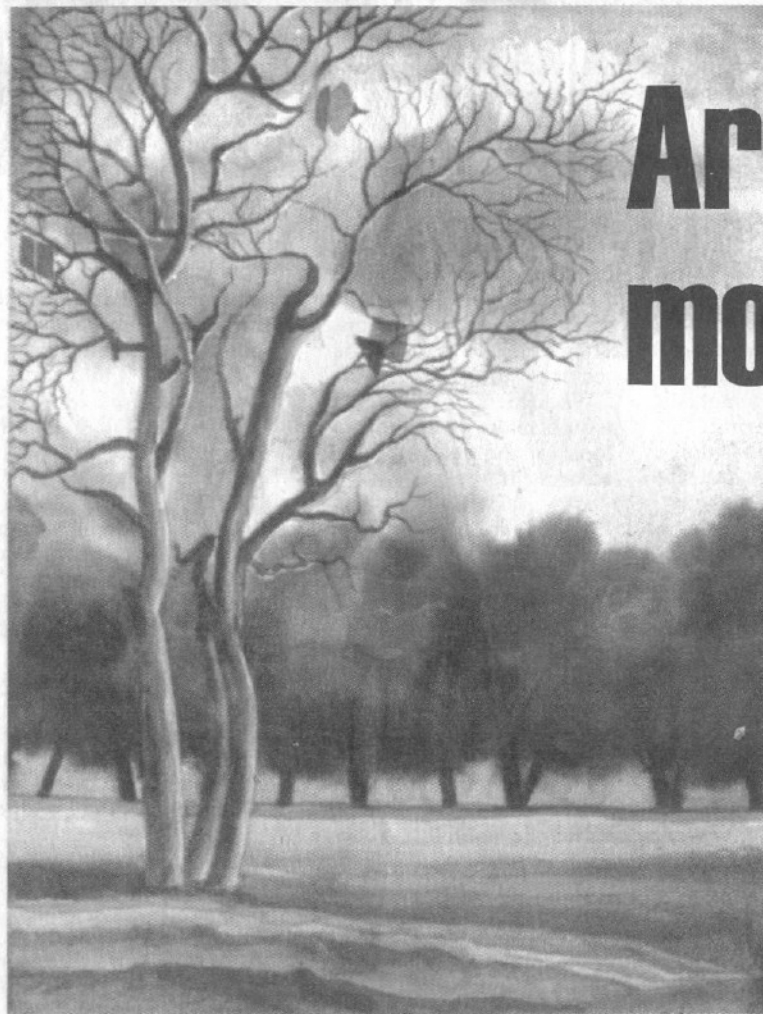


It is the middle of July and it is not special time for the art here. For almost three months that is June, July and August most people leave for the hills or cooler places. Practically almost all activity comes to a halt. There is a revival around Independence Day in August when activity begins in the shape of gatherings, meetings and exhibitions. Many people engaged in doing some creative work get a chance to express themselves.

Nevertheless, one does come across some good artwork in different galleries and commercial outlets scattered over the city. One can find paintings and prints by senior artists as well as the young graduates of the institutes teaching art and kindred skills.

If one makes a round of various galleries one can be lucky enough to discover work of experienced and known artists of the land. Work of a certain high standard, nevertheless, sometime mixed with the work of novices. This gives the impression that that either something was amiss or somebody seemed to have mixed it all up and created a sort of clash in the selections chosen for display or exhibition.

Artists seem to choose their own subjects. It appears that there was little common or overlapping in the expression of



the artists where a comparison could be made or a debate could be initiated despite finding the field to be large enough or where one could come up with one's ideas.

Nevertheless, most of our artists are impressed by our land and are fond of painting the

landscape of this beautiful country. The leading ones are imbued with a single minded devotion to the land and people of the Punjab, their work seems to be focused more on rural surroundings and the environment.

A painter of nature, whose

Art Native

# Art in the monsoons

by SAJID ABBAS

work is recognisable at a distance is Pirzada Najam-ul-Hasan. His work can be seen at the Coopera, the Rooyaat and, of course, at his own gallery in the Coliseum. His landscapes of trees and clouds in water colour in small format are known to practically all the regular visitors of art galleries and other outlets. His consistent use of the wet on wet technique has helped him to build an identity quite separate from other painters of landscapes and scenes of the countryside.

The effort of Pirzada Najam should be considered with a certain respect for watercolour is not that easy a medium to deal with as it looks to be. The other point that goes in his favour is that he usually works on the spot while painting his landscapes. Art in the monsoons after all brings something worthwhile to look at. ■