

# KAZI SALAHUDDIN AHMED



**HAMAIL**  
ART GALLERY



## Dematerialisation of Reality

The process is spontaneous and even brash, but the outcome rather enchanting. To sum up Kazi Salahuddin's work one may kick start with this line.

He is a prolific artist, but behind his prolificacy there is a doggedly determined man with eyes set on a painterly art form that developed throughout the last decade of the previous century. Last twelve years of his career was the time of reclaiming his identity, while it was subjected to the circumstances in real world, and it was also a time that saw him declaim, through his images of course, a whole spectrum of responses to that world. His inner world, as far as his art reveals, consists of a dual tendency. One is his awareness of the place he lives in, the old part of Dhaka in his case, and the other is his studiously nurtured taste for a resonating method of art that thrives on tactile factors.

The method of art and his interpretation of his reality together empower him with the artistic drive that helps sustain his creative action. What may seem facile, and a creation of a spur of the moment, is really a cultivated ethos that developed after years of persistent effort. In lieu of what Salahuddin went through in his early years, the continuous hard work and the intermittent creative cramp, he now seems disarmingly at home with his craft. As for his aesthetic language, he is one artist who keeps on searching for ways to diversify it.

Salahuddin's artistic mode, is the mode of the realist gone venturing deep into the expressionist zone. His art originates from the real subject matters like dilapidated buildings, irregular constructions and expansive spaces along the city skirts. These empirical sources are at his arm's length, and they leave their impression in the artist's mind, which he with his nonacademically inclined method of execution keeps reshaping during his act of painting. This process of reshaping, in the end, takes on a new meaning, as the process itself thrives on both contra and pro-construction acts. Even when he completes a picture in one go, which he often does, his image is rooted in a dialectical means -- one can envisage him putting on colours, forms and structures and then wiping them out by scraping colours off and applying newer layers. Reshaping, for Kazi Salahuddin, is an act of displacing and disorganising the art elements in order to reorganise them. This is the frontier the artist now comfortably trudges, and this is the way he goes on to seek for newer avenues to expression.

At the onset of a new millennium, his art is becoming a bit fractured, fragmented. In the latest yield, the morphed structures seem to be tuning themselves more to the principles of formal abstraction. He is ordering his images in a new way. This rigorous application of form we had never before seen in Salahuddin's work, at least not in the manner he applied them this time. Though the tendency to regress into the painterly abstraction is not totally new in him. His successful forays always threatened to have dematerialised into that very force that is the ecstasy of creation. This occurred in his painting only while the end transcended the elements in use, leaving signs of the creative struggle with the process during creation. But what these big oil-on-canvases present is constructions that have, it seems to the beholder, centres of gravity (to which the fragments orient themselves) in or outside the painting, and thus the fragments are uncompromisingly locked together. The whole composition reveals a stationary condition if not completely torpid in expression. This is certainly new.

His smaller works retain the vitality of the former Salahuddin. They are appropriately titled Broken Image. Here the process of dematerialisation produces delectable consequences. In many a work the swirling, forceful wielding of the brush engulfs the recognisable elements resulting in an abstraction that remain intensely emotive. The grisly images of the crumbling structures set against landscapes perhaps are things of the past, but the sense of displacement is still evoked. The minimisation of colour is one thing that this artist has developed in last few years. Many images on paper are done in single hue. Black and grey seem to have helped to engineer a lot of composition. These distinctly dematerialised constructions sometimes veer to the late Miro simplicity, sometimes simply dotes on a jumble of forms and brush strokes.

The artist calls this process -- deconstruction, implying a method of breaking down of the elements and spaces into a creative force. These works takes their cue from the works of Monirul Islam. But they do not thrive in borrowing, rather they utilise the emotive tool that works behind creation. Creation is the buzzword in Salahuddin's domain, and it is neatly bound up with emotion and it's wide ramification in the domain of art. The idea of art as a vehicle of passion bores deep in him, and the work that succinctly expresses this can be considered the epitome of Salahuddin's creation.



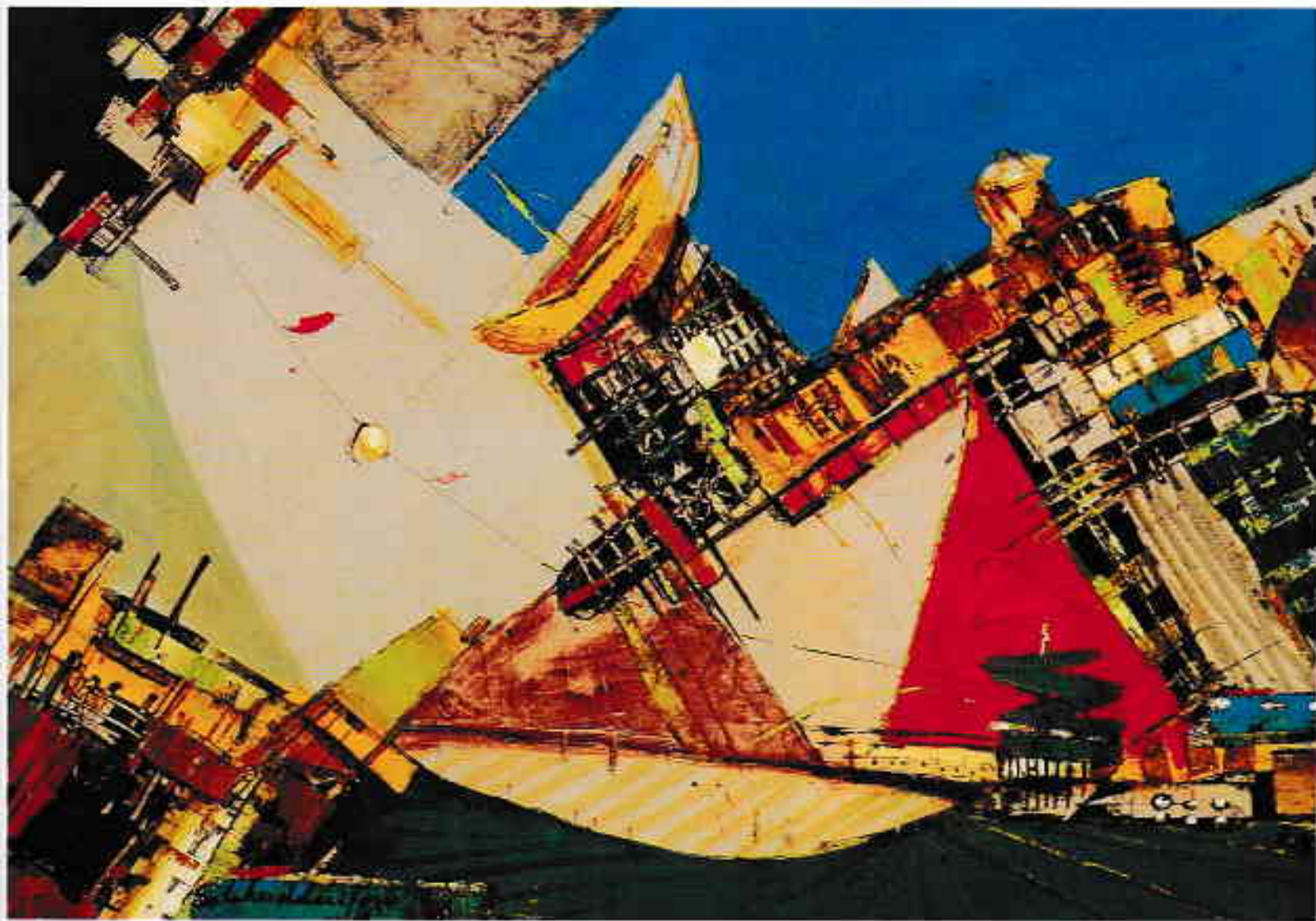


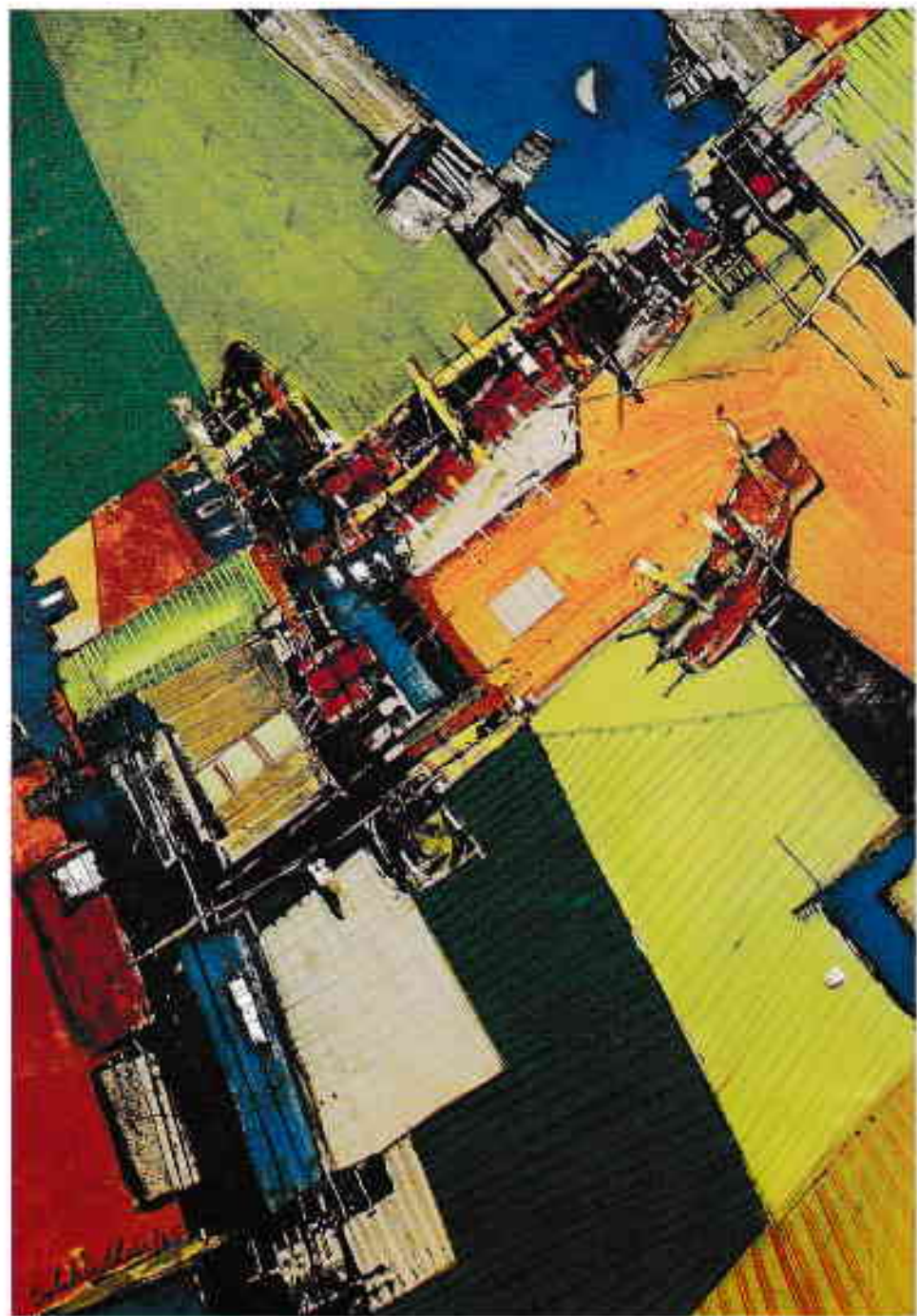






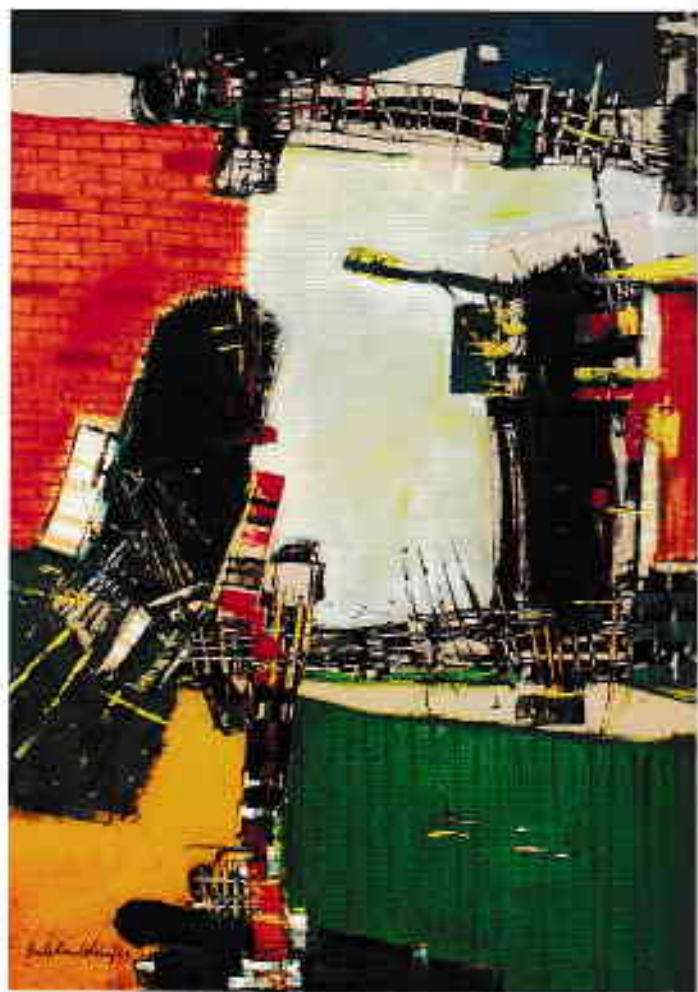






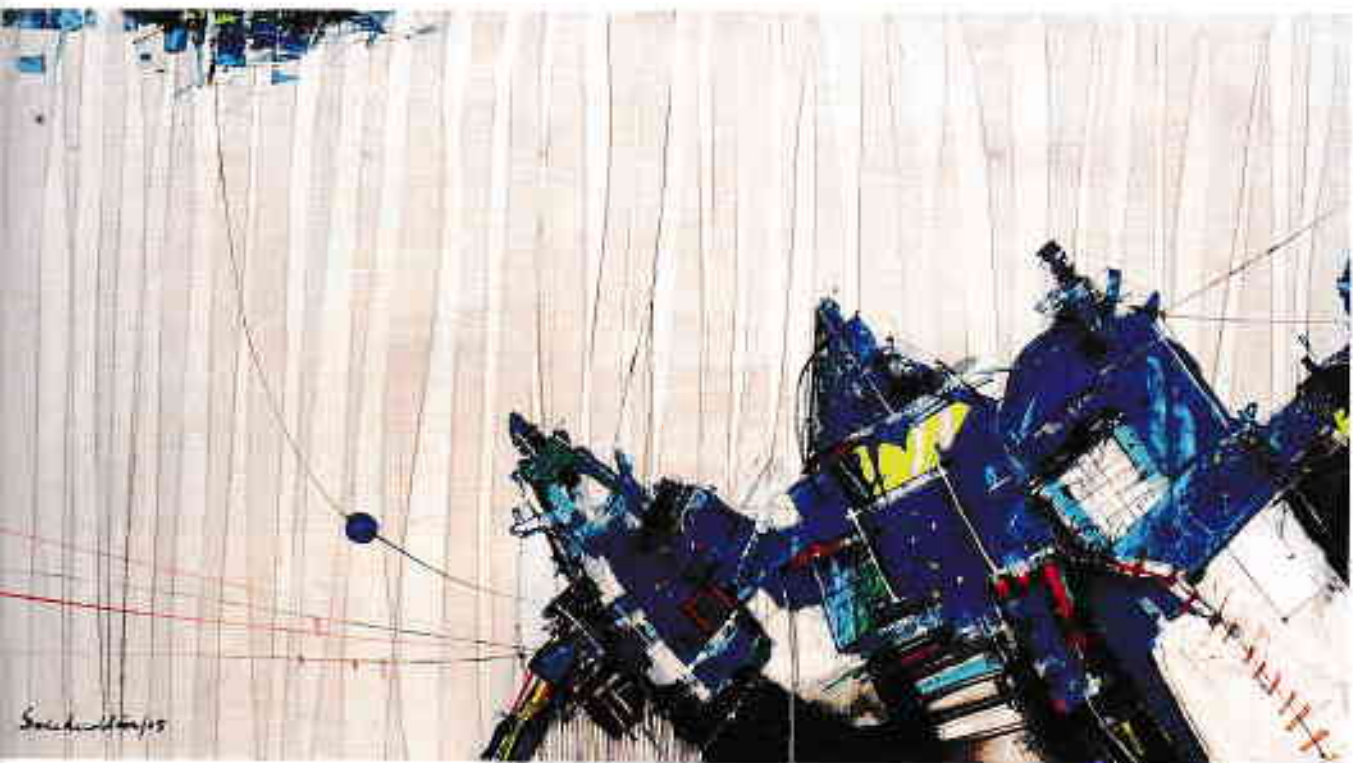




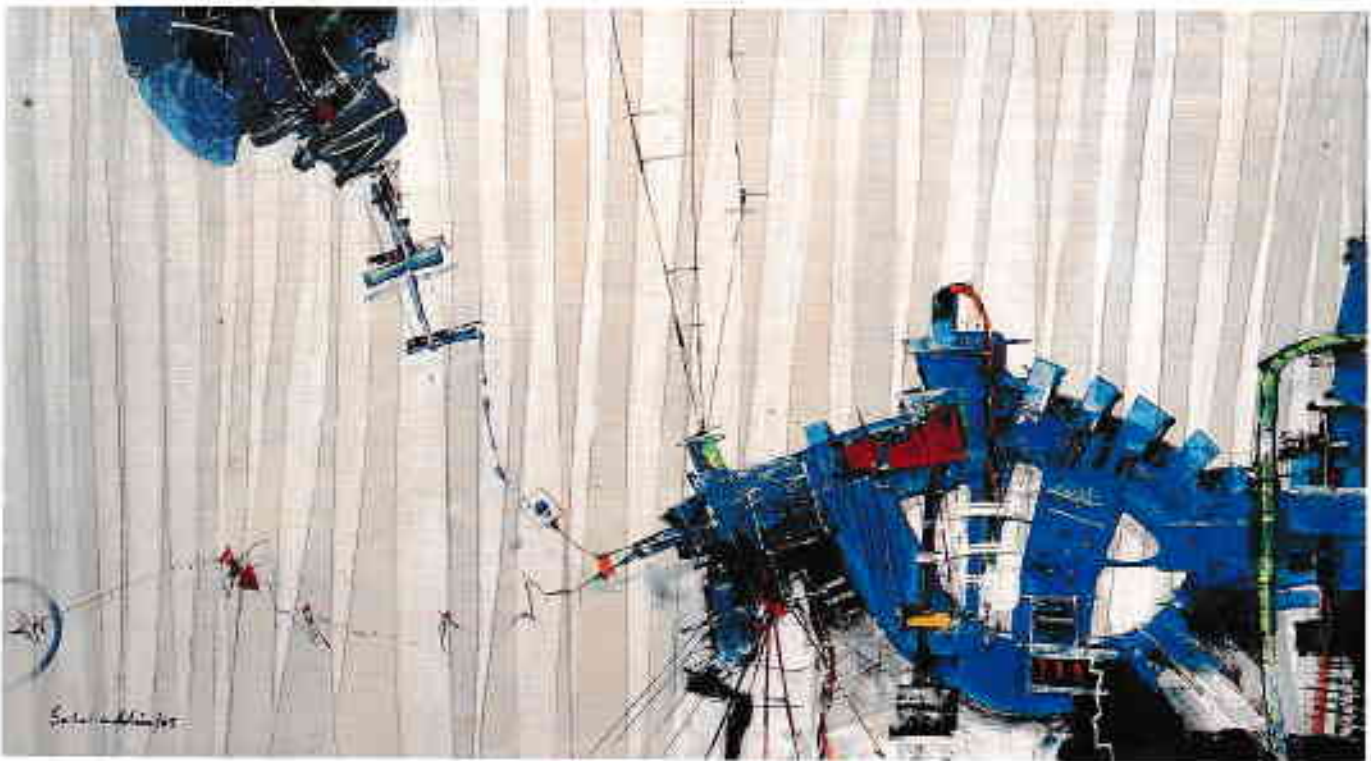
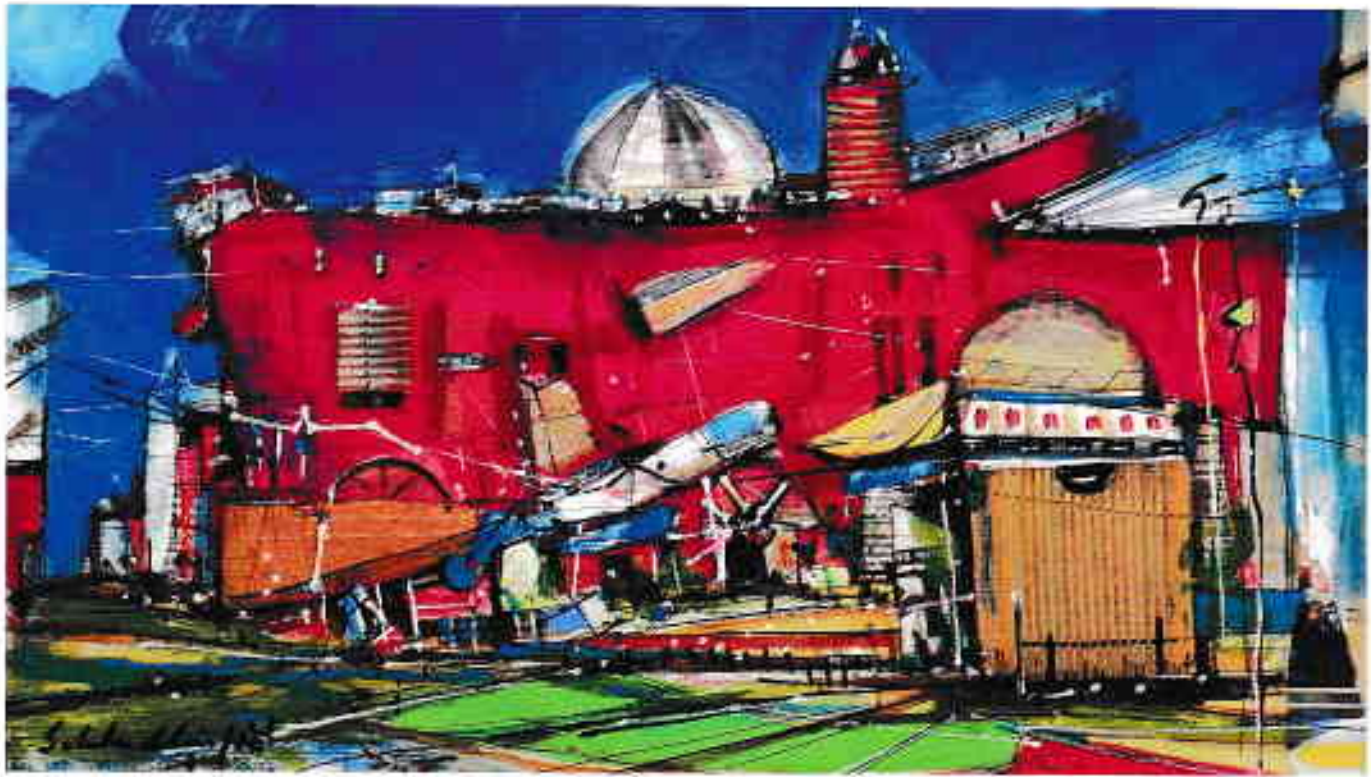














**Kazi Salahuddin Ahmed**

1963 Born in Dhaka, Bangladesh

#### Education

- 1986 : M.S.S. International Relations, University of Dhaka, Bangladesh
- 1985 : B.S.S. (hons.) International Relations, University of Dhaka, Bangladesh.

#### Workshop

- 1999 : India-Bangladesh Art Camp, Organized by Kolkata Nandanik, India
- 1995 : Metal Workshop, Conducted by Suzanne Benton at Institute of Fine Arts University of Dhaka, Bangladesh
- 1989 : Art History and Art Appreciation Course Bangladesh Shilpakala Academy Dhaka, Bangladesh.

#### Award

- 2002 : Honorable Mention Award, 69th Miniature Painters, Sculptures And Grovers Society of Washington D.C. USA
- 2000 : 2nd Prize In Abstract and Surrealism, 25th Anniversary International Miniature Art Show MASF, USA
- 1998 : Honorable Mention Award, 65th Miniature Painters, Sculptures and Grovers Society of Washington D.C. USA
- 1998 : 2nd Prize In Abstract Art and Surrealism, 1st Tone International Miniature Art Exhibition, Bangladesh.
- 1997 : 1st Prize In Abstract Art 12th Georgia Miniature Art Inc. USA
- 1996 : 4th Prize In The 12th Annual Juried Miniature Art Exhibition, Long Island USA
- 1995 : Honorable Mention Award In The 10th Georgia Miniature Art Society Inc. USA

#### Solo Exhibition

- 2005 : Jehangir Art Gallery, Mumbai, India
- 2004 : La Galerie, Alliance Francaise, Dhaka, Bangladesh Spitalfields Gallery, London, UK
- 2004 : Hilton Beijing Gallery, Beijing, China
- 2003 : Bangladesh National Museum, Dhaka Bangladesh
- 2002 : Chuwa Gallery, Ginza, Tokyo, Japan
- 2001 : Seas Art Studios and Gallery, Adelaide, Australia La Galerie, Alliance Francaise, Dhaka, Bangladesh
- 2001 : Birla Academy of Arts and Culture, Kolkata, India
- 2000 : Art Konsault, New Delhi, India
- 2000 : Solo Miniature Painting Exhibition, Gallery De Alliance Francaise, Dhaka
- 1999 : Gallery 21, Dhaka, Bangladesh
- 1998 : Tourist Service Center; Katmandu, Nepal
- 1998 : Shajahan Art Gallery, New Delhi, India
- 1997 : High Commission of Indian Cultural Center Gallery Dhaka, Bangladesh
- 1997 : Gallery De Alliance Francaise, Dhaka Bangladesh
- 1995 : Zainul Gallery Institute of Fine Arts, University of Dhaka Bangladesh
- 1994 : La Gallery, Dhaka, Bangladesh
- 1993 : Gallery De Alliance Francaise, Dhaka, Bangladesh
- 1987 : T.S.C., University of Dhaka, Bangladesh

#### Group Exhibition

- 2004 : 5th Art Now Asia, Las Vagus Art Museum, Las Vagus, USA
- 2004 : 9th Art Mirai International Art Exhibition, Tokyo, Metropolitan Art Museum, Tokyo, Japan
- 2003 : 21st Annual Juried Miniature Art Exhibition, Long, Island USA
- 2003 : Orient Color and Shape in Jakarta

- 2003 : 7th International Biennial of Miniature Art Yugoslavia
- 2003 : 11th Asian Art Biennial, Dhaka, Bangladesh
- 2003 : 8th Art Mirai International Art Exhibition, Tokyo Metropolitan Art Museum, Tokyo, Japan
- 2003 : 27th Anniversary International Miniature Art Show, MASE USA
- 2002 : 2nd Biennial of Contemporary Painting of the Islamic World, Tehran, Iran
- 2002 : 15th National Art Exhibition of Bangladesh Shilpakala Academy, Bangladesh
- 2002 : 69th Miniature Painters, Sculptures and Grovers Society of Washington D.C. USA
- 2002 : 20th Annual Juried Miniature Art Exhibition, Long Island USA
- 2002 : 5th International Exhibition of Miniature and Small Pictures, SAMAF France
- 2002 : 39th Annual Lake Oswego Festival the Arts, International Miniature Art Show, U.S.A
- 2002 : 10th Asian Art Biennial, Dhaka, Bangladesh
- 2002 : 26th Anniversary International Miniature Art Show, MASF USA
- 2001 : 19th Annual Juried Miniature Art Exhibition, Long Island USA
- 2001 : 1st Contemporary Young Artists Exhibition from Bangladesh Chuwa Gallery, Ginza, Tokyo, Japan
- 2001 : 4th International Exhibition of Miniature and Small Pictures, SAMAF France
- 2001 : Paper Mill Playhouse International Miniature Art Exhibition, NJ, USA
- 2001 : 14th National Art Exhibition of Bangladesh Shilpakala Academy, Bangladesh
- 2001 : 1st Biennial Art Exhibition, Bangladesh
- 2000 : Charushilpi Sangsad National Museum, Dhaka, Bangladesh
- 2000 : Contemporary Art from Bangladesh, Exhibition in China
- 2000 : The sixth International Biennial of Miniature Art Yugoslavia
- 2000 : 3rd International Exhibition of Miniature & Small Pictures, SAMAF France
- 2000 : Paper Mill Playhouse International Miniature Art Exhibition, NJ, USA
- 2000 : 25th Anniversary International Miniature Art Show, MASF U.S.A
- 1999 : 9th Asian Art Biennial, Dhaka, Bangladesh
- 1999 : 17th Annual Juried Miniature Art Exhibition, Long Island, USA
- 1999 : The Art of the Miniature VI, The Snow Geeses Gallery U.S.A
- 1999 : "Sonar Bangladesh" at Artoday, New Delhi, India
- 1998 : "Remembering Vigo" International Mail Art Exhibition Argentina
- 1998 : 1st Tone International Miniature Art Exhibition, Bangladesh
- 1998 : 13th National Art Exhibition, Bangladesh Shilpakala Academy Dhaka, Bangladesh
- 1998 : 65th Miniature Painters, Sculptures And Grovers Society of Washington D.C. USA
- 1998 : 30th Painters Exhibition from Bangladesh, Osaka, Tokyo, Nagoya, Kyoto, Japan
- 1998 : 65th Miniature Painters, Sculptures and Grovers Society of Washington D.C. USA
- 1998 : 12th Young Artist's Art Exhibition Shilpakala Academy Chittagong, Bangladesh
- 1997 : 12th Georgia Miniature Art Inc, USA
- 1997 : 64th Miniature Painters, Sculptures and Grovers Society of Washington D.C. USA
- 1997 : 8th Asia Art Biennial, Dhaka, Bangladesh
- 1996 : 12th Annual Juried Miniature Art Exhibition, Long Island, USA
- 1996 : 12th National Art Exhibition, Bangladesh, Shilpakala Academy Dhaka, Bangladesh
- 1996 : 11th Young Artist's Art Exhibition, Shilpakala Academy Dhaka, Bangladesh
- 1996 : Three Man Show, Zainul Gallery Institute of Fine Arts, University of Dhaka, Bangladesh
- 1995 : 10th Georgia Miniature Art Inc. USA
- 1995 : 2nd Tone National Miniature Art Competition Dhaka, Bangladesh
- 1995 : Metal Sculpture Exhibition Zainul Gallery Institute of Fine Arts, Dhaka University, Bangladesh
- 1994 : 11th National Art Exhibition, Shilpakala Academy, Dhaka, Bangladesh
- 1994 : 10th Young Artist's Art Competition Shilpakala Academy Dhaka, Bangladesh
- 1993 : 1st Tone National Miniature Art Competition Dhaka, Bangladesh
- 1993 : 6th Asian Art Biennial, Dhaka, Bangladesh
- 1993 : 15th Montana Miniature Art Society International Show, USA
- 1992 : 10th National Art Exhibition, Shilpakala Academy Dhaka, Bangladesh
- 1988 : 8th Young Artist's Art Exhibition, Shilpakala Academy Dhaka, Bangladesh
- 1987 : Victory Day Art Exhibition, Shilpakala Academy Dhaka, Bangladesh

**Present Position:** Freelance Artist

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