

BANGLADESH SHILPAKALA ACADEMY.

The National Academy of Fine and Performing Arts, Bangladesh

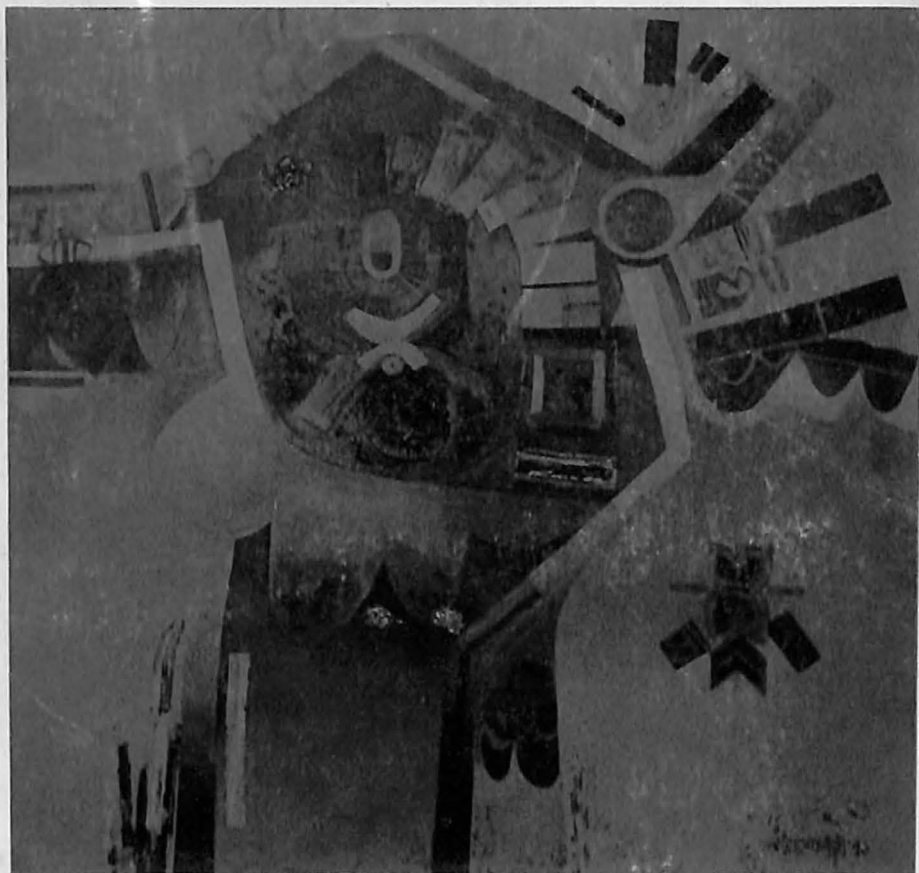


Distributor

UNIVERSITY PRESS LIMITED

114 Motijheel C/A.P.Box 88 Dacca 2 Bangladesh

CONTEMPORARY ART SERIES OF BANGLADESH—6



759.5492
C 393 Q

A CHOWDHURY

759.5492 BANGLADESH SHILPAKALA ACADEMY

GROUP
Rs 30/-

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.

**STITUTE OF
CED STUDY
ARY SIMLA**

COVER
Childhood Memory-4
Oil
130X130 cms
1976

1788

DATA ENTERED

CATALOGUED

QAYYUM CHOWDHURY

BANGLADESH SHILPAKALA ACADEMY



Library

IAS, Shimla

759.5492 C 393 Q



00061083

6/1083
26/2/29 6/2/82

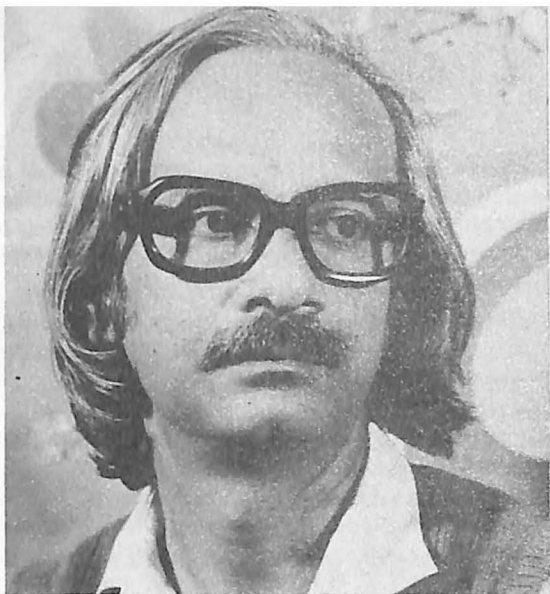
759.5492
C 393 Q

January 1977

Edited by DR. MUHAMMAD SIRAJUL ISLAM

Published by the Bangladesh Shilpakala Academy on the occasion of
a Solo Exhibition in its gallery by Qayyum Chowdhury.

QAYYUM CHOWDHURY



It's a sociological importance that not only the painters of Bangladesh but most of those who are engaged in art activities also come from lower middle class and Qayyum Chowdhury is no exception to that as he has emerged from a decaying traditional middle class.

Born in 1934, in the district of Noakhali Qayyum has travelled widely inside Bangladesh with his father during his boyhood. His father Mr. Abdul Quddus Chowdhury, a government officer in the rank of Assistant Registrar of Co-operatives is fortunate in having friends like Gopal Halder, the renowned literateur and thinker and late Sachin Dev Barman, the famous vocalist and music composer. Qayyum's uncle Mr. Mahtasam Billah Chowdhury was a close associate of Abdul Karim Sahitya Visharad, the well-known scholar of the country. There was favourable condition in the family for art work. Once Qayyum's father was a neighbour of Shilpacharya Zainul Abedin in Mymensingh and Mr. Abedin requested Mr. Quddus Chowdhury to get his son Qayyum admitted to the Arts Institute after his matriculation at Dacca. Mr. Abedin was serving as the founder principal of the Institute at that time. Qayyum's father honoured Shilpacharya's suggestion and Qayyum was admitted to the Arts Institute in 1949.

Graduated in 1954 from the then Government Institute of Arts, Dacca, now Bangladesh College of Arts and Crafts, Qayyum Chowdhury is one of our leading painters. By looking at his works one will sense three distinct characters : first, a well-knitted decorativeness ; second, the use of folk motifs and the third, an air of lyricism.

Narrating the attainment of his style, Qayyum said that he used to imply folk motifs in his illustrations in all the dailies of Bangladesh. Observing this once Mr. Abedin suggested to him that he could do paintings out of it. Qayyum followed the suggestion of his preceptor whom he remembers with deep gratitude.

Qayyum, a well-read person, is himself a poet, a short-story writer, who has got a book of rhymes to his credit. A man of multi-dimensional aptitude, Qayyum is also a lover of music. Besides Indian Classical music, he is equally interested in songs of Tagore, Nazrul and Atul Prasad. At the same time he loves music of the Western world. Moreover, he is involved in film making in the capacity of co-director.

Keeping these things in mind one could now look at his works. In his sojourn from 1954 to 1957 we find that Qayyum is engaged both in oil and in water colour. Gradually water colour becomes less in number, though still he enjoys to paint in water media, mainly gouache. His water colours are not far in character from his oil paintings, though to some extent it is drawing-oriented. At the same time he has experimented in this medium.

Curiously enough, when Qayyum's fellowmen are busy in abstract paintings, his paintings are never pure abstract, though one will sense all the qualities of abstraction i. e., the objects are simple and taking the shape of basic design. Sometimes, the sun is just cross-lines, the bird is in mere outline, derived from the folk painting, even the foliage taking the shape of herring bones. In the fifties Qayyum has depicted myriad aspects of social life, 'the money lender', 'the boy and the kite', 'the couple' and even his 'self-portrait' represent this period. The forms are exaggerated and simplified and the effect of *chiaroscuro* takes geometric patterns. Entire plane is divided into triangular or diamond shapes. Most of the paintings are monochromatic in effect. High keyed tonal difference is absent. The seed of geometricity is present but in the stage of germination, majority of the paintings are in vertical plane.

During the period 1958-63 we witness a distinct development. The plane is now predominantly horizontal. May be because he has given attention to landscape paintings (P. 4, 10, 20). The use of folk motifs are taking place as a part of decoration. Primary

colours are dominating. Qayyum not only used folk motifs but also shaped other objects, according to the inner necessity of the paintings, as for example, 'spring', 'the nature', 'my village' (P. 15), 'the banana trees'. In these paintings we find that he has endeavoured to shaping the objects into sheer geometric design parallel to folk motifs.

From 1964 onwards Qayyum is designing his canvas by using folk motifs directly. Off and on he has used 'golul' (the tapering part at the front of a boat) (P. 9, 11) in his canvas. The river-dominated deltaic Bangladesh is thus portrayed. Qayyum has not used these motifs as it is, but apropos to his aesthetic purpose he has always changed its shape. It is not a question of copying, rather a matter of recreation. To a considerable extent his nostalgic feeling has forced him to use these motifs again and again. Besides using these motifs he has given stress to basic design, viz, the circle, the triangle and the rectangle. The use of light and shade and the colourful geometric designs give a spectrum of festivities (P. 16, 17, 23). Like the folk painters he has created new motifs, for example, the sun not only is expressed by cross-lines, it is also drawn in a manner which looks like the texture of cane-mat (P. 7). In the language of the paintings of his own. In colour sense even he is translating the colour scheme of Jamdani Saree (P. 12).

Qayyum's uniqueness lies in the fact that he keeps pace with the Bengali tradition and he enhances it. In this respect he is different from his contemporary painters and in this way his contributions bear the flavour of this land. It's six seasons, the subtle change of these seasons, the strong rainy season, bright winter, exuberent autumn, short-lived spring and long humid summer, the murmur of rivers, the singing bird Dowel, the harvesting of late autumn, all these images are reflected in his canvases (P. 13, 14, 15).

In portraying foliage Qayyum also uses 18th century Indian school of paintings, the Kangra and Basholi.

Qayyum is always attached to the progressive movement of the country. During 1969's mass upsurge the boatmen made a procession with their oars in hand in the main street of the metropolis and it so stimulated him that he recorded this moment in his canvas as 'the rebellion of the boatmen'. Nature-lover Qayyum is also a social realist.

'The sun and the flowers' series of Qayyum tells his deep-seated romantic attitude. Nature-loving paintings of Qayyum are akin to melodies of Tagore song. These paintings are subtle in colour scheme and parallel to primary colours the secondary colours like pink and green are dominant.

Qayyum's romantic world shattered in 1971. During the war of liberation he had experienced the brutal aspect of life. He has portrayed these horrors in a series of painting. These canvases are gloomy. The heaps of dead bodies are the main elements in these paintings and only the living crows are there to celebrate their feasts.

People aspired after liberation and they have achieved it. A country's liberation is reflected in every aspect of life and it is also reflected in Qayyum's recent works. His paintings are big in size, bright in colour, the objects have become more simple, floating and lyrical. Even the background colour has become soothing and Qayyum has shown mastery over colour application.

Besides water colour and oil painting, he is also interested in graphic arts, especially lithograph.

Another aspect of Qayyum's work should draw our attention. Qayyum's position is very high in the field of book production. Until now he has done more than two thousand cover designs of books and periodicals. In doing so he has created a style of his own in book illustration. Sometimes, this reputation eclipses his fame as a creative painter. Qayyum Chowdhury is in his early forties, amiable, witty, sophisticated and well-versed in table-talk.

He was awarded several prizes within the country and abroad. In 1961 he received first prize for the best painting in the National Exhibition held at Lahore. In 1966 he received Imperial Court Prize in the Fifth Tehran Biennial Show. He received consecutively for several years National Book Centres' award for best cover design. In this connection the National Book Centre felicitated him in 1975 by giving a gold medal for his total contribution in book designing. A successful teacher, Qayyum is now Head of the Department of Applied Art, Bangladesh College of Arts and Crafts, Dacca.

BULBON OSMAN

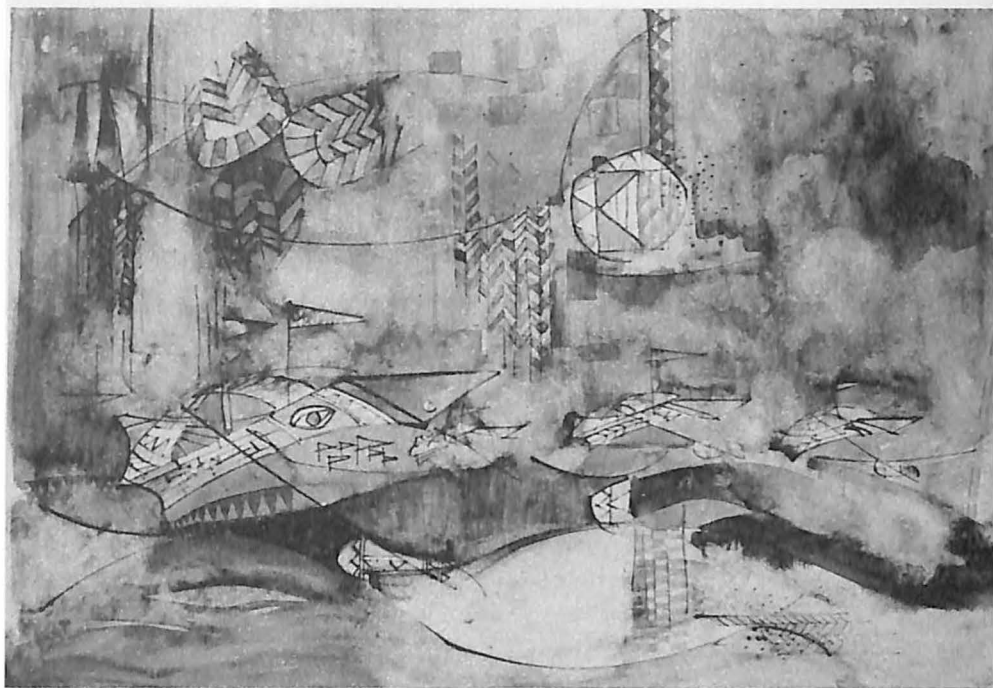
THE PLATES



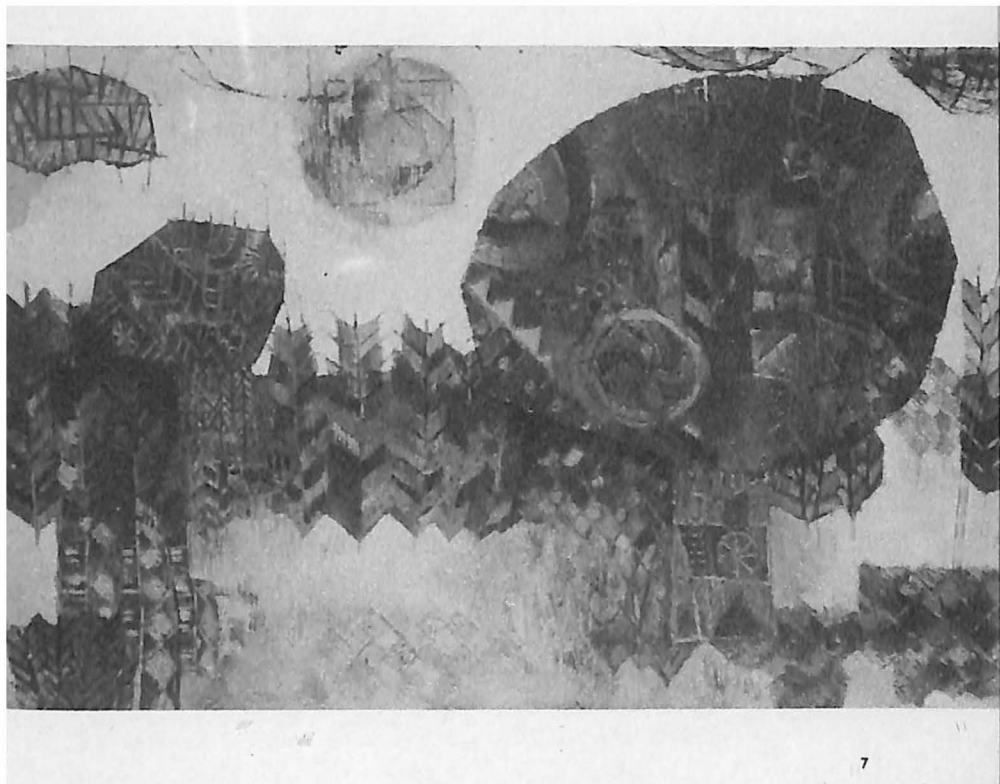


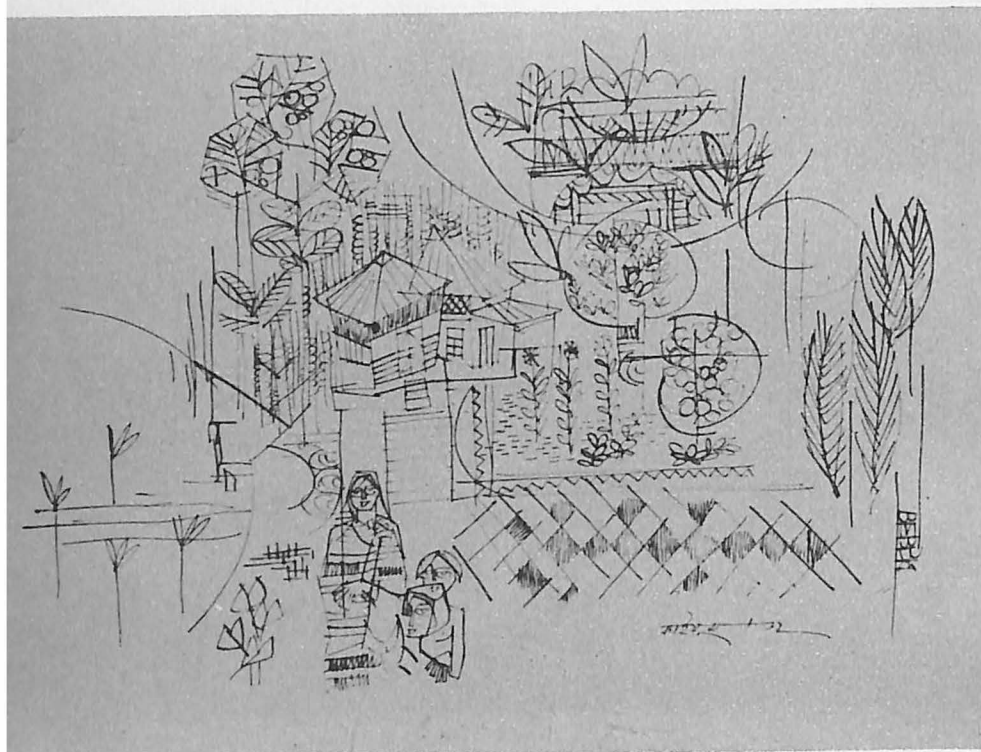


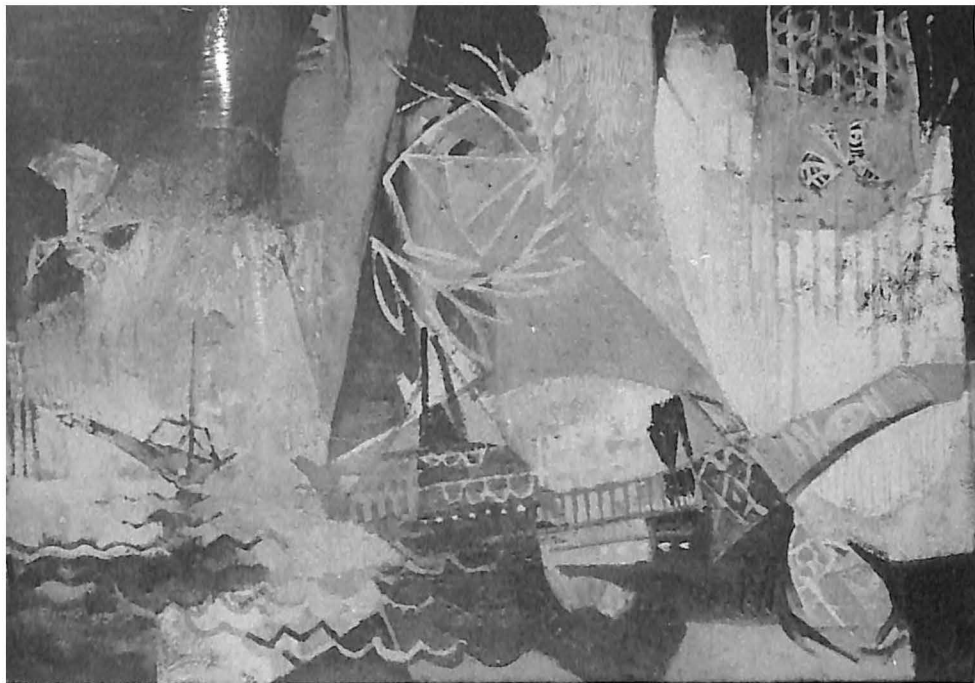








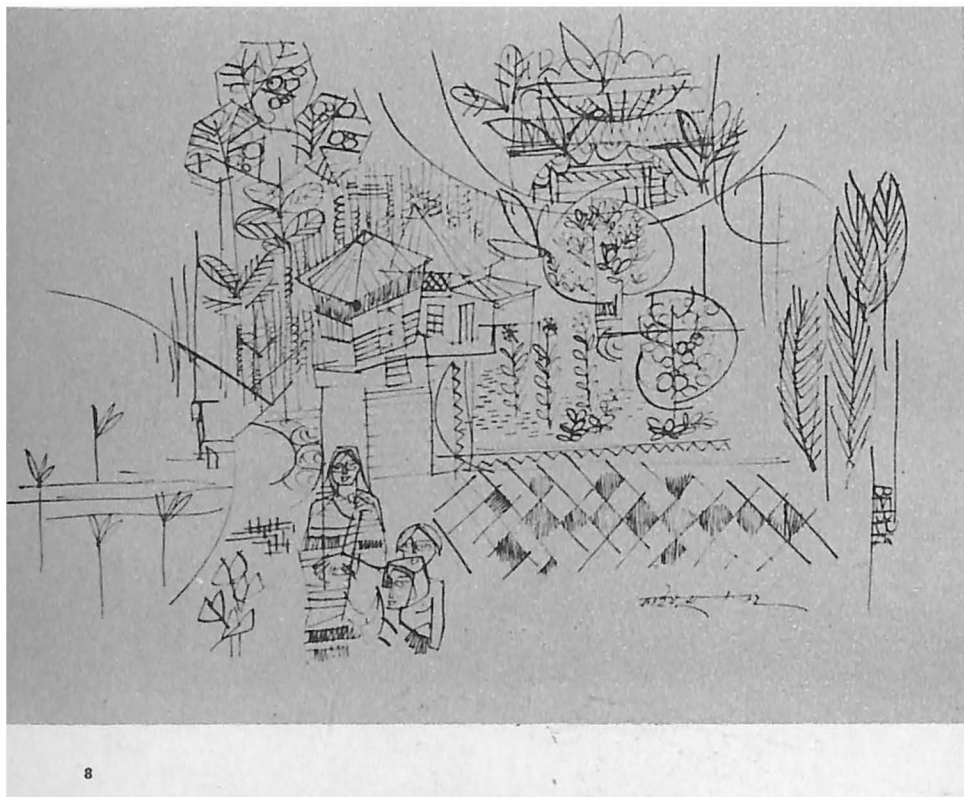


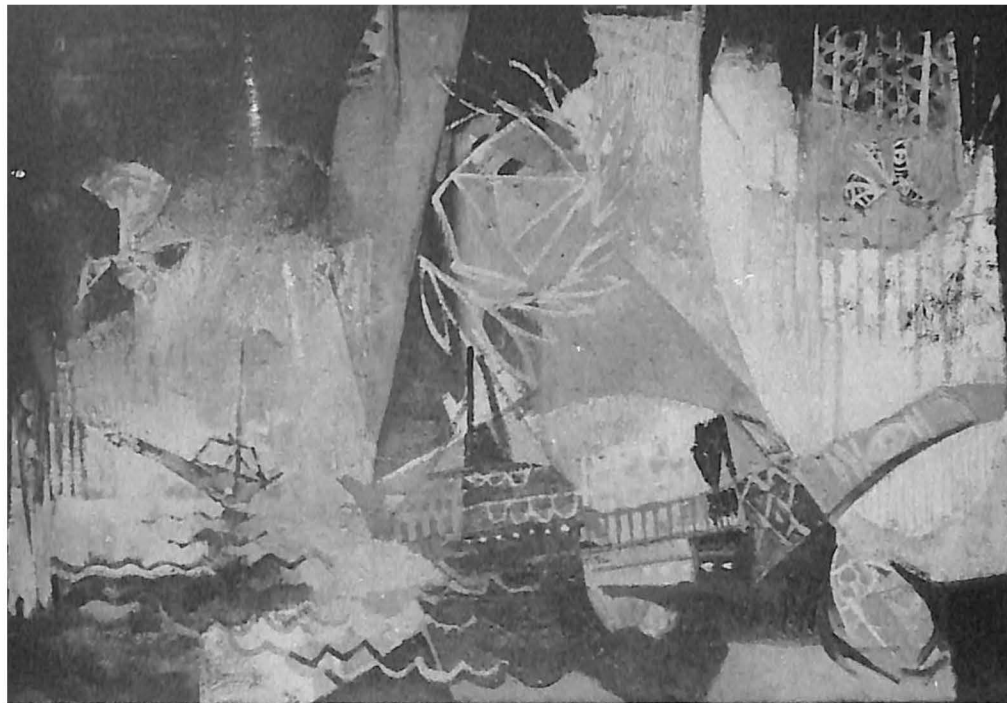


9



10

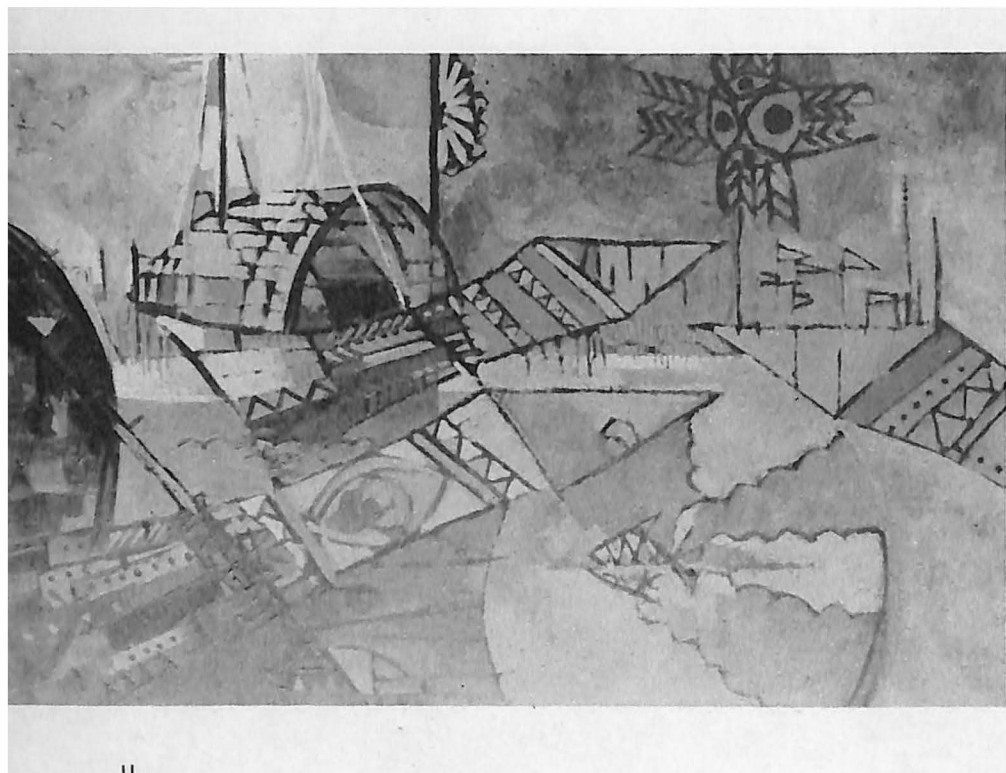


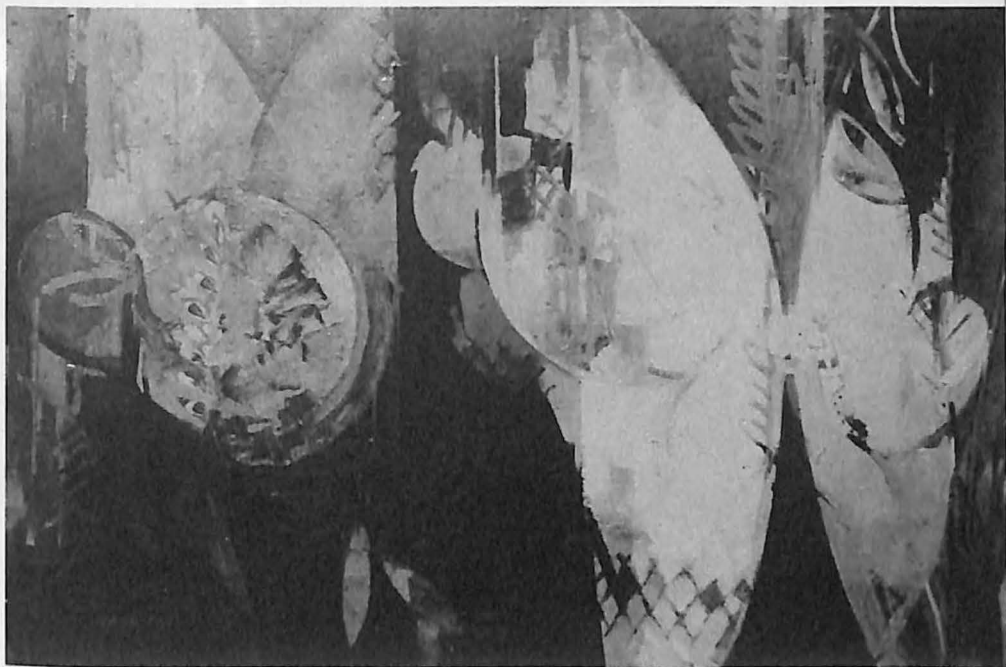


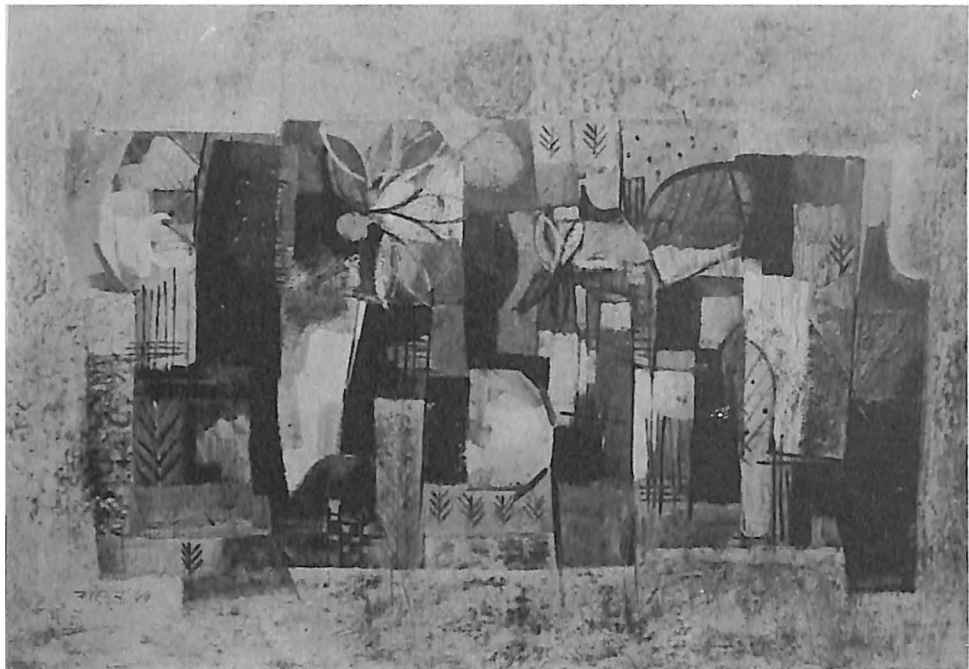
9



10







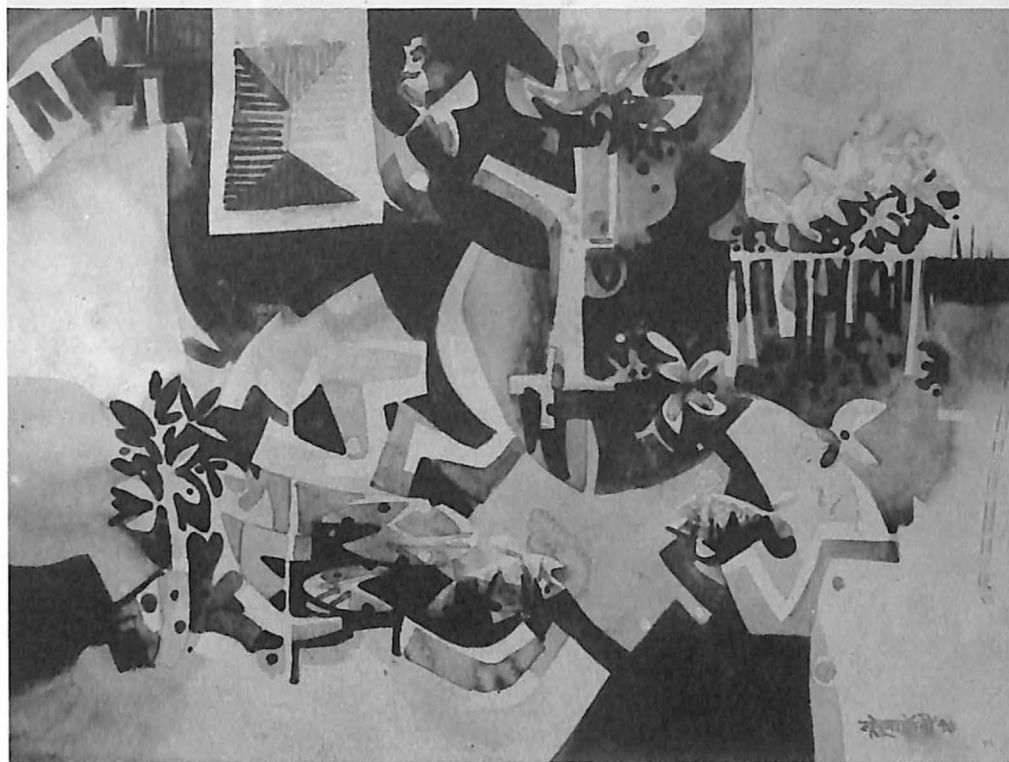
13



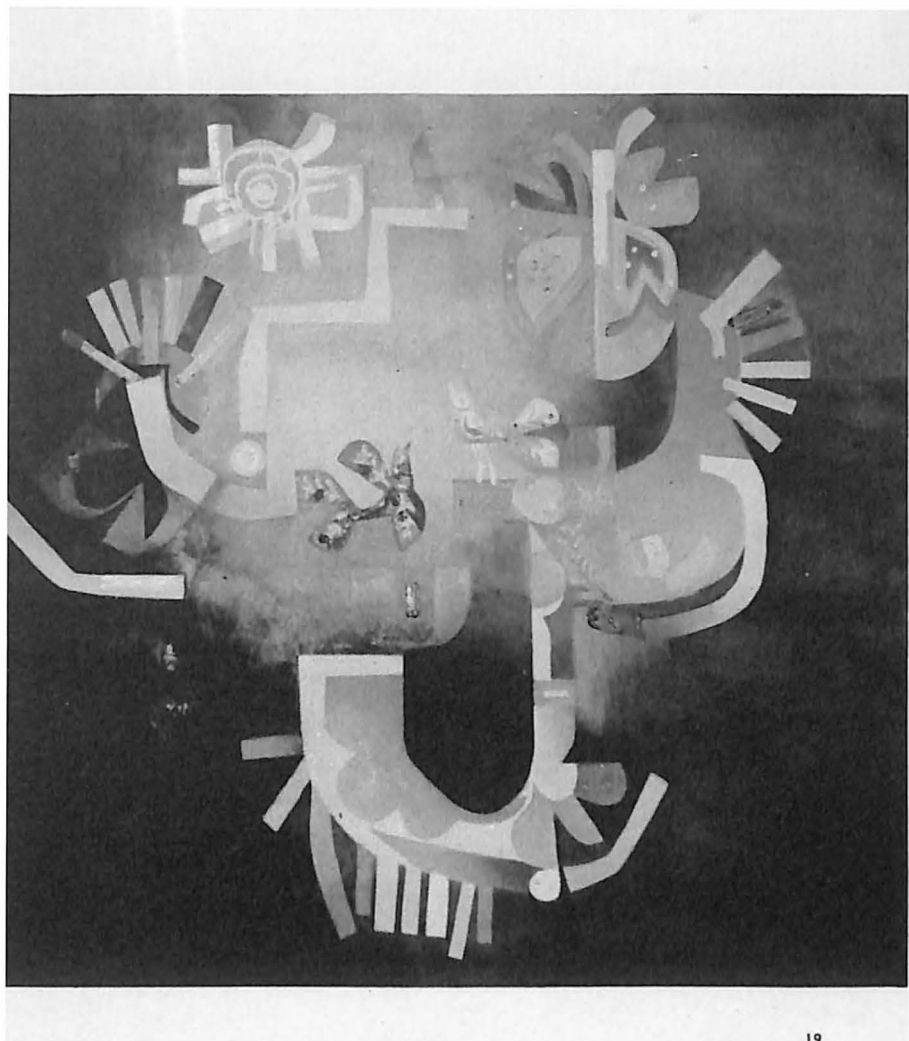
14



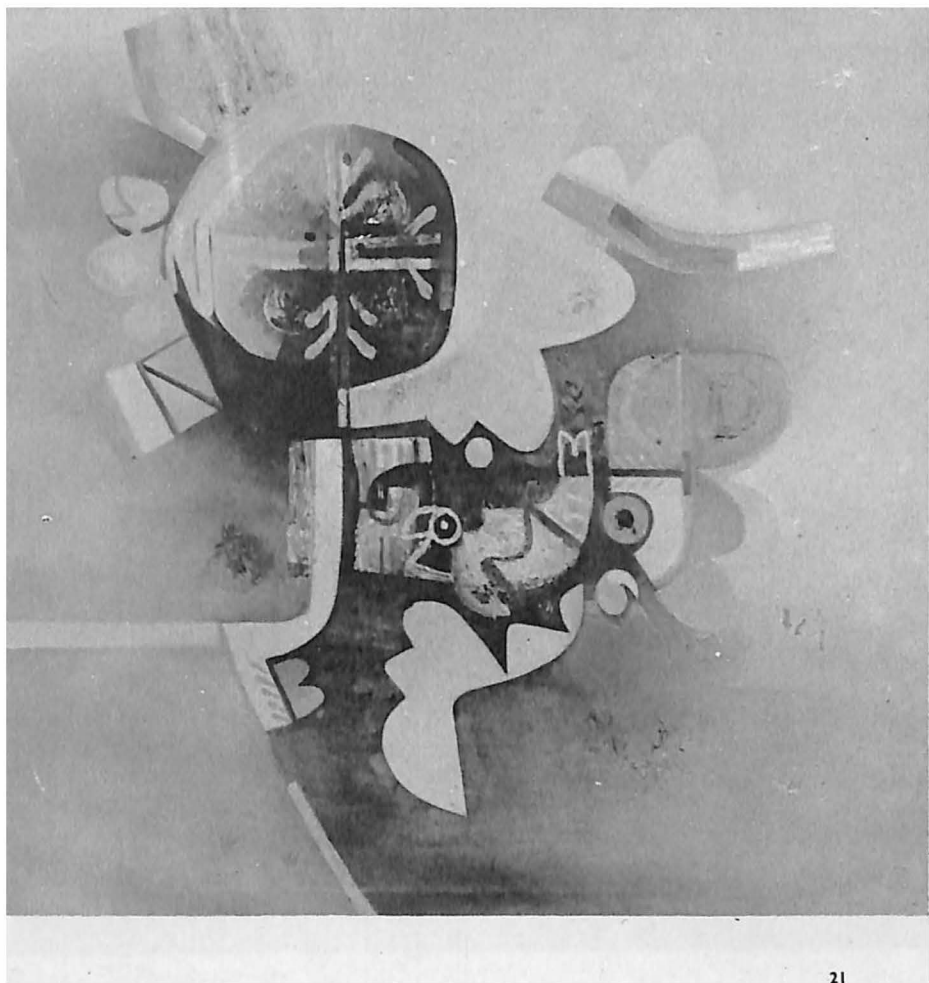




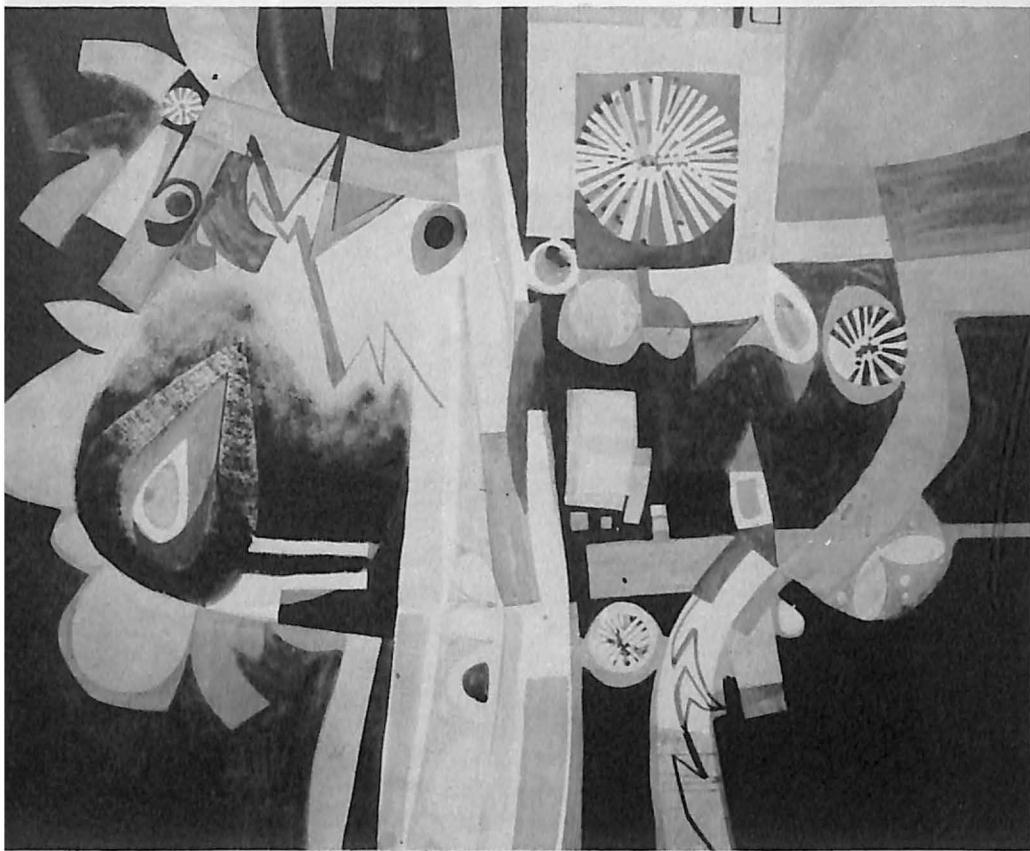












THE PLATES

1. My Sister	Oil	57X41	cms	1954
2. Money Lender	Oil	71X51	cms	1956
3. Drawing	Pencil	41X33	cms	1956
4. Resting Boats	Water Colour	54X36	cms	1956
5. Journey	Water Colour	54X36	cms	1959
6. Storm Approaching	Oil	92X61	cms	1969
7. Sun and Flowers	Oil	92X61	cms	1959
8. Drawing	Brush & Ink	48X31	cms	1958
9. The Sail	Oil	92X61	cms	1963
10. Wave	Oil	120X60	cms	1967
11. Boats	Oil	92X61	cms	1962
12. Design	Oil	92X61	cms	1960
13. Twilight In April	Oil	92X61	cms	1965
14. Dancing Bird	Oil	92X61	cms	1965
15. My Village	Oil	92X61	cms	1966
16. River Port In Autumn	Gouche	59X47	cms	1976
17. Sunny Day	Water Colour	76X50	cms	1976
18. Rebellion of the Boatmen	Oil	89X89	cms	1974
19. Childhood Memory-2	Oil	130X130	cms	1976
20. Riverscape In Blue	Gouche	59X47	cms	1976
21. Childhood Memory-1	Oil	130X130	cms	1976
22. Childhood Memory-3	Oil	130X130	cms	1976
23. Symphony In Red	Gouche	59X47	cms	1976

COVER

Childhood Memory-4

Oil

130X130 cms

1976

BIOGRAPHICAL NOTES

1934 Born on March 9 at Feni, Noakhali.

1949-54 Studied at Government Institute of Arts, Dacca.

1951-52 Participated in painting exhibition for the first time through Dacca Art Group Show at Lytton Hall.

1954 All Pakistan Art Exhibition at Burdwan House, Dacca.

1955-56 Freelance book designer and illustrator. Founder-member 'Painters Unit' and its first show in Dacca at Press Club.

1957 Teacher, Government Institute of Arts, Dacca. Exhibition : Nine East Pakistan Painter, Washington D.C., U.S.A. ; National Art Exhibition, Karachi.

1958 Co-editor, film magazine, 'Chaya-chobi'.

1959 First prize, Railway Time-table Cover Competition, East Pakistan. Annual Art Exhibition, Government Institute of Arts, Dacca.

1960 Married to Tahera Khanam, Painter. Left Art Institute and joined Design Centre, Dacca as a Designer.

1961 Contemporary Painting Exhibition, Dacca. First prize, Railway Time-table Cover Competition, East Pakistan. National Art Exhibition, Lahore and received first prize for best painting. Prize winning painting titled, 'Bottom'. Left Design Centre, joined Observer group of publications as Chief Artist.

1962 Exhibition : East Pakistan Artist, Rawalpindi. Dacca School of Painting Exhibition. Art Editor 'Sachitra Sandhani'.

1963 Art Adviser, Sandhani Prokashani, Star Advertisers, Dacca.

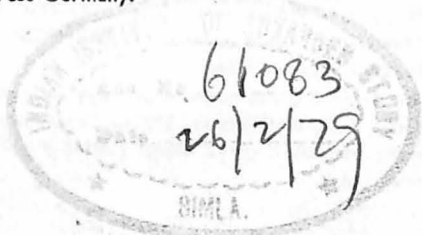
1964 First prize for best book cover design (poet Jasmuddin's 'Jibonkatha'), National Book Centre, Dacca. Left Observer group of publications, joined Nabankur Publicity, Dacca as an Art Director. National Art Exhibition, Lahore.

1965 Joined Government College of Arts and Crafts, Dacca as a Lecturer. National Art Exhibition, Dacca, 64-65. Exhibition: Abstract Painting In East Pakistan, Dacca. Art Adviser, Niccon Advertisers, Dacca. Worked as a Co-director for film, 'Phir Milengay Hum Dono', an adaptation of William Shakespeare's 'Comedy of Errors', directed by Syed Shamsul Haq.

1966 Fifth Tehran Biennial Exhibition and awarded Imperial Court prize for the painting titled 'Forest'. Fifth Anniversary Show, Contemporary Art Gallery, Rawalpindi. First prize for best book cover design (Abul Fazal's 'Rekha Chitra'), National Book Centre, Dacca.

- 1967 Lions Club Exhibition of paintings, Dacca. Designed film title and publicity materials for local films. Co-editor cultural monthly 'Antorango'.
- 1968 First prize for best book cover design (Abdul Ahad's 'Gono Chine Chabbish Din'), National Book Centre, Dacca. Awarded prize for Abu Jafar Obaidullah's 'Kakhano Rang, Kakhano Sur' for illustrations and design in Liepzing book fair.
- 1969 Published nursery rhymes collection, 'Tai Tai Tai' from Sandhani Prokashani. First prize for best book cover design (poet Jasimuddin's 'Bangalir Hashir Galpo'), National Book Centre, Dacca. Art Editor, weekly 'Express'. Exhibition of paintings 'Nabanna'. Co-editor cine journal 'Sequence'.
- 1970 First prize for best book cover design (Syed Murtaza Ali's 'Amader Kaler Katha'), National Book Centre, Dacca. Exhibition of paintings 'Kalboishakhi'.
- 1972 Executed six paintings on genocide in Bangladesh. Exhibition of paintings in Bangladesh pavillion at Third Asian International Trade Fair, India.
- 1973 Designed publications on memory of Zahir Raihan, a noted writer and film maker for Sandhani Prokashani. Exhibition of Contemporary Arts of Bangladesh, Calcutta, Delhi, Bombay. Received Silver Jubilee award in Silver Jubilee Exhibition, Bangladesh College of Arts and Crafts, Dacca. Sketch Group Show.
- 1974 Designed publications for Ministry of Foreign Affairs, Government of the Peoples Republic of Bangladesh. Exhibition of paintings on the occasion of Victory day.
- 1975 National Art Exhibition, Dacca. National Book Centre gold medal for total contribution in book design. First prize for best book cover design (Shamsur Rahman's 'Adigonto Nagno Padadhawni'), National Book Centre, Dacca. Third Triennale, India. Prints and Drawing show, Dacca.
- 1976 National Art Exhibition, Dacca. First prize for book cover design ('Abul Hassan's 'Prithok Palanko'), National Book Centre, Dacca. 'Life in Bangladesh' exhibition, Dacca.
- 1977 First Solo Exhibition sponsored by Bangladesh Shilpakala Academy.

Collection : National Art Gallery, Bangladesh. Dacca Museum, Banga Bhaban, Rajshahi University and many private collections in Bangladesh. India, Pakistan, Washington, New York, San Francisco, London, Yugoslavia, Soviet Russia, Indonesia and West Germany.



Already published

1. S. M. SULTAN
2. LIFE IN BANGLADESH
3. YOUNG ARTISTS'—'76
4. ANWARUL HUQ
5. SCULPTURE IN BANGLADESH