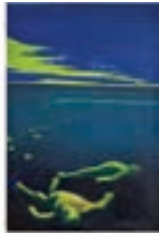




Mian Ijaz Ul Hassan

Seven Decades of Painting





Dr Musarrat Hasan
and Mian Ijaz Ul Hassan

It is a pleasure for me to write the foreward for an exhibition that is one of a series of praiseworthy events that the College of Art and Design has organized recently.

I would like to congratulate Professor Dr Sumera Jawad, the principal of the College, Dr Sarah Umer and the very enthusiastic and motivated team of students who helped to organize these important events. I find these events immensely significant because they seem to be a pioneering effort by an educational institution to connect with and recognize its heritage and share any commendable work done in the past with others. It is only through recognition that they can claim it and relate to it and build on it. We in Pakistan, seem to take our heritage very lightly. Perhaps we forget that without a heritage we are without a foundation. Unless we preserve our heritage and appreciate and protect it, we shall not have a foundation to build any future. The College of Art and Design has made a very creditable begining and there will be others that follow. This exhibition was preped for the benefit of students, which is why it displays photographic prints of paintings as well as originals, to acquaint them with paintings that are not available here.

I would like to thank the people who worked very hard to make this show Mr Amjad Iqbal, former Secretary of the Artist Associationn of Punjab for his methodical filing, Mr Khalid Nawaz for lovingly and painstakingly printing reproductions of paintings, Mr Haseeb for carefully preparing lists, Mohammad Aslam for all the fetching and carrying and Mr Ahmed Mughal for mounting and framing of the pictures. Once again, I thank the College of Art and Design and Professor Dr Sumera Jawad for inviting Mian Ijaz Ul Hassan to exhibit his work here and the dedicated team of MPhil class of 2021-23, MFA class of 2020-22, BFA class of 2021-24 and all those who helped Dr Sarah Umer to organize the event.



Early Work



Courtyard in Quetta, 1958, Photographic Print (Original oil on board),
16 x 24 inches, Collection: Artist's Collection



Mosque in Quetta, 1958, Photographic Print (Original oil on board),
14 x 22 inches, Collection: Jugnu and Najam Sethi



Commercial Building, 1958, Photographic Print (Original oil on board),
18 x 36 inches approx, Collection: Rehana and Taufiq Rafat



Frying Pan with Lemons, 1969, Photographic Print (Oil on board),
16 x 24 inches, Collection: Artist's Collection

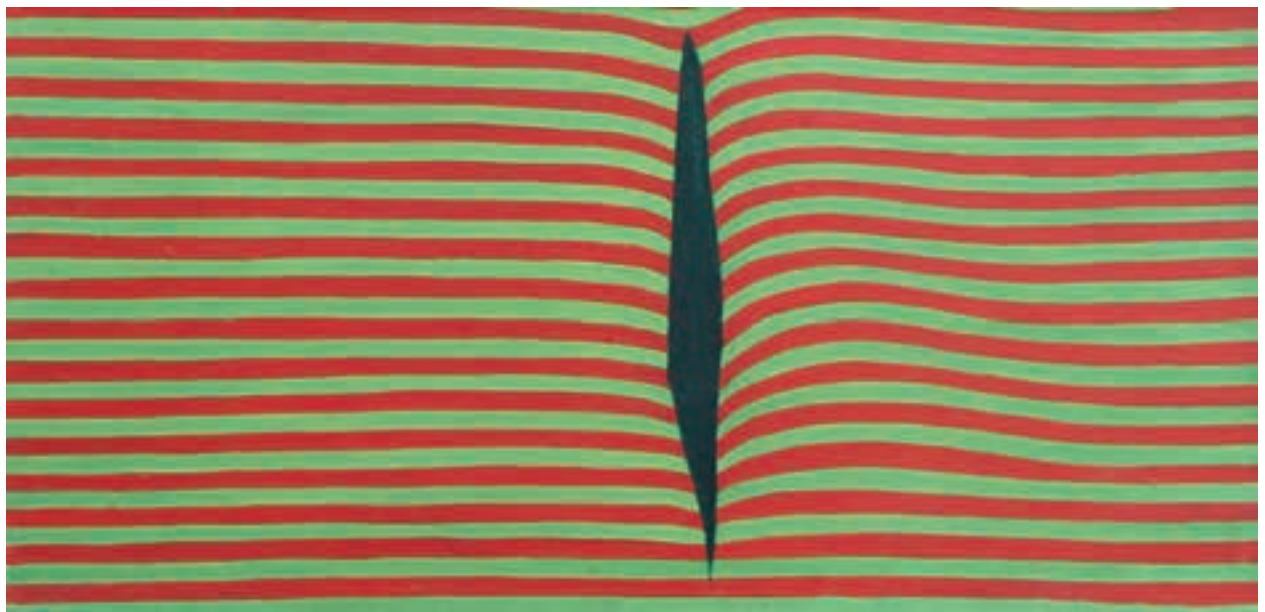


Punjab University Nursery Mosque, 1959, Photographic Print (Original oil on canvas),
20 x 30 inches, Collection: Artist's Collection

Experiments With Colors And Patterns.



Striped Ribbon, 1970, Photographic Print (Original oil on board),
16 x 24 inches, Collection: Shehla and Tariq Saigol



The Slit, 1971, Photographic Print (Original oil on canvas),
16 x 24 inches, Collection: Artist's Collection



Still Life with Vase and Pear, 1971, Photographic Print (Original oil on Canvas),
16 x 24 inches, Collection: The National Art Gallery, Islamabad

Bangladesh Saga Face To Face
Ugliness of War.



Bangladesh Saga (Triptitch), 1970, 3 Panels, Photographic Print (Original oil on canvas),
3 x 2 feet each, Collection: Private Collection



Face to Face, 1970, Photographic Print (Original oil on canvas),
24 x 36 inches, Collection: Salma and Rao Mahmood Elahi



Khooni Chowk, 1972/73, Photographic Print (Original oil on Canvas),
3 x 2 feet, Collection: Artist's Collection

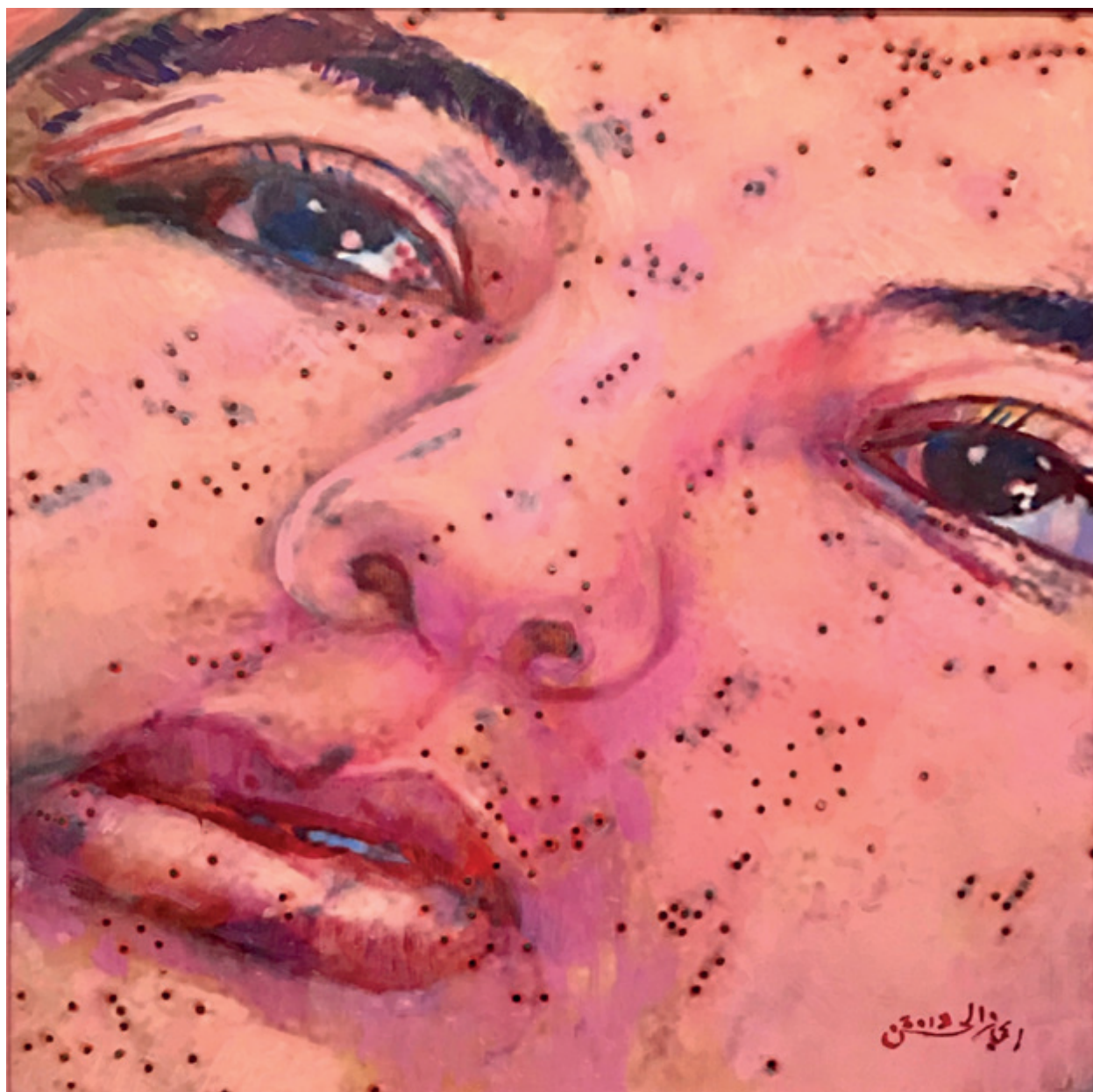
Many events that have destroyed human life and violated the principles of justice have been painted by Ijaz ul Hassan. These include events in Vietnam, Palestine, Kashmir and Peshawar.



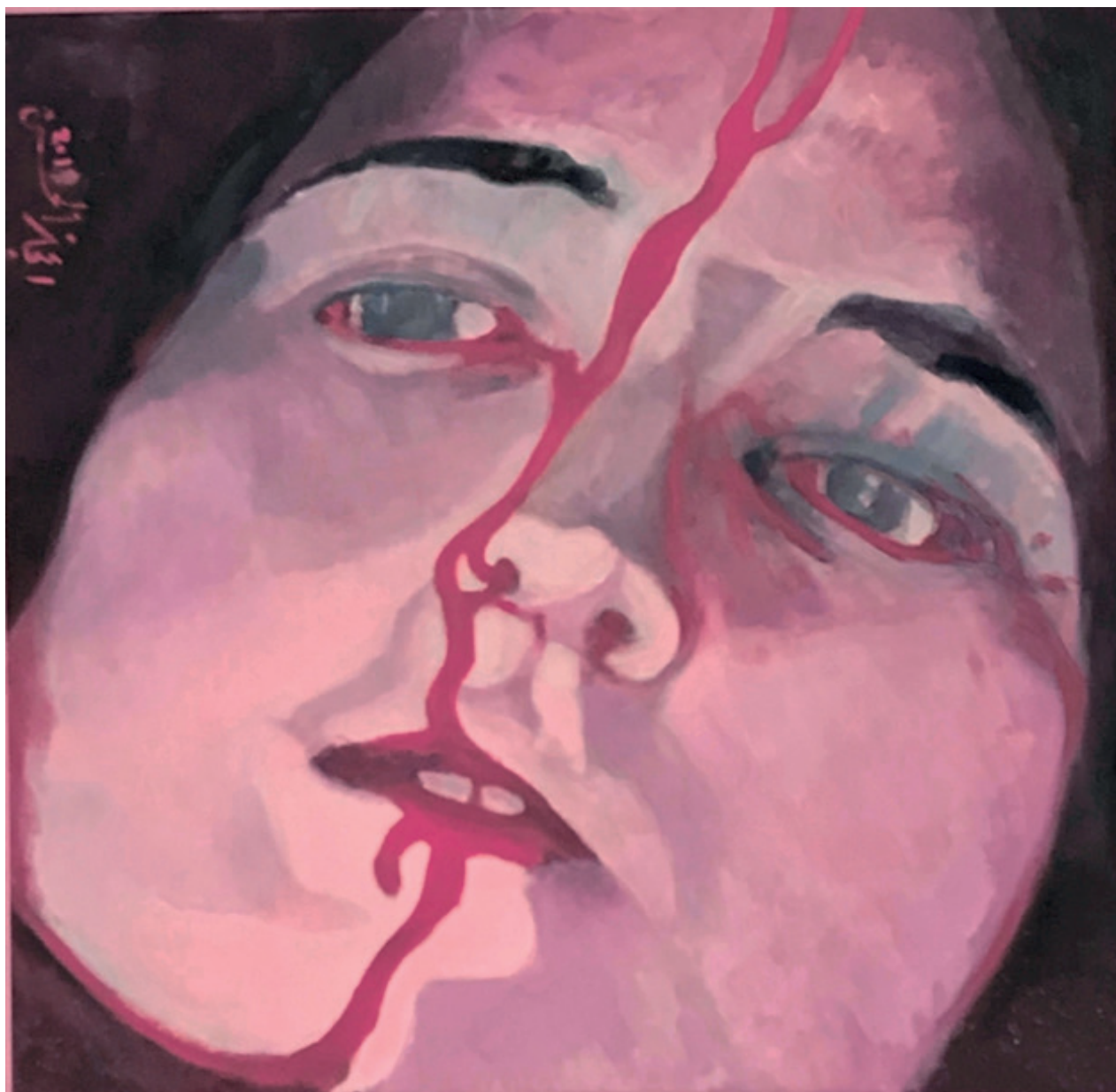
The Wailing Valley, 2020, Oil on canvas, 30 x 30 inches,
Collection: Artist's Collection



The Shriek, 2020, Oil on canvas, 30 x 30 inches,
Collection: Artist's Collection



Kashmir Landscape III, 2019, Oil on canvas, 28 x 27 inches,
Collection: Artist's Collection



The Cascade, 2018, Oil on canvas, 28 x 27 inches,
Collection: Artist's Collection



Mothers of the World Unite, 2000, Oil on canvas, 4 x 6 feet,
Collection: Artist's Collection



Peshawar Massacre, 2016, Oil on canvas, 72 x 42 inches,
Collection: Artist's Collection

Manifestations of a Ruthless Culture.



New Year Bouquet, 1981, Photographic Print (Original oil on canvas), 28 x 22 inches,
Collection: Ms Samina Rehman



The Flag Bearer (Ashiq Bhatti), 2003, Oil on canvas, 36 x 24 inches,
Collection: Artist's Collection



After the Flogging, 2003, Oil on canvas, 48 x 48 inches,
Collection: Artist's Collection



Lamentation I, 2003, Oil on canvas, 4 x 3 feet,
Collection: Artist's Collection



Lamentation II, 2003, Oil on canvas, 36 x 30 inches,
Collection: Artist's Collection



A Bloody Landscape, 2011, Photographic Print (Original oil on canvas), 48 x 36 inches,
Collection: Shehla Saigol



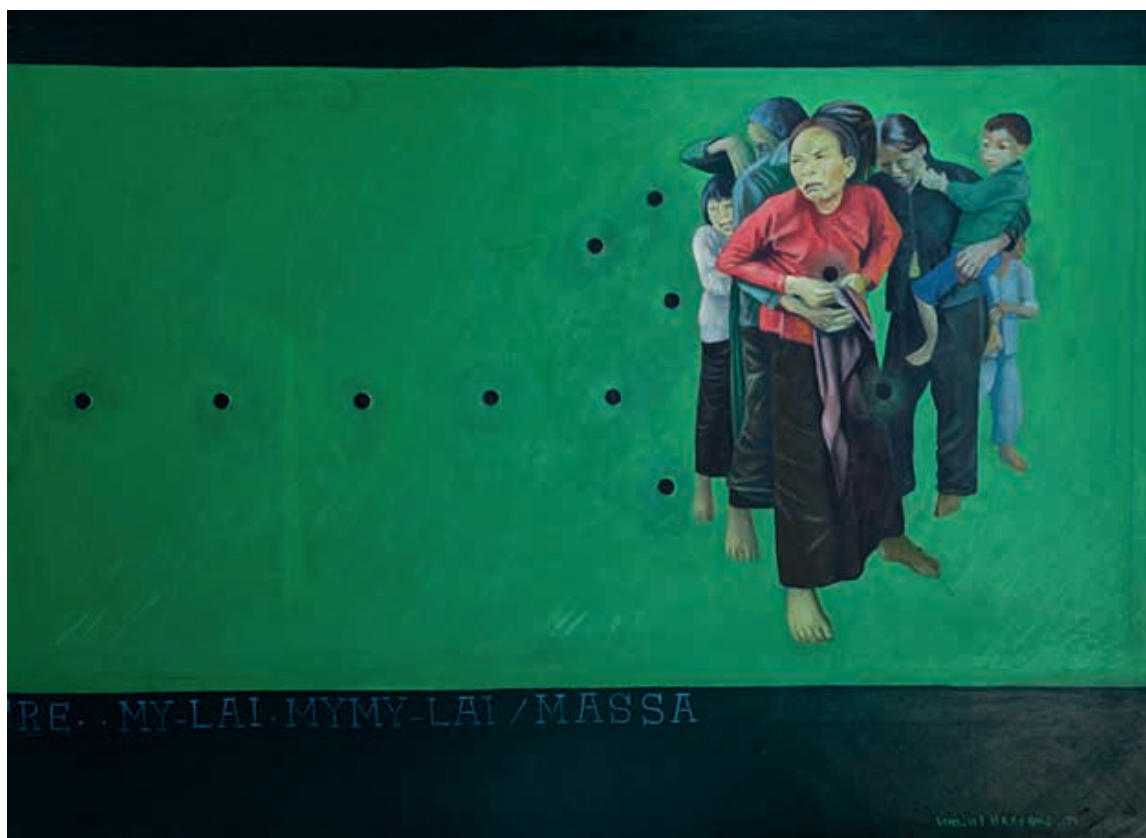
Green Revolution, 1974, Photographic Print (Original oil on canvas),
6 x 4 feet, Collection: Rehana and Chand Saigol



Peace/Freedom, 1974, Photographic Print (Original oil on canvas),
6 x 4 feet, Collection: Artist's Collection



Riffle Butt, 1974, Photographic Print (Original oil on canvas), 5 x 13 feet,
Collection: David Roberts, London



Mai Lai Massacre, 1974, Photographic Print (Original oil on canvas), 3 x 4 feet,
Collection: Nasreen and Humayun Naseer Sheikh

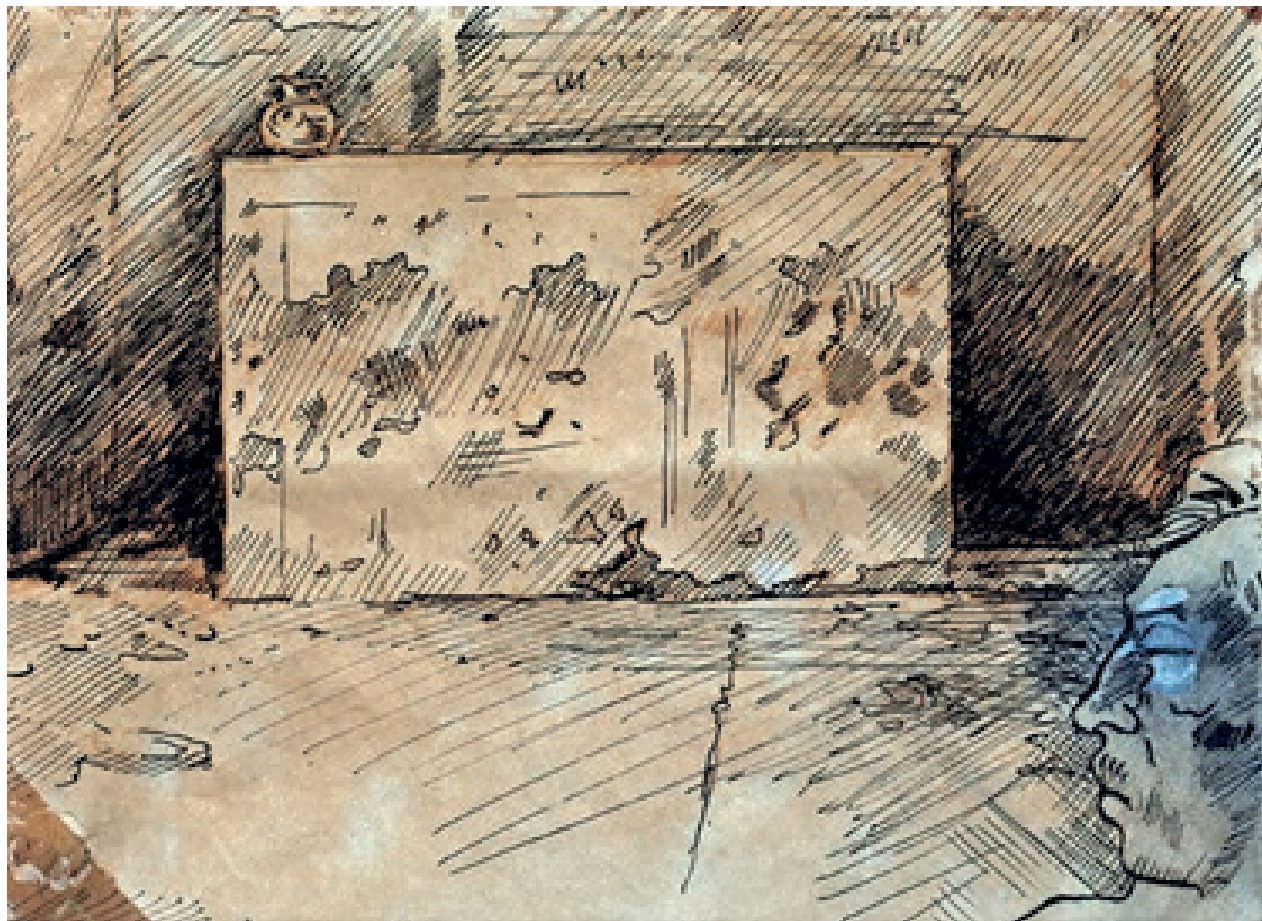


Metamorphosis, 1984, Photographic Print (Original oil on canvas), 3 x 1.5 feet,
Collection: Bushra and Chaudhry Aitzaz Ahsan



Letter from Palestine, Oil on canvas, 2 x 3 feet,
Collection: Artist's Collection

Sketches made during his imprisonment at the Lahore Fort. After this episode a black bar appeared in many of his paintings. This presence of the bars of a cage and sometimes the cage itself with a bird or without a bird is a theme he keeps coming back to.



Toilet at Naukhar *Hawalat*, 1976, Photographic Print (Original pen and ink), 6 x 8 inches,
Collection: Artist's Collection



Huddled Through (Naukhar), 1976, Photographic Print (Original pen and ink), 8 x 6 inches,
Collection: Mian Ahmed Hasan



View Through Window (Naukhar), 1976, Photographic Print (Original pen and ink),
8 x 6 inches, Collection: Mian Ahmed Hasan

Searching for symbols and analogies in a restricted environment, Ijaz ul Hassan has made extensive use of trees and plants as symbols of endurance, especially the ones that face severe hardships, but refuse to die. They raise their heads to survive as a symbol of hope, despite severe hardships and persistent and ever present saboteurs.



The Cages, 1999, Photographic Print (Original oil on canvas), 6 x 4 feet,
Collection: Mian Tafique Saigol



The Glass Cages, 1979, Photographic Print (Original oil on canvas), 7 x 6 feet,
Collection: Gisele Butt



Parrot On A Stormy Night, 2017, Oil on canvas, 30 x 24 inches,
Collection: Mian Ahmed Hasan

The tree is the solid root around which smaller entities exist and derive their sustenance. It symbolizes the country. The choice of trees that are painted is significant. Ijaz ul Hassan has chosen the trees that survive adverse circumstances and then go on to present their glory to the world, as a small message of hope for people. People facing hardships, *The Kikaar*, *The Laburnum*, *Paiwasta Reh Shajar Sy Umeed-e-Bahaar Rakh* are paintings made on this theme of hope and the message is “never give up.”



A thriving verdant tree where a healthy vine clinging to the tree flourishes
Paiwasta Reh Shajar Se Umeed-e-Bahaar Rakh I, 1986, Photographic Print
(Original oil on canvas), 7 x 6 feet, Collection: Faryal Khan



Paiwasta Reh Shajar Se Umeed-e-Bahaar Rakh II, 1998, Photographic Print
 (Original oil on canvas), 5 x 4 feet - Approx, Collection: Linda and Jack Gill Heart
 Institute, Lexington, USA



Paiwasta Reh Shajar Se Umeed-e-Bahaar Rakh III, 1998, Photographic Print
(Original oil on canvas), 5 x 3 feet, Collection: Tehsin Khan, New York, USA



Even though vine has shriveled, it clings to its support to grow new leaves
Paiwasta Reh Shajar Se Umeed-e-Bahaar Rakh IV, 2006, Photographic Print
(Original oil on Canvas), 6 x 4 feet, Collection: Private Collection



Anar, 1981, Photographic Print (Original oil on canvas), 4 x 6 feet,
Collection: Nasreen and Anis Haider Shah



Sonf Field at Balloki, 2000, Photographic Print (Original oil on canvas),
18 x 24 inches, Collection: Syed Akmal Hussain



Apple tress at Bhurban, 1990, Photographic Print (Original oil on canvas), 18 x 24 inches,
Collection: Private Collection



Amrood , 2003, Photographic Print (Original oil on canvas) , 5 x 5 feet,
Collection: Private Collection



Banana Leaves , 1990, Oil on Canvas, 3 x 4 feet,
Collection: Artist's Collection

Ijaz ul Hassan likes to work on a large scale. His primary interest is public art, paintings done for public places, where everyone can enjoy them. They are now only seen by a chosen few in private collections.



This mural was painted for the National Film Development Authority - NAFDEC and is now in the National Gallery
 Nafdec Mural, 1977, 4 Panels, Photographic Print (Original oil on canvas), 8 x 13 feet,
 Collection: The National Gallery of Art, Islamabad



Laburnum on Canal, 1991, 3 Panels, Photographic Print (Original oil on canvas),
 8 x 12 feet, Collection: Moni and Mian Khurshid Kasuri

These two murals, “Let a Hundred Plants Grow” and “Let a Hundred Flowers Bloom”, are a message for tolerance and peaceful coexistence that creates harmony in society, like harmony that exists in the garden despite the obvious and visible differences among the plants.



Let A Hundred Plants Grow – Celebration of the ushering in of democracy, 1988,
4 Panels, Photographic Prints (Original oil on canvas), 8 x 24 feet,
Collection: First International Investment Bank



Let A Hundred Flowers Bloom - In celebration of the ushering in of democracy, 1988, 3 Panels,
Photographic Prints (Original oil on canvas), 5 x 9 feet, Collection: Ministry of Foreign Affairs



Laburnum on Canal, 1992, 3 Panels, Photographic Prints (Original oil on canvas), 6 x 9 feet,
Collection: First International Investment Bank



The two Red Signals murals are a warning for people of the world who are slowly destroying the earth.

The Red Signal I, 2001, 3 Panels, Photographic Prints (Original oil on canvas), 5 x 9 feet,
Collection: Mian Ahmad Hasan



In this painting the red signal has come much nearer and the danger to the world is closer.

The Red Signal II, 2003, 3 Panels, Photographic Prints (Original oil on canvas), 5 x 9 feet,
Collection: Not Traceable

Ijaz ul Hassan has chosen the theme of the *Kikar* tree as a symbol of hope in his paintings to show the hardiness and ability to surmount difficult circumstances.

If you cut off a branch several new ones sprout to proclaim that it will not die.



Kikar, 1988, 4 Panels, Oil on canvas, 8 x 24 feet,
Collection: Artist's Collection



Reclining *Kikar* - آسان مرنا نا ہیں، گور پیا کوئی پور
 2017, Oil on canvas, 36 x 48 inches,
 Collection: Artist's Collection

Ijaz ul Hassan was asked only once to do a public mural. The ceramic mural at Alhamra is a tribute to the Mughal muralists and an attempt to revive an age-old tradition.



Ceramic Mural, at Alhamra 1989, 4 Panels, Mosaic of Ceramic Tiles on wall,
16 x 28 feet, Collection: Alhamra Arts Council Lahore

Ijaz ul Hassan celebrates mother earth and presents its glory and magnificence through the depiction of countless species of beautiful flowers. In the midst of his paintings of dark happenings his flowers shine as an ever present message of hope.



Small Beginnings, 1998, Photographic Print (Original oil on canvas), 30 x 24 inches,
Collection: Fatima and Mian Tariq Hassan



Hollyhocks, 1998, Photographic Print (Original oil on canvas), 5 x 3 feet approx,
Collection: Gulshan and Dr Zafar Aziz Khan



View Through Window, Drycena, 1990, Photographic Print (Original oil on canvas),
3 x 2 feet, Collection: Nighat Ali and Syed Yawar Ali



Day Lilies, 1996, Photographic Print (Original oil on canvas), 42 x 42 inches,
Collection: Leena and Moazzam Khan



Bottle Brush, 2006, Photographic Print (Original oil on canvas), 36 x 30 inches,
Collection: Fareeha and Nazir Piracha



Freezia, 1997, Photographic Print (Original oil on canvas) 36 x 30 inches,
Collection: Prime Minister's House, Islamabad



Narayan Lilly, 1980, Photographic Print (Original watercolor on paper), 8 x 12 inches,
Collection: Mian Tariq Hassan



View Through the Door, 1980, Photographic Print
(Original oil on canvas), 6 x 4 feet, Collection: Private Collection



Lilies At Night, 2006, Photographic Print (Original oil on canvas), 6 x 4 feet,
Collection: Nasreen and Humayun Nasir Sheikh



Lilies In Rain, 2011, Photographic Print (Original oil on canvas), 6 x 4 feet,
Collection: Private Collection



Red Lilies, 1980, Photographic Print (Original oil on canvas), 4 x 6 feet,
Collection: Syeda Abida Hussain and Syed Fakhar Imam

Deep Involvement With Children.



Doosri Dunya, 2013, Oil on canvas, 20 x 16 inches,
Collection: Artist's Collection



Doosri Dunya, 2013, Oil on canvas, 20 x 16 inches,
Collection: Artist's Collection



Thah is now being exhibited in Sharjah as part of POP SOUTH ASIA exhibition that displays 100 artworks of 40 artists from South Asia

Thah, 1974, Photographic Print (Original oil on canvas), 5 x 6 feet,
Collection: Fokuka Art Gallery, Japan



The head of the Ibex mounted on the building belonged to the animal who lived on the mountains far away visible beyond his head which are now barren, Ibex at Astore, 1991, Photographic Print (Original oil on board), 30 x 24 inches. Collection: Nasreen and Brig. Khalid Yasin



Reflections, 1989, Photographic Print (Original oil on board), 4 x 3 feet,
Collection: Shahnaz and F. S. Aijazuddin



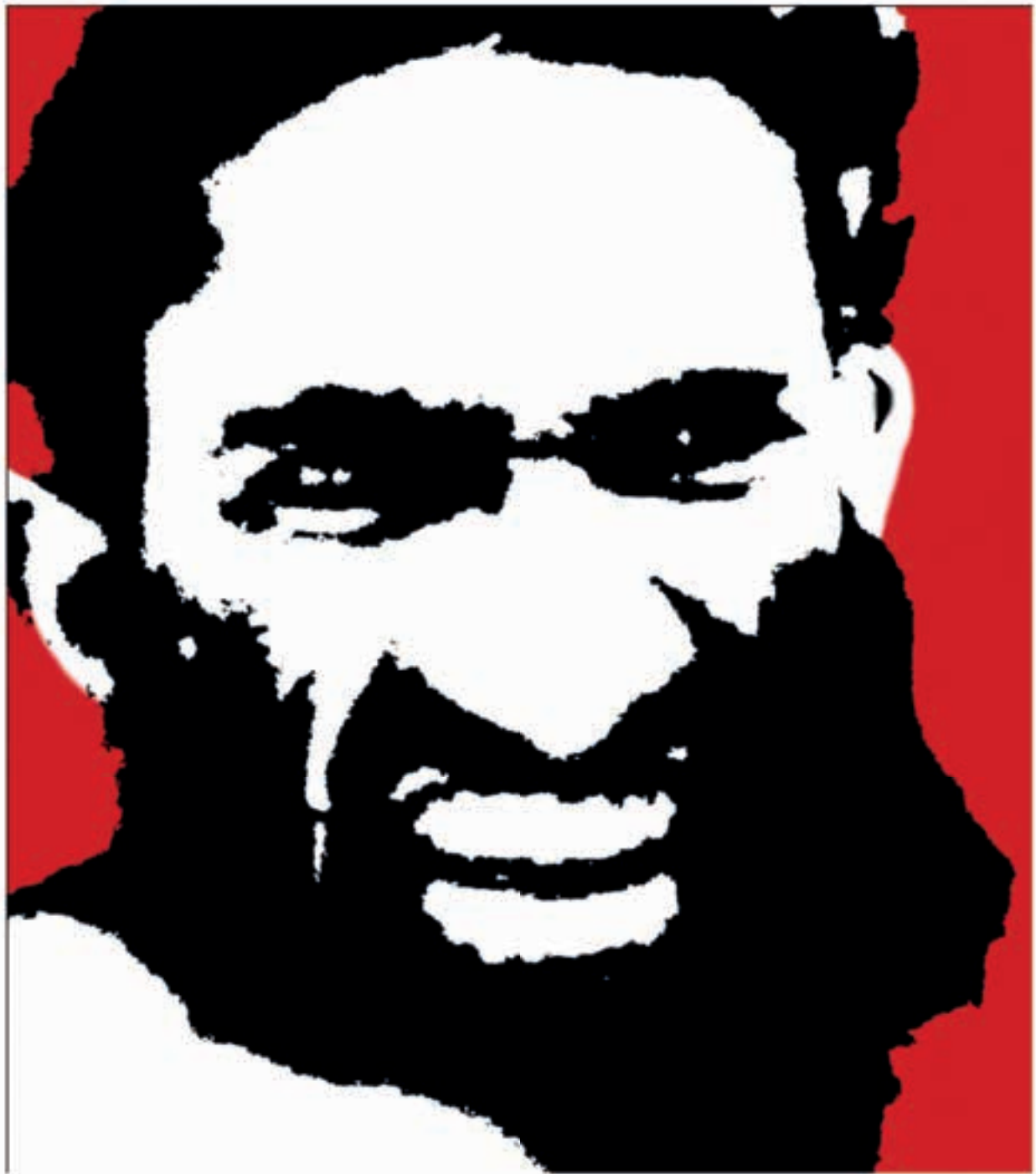
Snow at Harrisburg, 1998, Photographic Print (Original oil on canvas),
22 x 18 inches, Collection: Mina and Syed Imran Zaidi



Sunset, 2013, Photographic Print (Original oil on canvas), 36 x 24 inches,
Collection: Artist's Collection



View through Window (Palm Leaf), 2017, Oil on canvas, 48 x 36 inches,
Collection: Artist's Collection



Fitna, 2018, Photographic Print (Original oil on canvas), 42 x 36 inches,
Collection: Artist's Collection



Conspirators, 2007, Oil on canvas, 36 x 48 inches,
Collection: Artist's Collection



Do Rah, 2007, Oil on canvas, 36 x 48 inches,
Collection: Artist's Collection



Dancers, 2006, Photographic Print (Original oil on canvas), 54 x 54 inches,
Collection: Artist's Collection



The Fall is the fall of the human being, his descent into the depth of deprivation that is now surrounding him.

The Fall, 2006, Photographic Print (Original oil on canvas), 6 x 4 feet,
Collection: Artist's Collection



Children trying to reach out for a safer tomorrow.
Reaching Out, 2015, Oil on canvas, 5 x 3 feet,
Collection: Artist's Collection



Prayer Mat II, 2010, Oil on canvas, 4 x 3 feet,
Collection: Artist's Collection



Stepping into the future, 2010, Oil on canvas, 4 x 5 feet approx,
Collection: Artist's Collection

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ACKNOWLEDGMENTS

Organizing Team and Curator
Dr Musarrat Hasan and Dr Sarah Umer

Special thanks to Mugheez Riaz

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Sana Ullah
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Dr Musarrat Hasan



Dr Sarah Umer



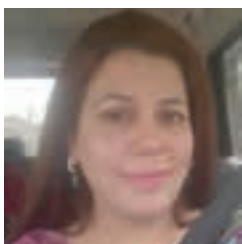
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Aleena Syed



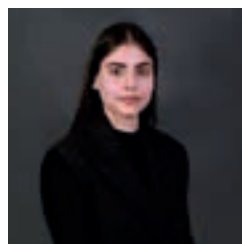
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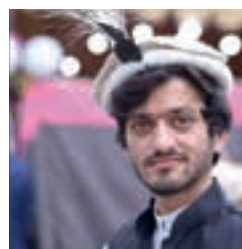
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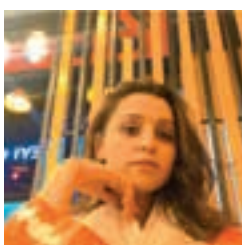
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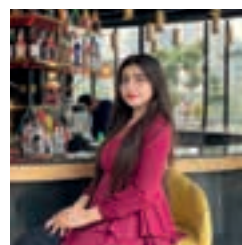
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