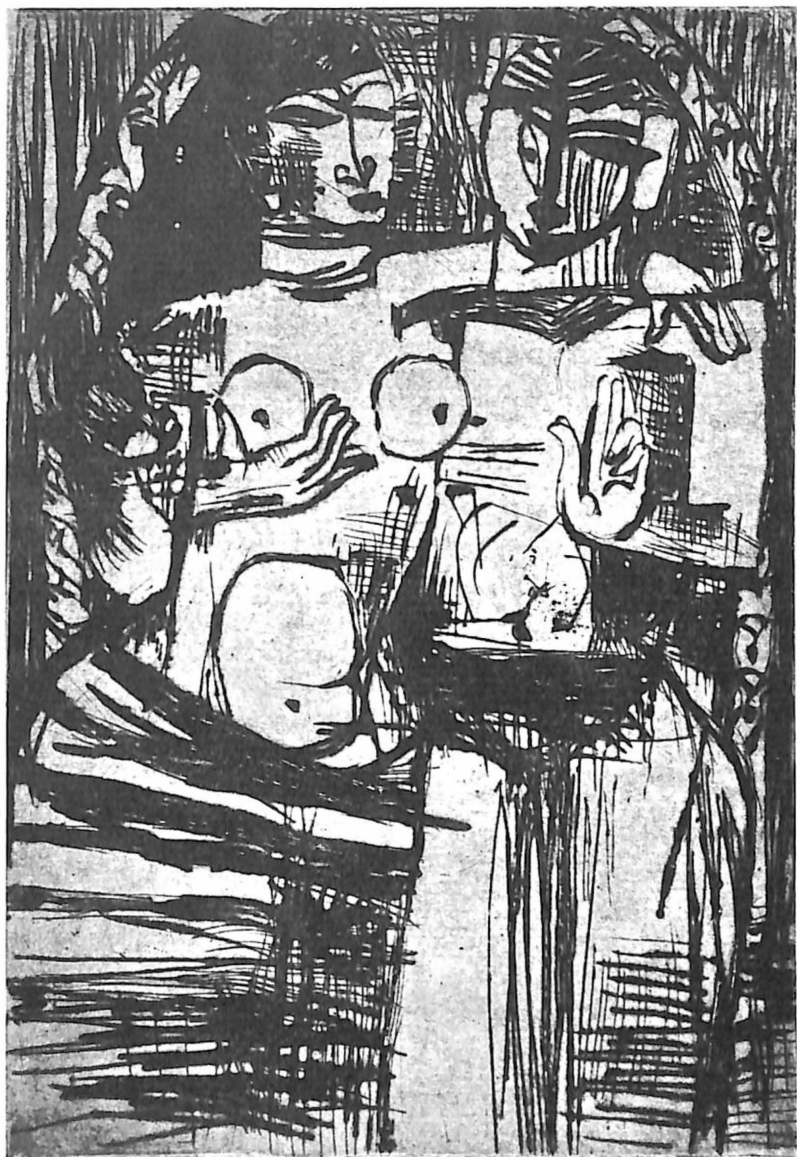
It has been possible to discuss briefly only a few works of this exhibition. However, the interesting output of Kazi Hasan Habib, Sawpan Chowdhury, Naima Haque, Alokesh Ghose, Nasim Ahmad Nadvi, Shawkotuzzaman, Ranjit Das, Mahbub Akond, Faizul Azim and Shamim Sikder Chowdhury have been reproduced in this book, from which an idea can be had about the skill and intensity of those artists.

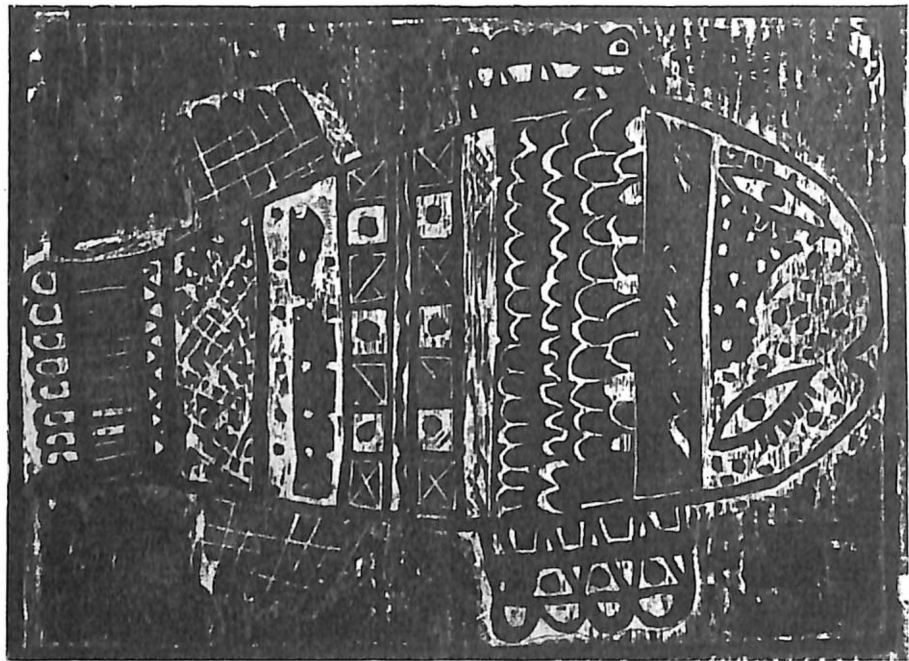
The Young Artists Art Exhibition—77 reflects competent handling of colour brush, composition and also a commendable grasp of the techniques involved. Some painters have changed from non-figurative to figurative and vice versa, a few artists have switched from one medium to another. These changes may indicate a climate of healthy experimentation. No particular 'school' is predominant nor any 'philosophy' overstressed. The exhibition unmistakably reflects an atmosphere of 'open-mindedness', of tolerance, of deep artistic pursuits. They have braved to delve into their inner world, to bring out the filtered reaction of the society in which they live, The mere fact that these creative minds are working inspite of considerable economic and social difficulties speak volumes of their artistic impulses and social commitments. The quality of their work and the freshness of their vision have provided grounds to hope for a significant contribution to the wealthy stream of the art movement of Bangladesh.

SAYEED AHMAD

## THE PLATES

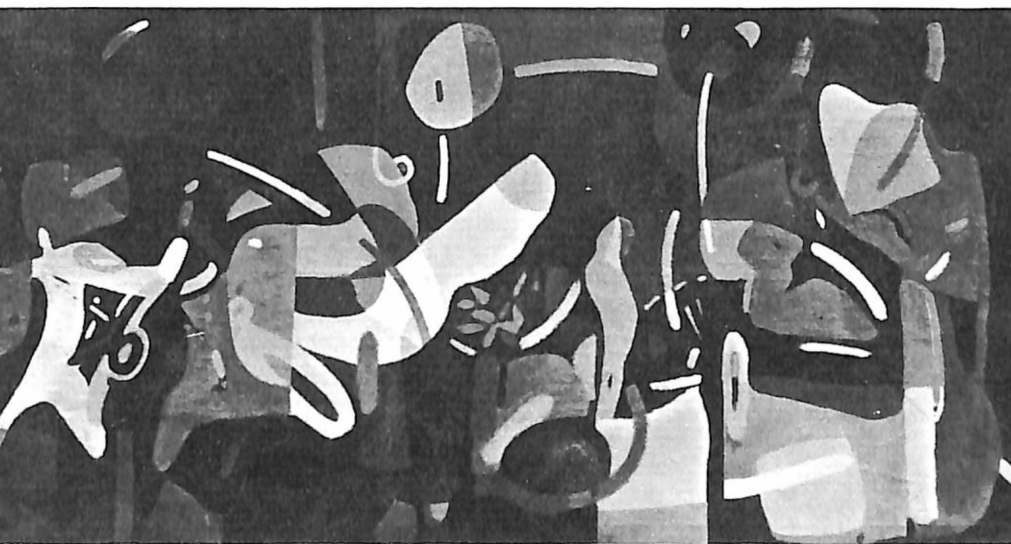












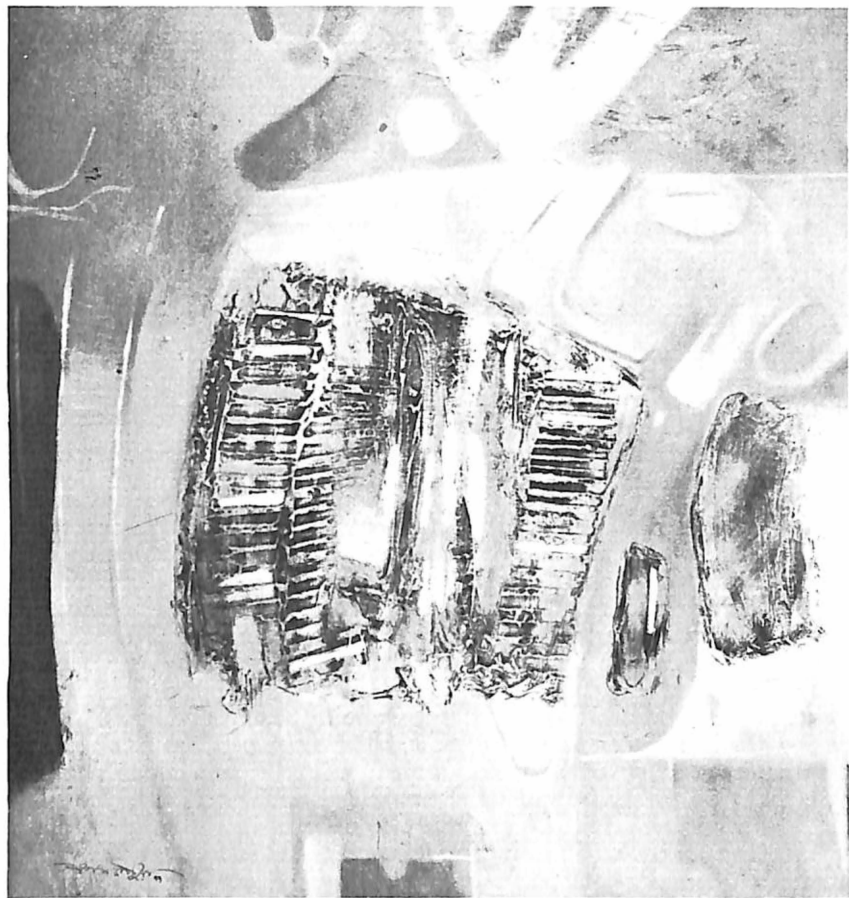


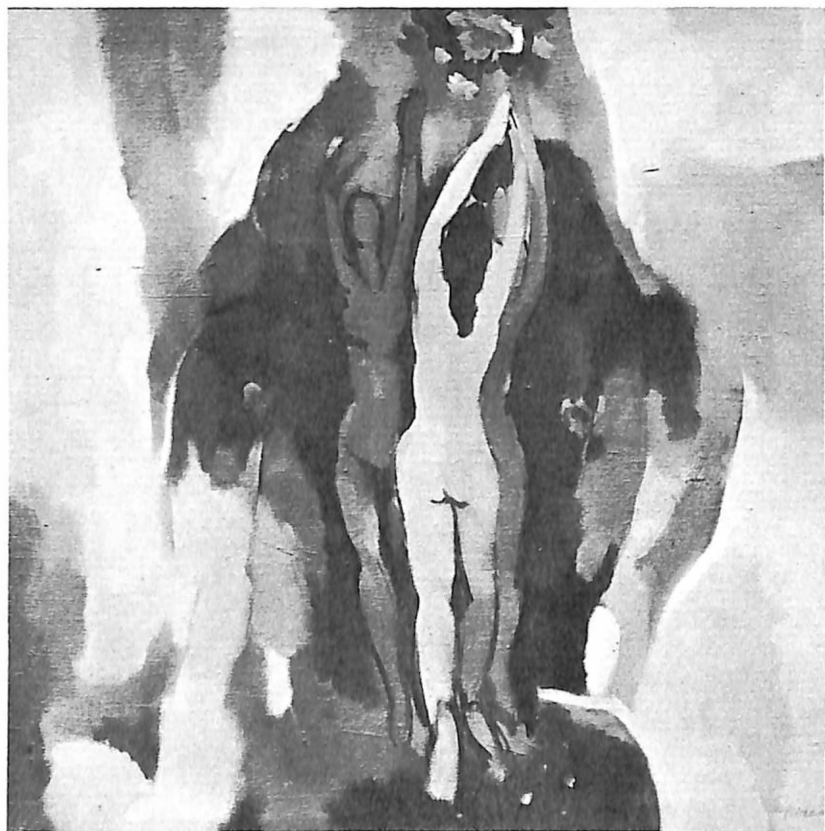




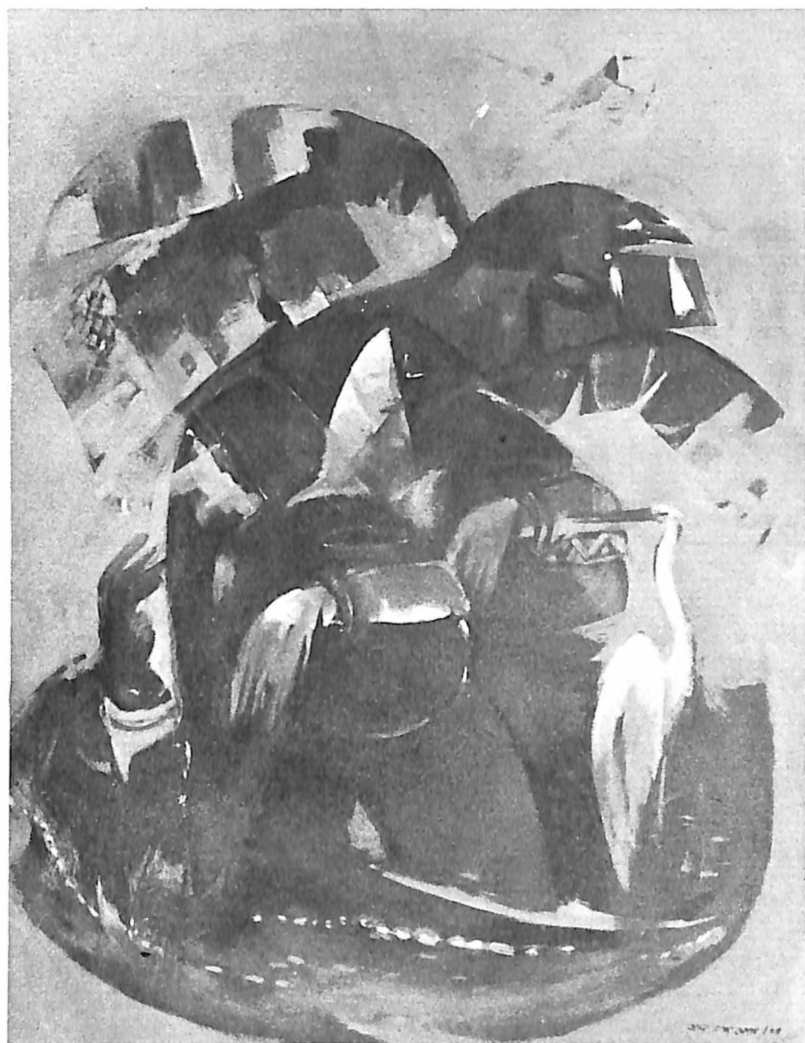


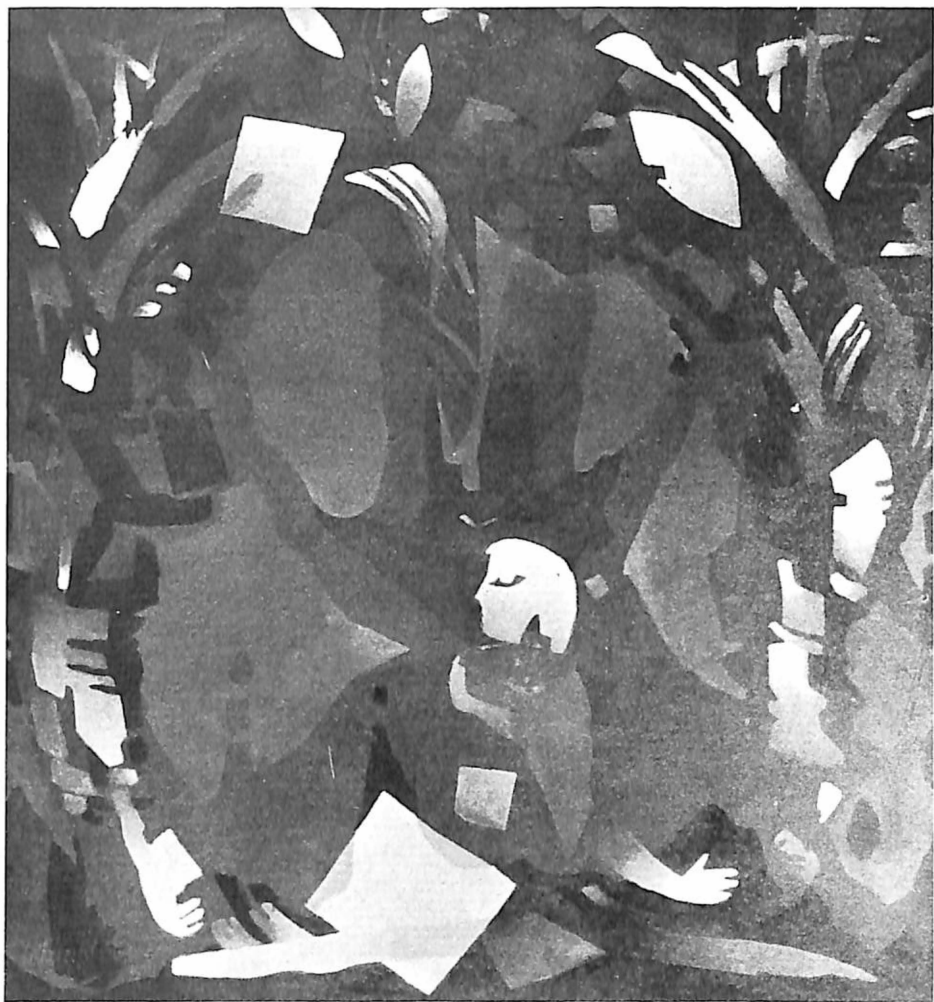




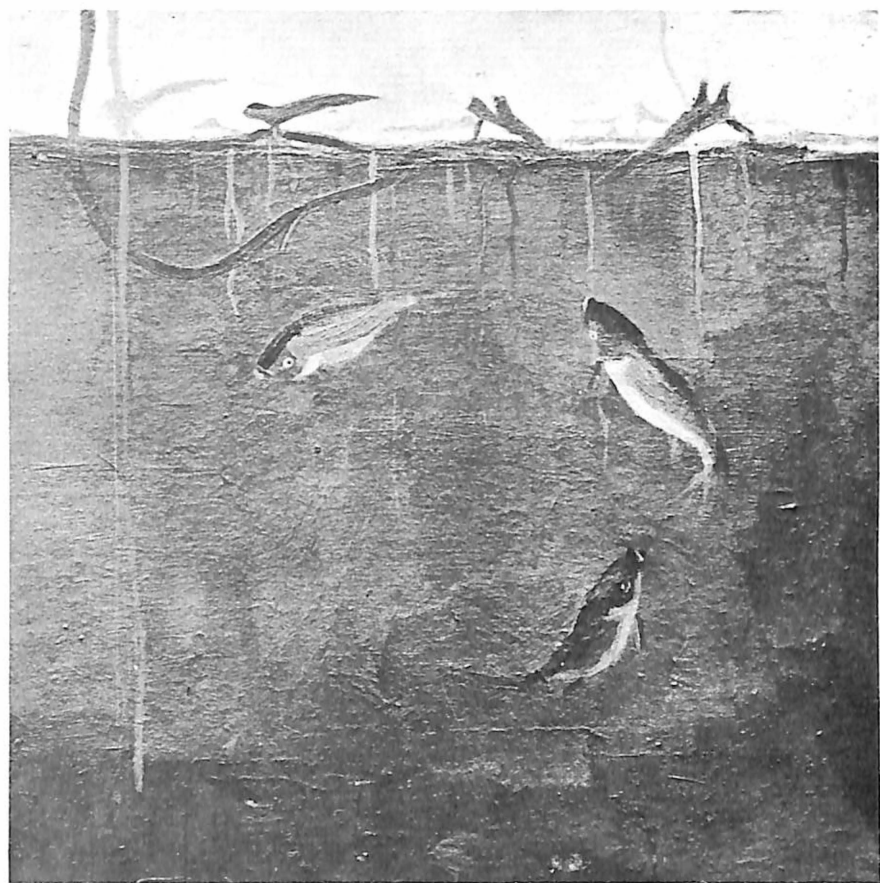










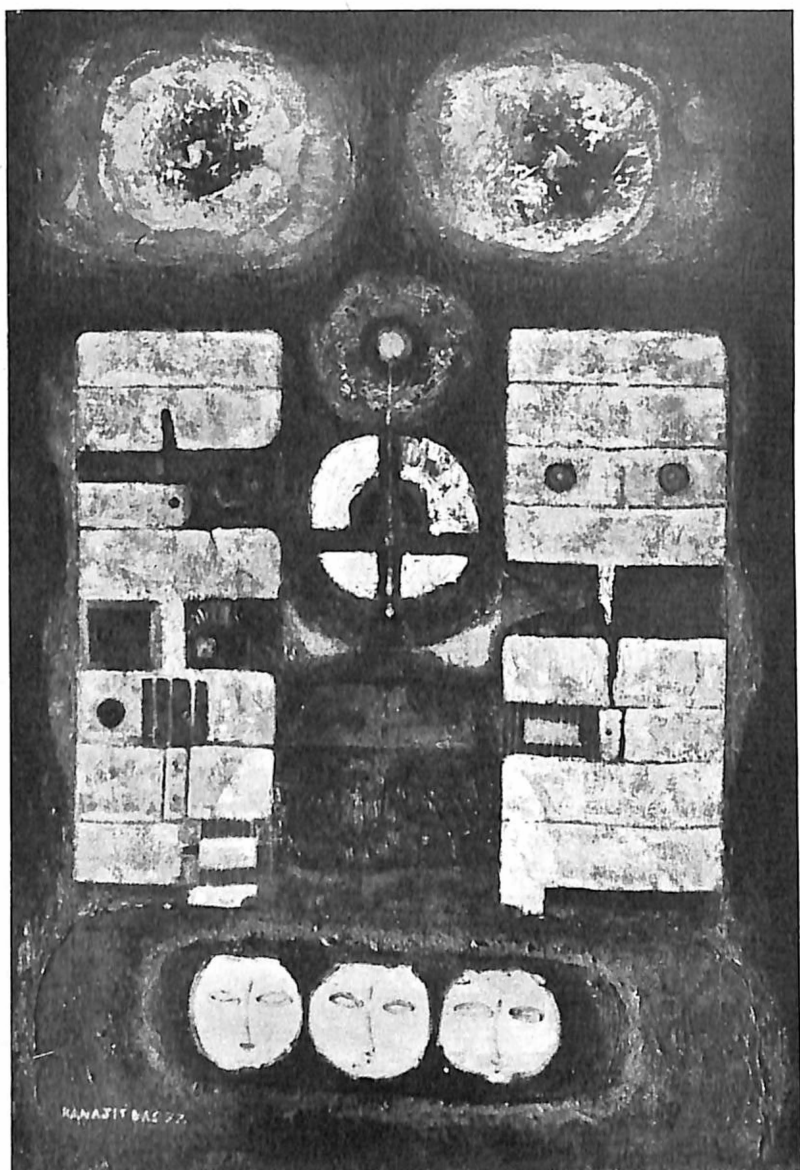












## THE PLATES

### SHAHID KABIR

- |             |         |       |     |      |
|-------------|---------|-------|-----|------|
| 1. The Love | Etching | 23X32 | cms | 1977 |
| 2. Fish     | Relief  | 22X30 | cms | 1977 |

### CHANDRA SHAKHER DEY

- |                    |     |        |     |      |
|--------------------|-----|--------|-----|------|
| 3. Toilet          | Oil | 78X78  | cms | 1977 |
| 4. White-clad Lady | Oil | 90X127 | cms | 1977 |

### HASHI CHAKRABORTY

- |                          |     |        |     |      |
|--------------------------|-----|--------|-----|------|
| 5. An Illusion of Beauty | Oil | 85X172 | cms | 1977 |
| 6. Taste of Life         | Oil | 70X80  | cms | 1977 |

### ABDUS SATTER

- |                        |     |        |     |      |
|------------------------|-----|--------|-----|------|
| 7. Painter with Canvas | Oil | 70X125 | cms | 1977 |
|------------------------|-----|--------|-----|------|

### MANSOOR-UL-KARIM

- |                       |     |       |     |      |
|-----------------------|-----|-------|-----|------|
| 8. When it is Monsoon | Oil | 83X83 | cms | 1977 |
|-----------------------|-----|-------|-----|------|

### K. M. A. QUAYYUM

- |           |          |       |     |      |
|-----------|----------|-------|-----|------|
| 9. Lovers | Wood-cut | 12X24 | cms | 1977 |
|-----------|----------|-------|-----|------|

### SWAPAN CHOWDHURY

- |                    |     |       |     |      |
|--------------------|-----|-------|-----|------|
| 10. From Nature-17 | Oil | 90X90 | cms | 1977 |
| 11. From Nature-12 | Oil | 83X90 | cms | 1977 |

### BIREN SHOME

- |                       |     |       |     |      |
|-----------------------|-----|-------|-----|------|
| 12. In quest of Peace | Oil | 63X84 | cms | 1977 |
|-----------------------|-----|-------|-----|------|

### KAZI HASAN HABIB

- |                          |     |       |     |      |
|--------------------------|-----|-------|-----|------|
| 13. Within and Without-5 | Oil | 64X86 | cms | 1977 |
|--------------------------|-----|-------|-----|------|

### ALOKES GHOSH

- |               |     |       |     |      |
|---------------|-----|-------|-----|------|
| 14. Two Women | Oil | 63X83 | cms | 1977 |
|---------------|-----|-------|-----|------|

FAIZUL AZIM

15. Bharat Naityyam Oil 80X84 cms 1977

NASIM AHMED NADVI

16. Flood-2 Water-colour 46X120 cms 1977

NAIMA HAQUE

17. Dream-2 Oil 50X50 cms 1977

SHAWKATUZZAMAN

18. Sur Sundori Drawing 26X40 cms 1976

ABDUS SALAM

19. Study-3 Oil 56X68 cms 1977

SHAMIM SIKDER CHOWDHURY

20. Aged but not Old Cement Ht. 44 cms 1977

MAHBUB AKOND

21. Shower of Shapla Oil 88X88 cms 1977

RANJIT DAS

22. Life after Death-2 Oil 60X90 cms 1977

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Cover

Hashi Chakraborty

Enchanting Island

Oil on Canvas

82X114 cms

1977

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