

**mostra personale di
solo exhibition of
shafiqul kabir
chandan**



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mostra personale di
solo exhibition of
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SOTTO IL SEGNO DELL NODO
IN THE SIGN OF THE KNOT

Installazioni, sculture e grandi arazzi
Instalation, sculpture and great tapestry works

SPAZIO TADINI
Milano
4-9 giugno 2009

Sculture e opere tessili
Sculpture and medium textile works

GALLERIA FIBER ART AND...
Milano
11-30 giugno 2009

FIBER GALLERIA
ART AND D'ARTE



LE SEI STAGIONI DI CHANDAN
Fiber Art tra oriente e Mediterraneo
CHANDAN'S SIX SEASONS
Fiber art between Orient and Mediterranean

a cura di
curated by
Marina Giordano e Enzo Fiammetta



Installazioni, sculture e grandi arazzi
Instalation, Sculpture and great tapestry works
FONDAZIONE ORESTIADI
di GIBELLINA
11 luglio - 24 agosto 2009

Textile Daires The Fibre Art of Sbafiqul Kabir Chandan

Marina Giordano

"La tapisserie c'est chose murale, c'est chose marchant la main dans la main avec l'architecture": these are the words of Jean Lurçat, the French painter, maker of tapestry cartoons at the Aubusson factories, president of the Centre International de la tapisserie ancienne et moderne and promoter of the Biennale Internationale de la Tapisserie in Lausanne (1962-1995).

Tapisserie, or tapestry, as an art form that creates a dialogue 'la main dans la main' with architecture and at the same time expands its pictorial and material surface, creates a dialogue with the environment that surrounds it and re-describes it. Over the years (between '69 and '71) the Biennial Exhibition of Lausanne witnessed the evolution of the conception of this technique, as it gradually separated from the walls and became a 'presence' in space, no longer a flat coloured product of tissage but a sculpture made with fibres, textiles and threads.

In the context of the Lausanne Exhibition the Polish artist Magdalena Abakanowicz (1930), who has been present since the first event in 1962, also finds a new strength and international success. A daughter of the Polish textiles tradition, she too has passed gradually from tapestry compositions made with coarse natural fibres to works with a more and more sculptural dimension, finally arriving at the ones she herself calls *Abakans*, which are actual solid objects made of sisal, monumental presences that can be associated with human bodies, suits, forms of nature or knots of thought.

Abakanowicz and Lurçat are two important points of reference for people involved in Fibre Art from a practical or critical point of view, including the artist Chandan Sbafiqul Kabir. After attending university and fine art courses in Bangladesh, his native country, and in India, he started following the Bengali artist Rasbid Chowdhuri, from whom he learned his love for the loom and for weaving as a preferred form of expression.

Kabir, who has been in Italy since 2004, has always looked at both the Eastern culture of his origins and Western culture (following the example of his teacher Chowdhuri, who has also worked in Spain and Paris). Looking towards the East, he has drawn on the ancient textiles tradition of Bangladesh and India, the



Tradizione maestosa, 1999, cotone, lana, fili di juta, 129 x 64 cm
Majestic heritage, 1999, cotton, wool, jute threads, 129 x 64 cm

precious examples of the craftsmanship of the nakshi kantha, fabric embroidered with a strong narrative heritage and vivid tones, on the fine muslim of Bangladesh, known as 'fabric air' because of its lightness. But suggestions of ancient Eastern literature, rich in imagery, legends, stories connected with weaving and the characters and rituals of the Hindu religion also appear in his

work. From the goddess Kālī (one of the faces of the Great Goddess, "an ambiguous character, both connector and Lady of the connections", like all divinities of the moon, linked to the symbolism of weaving and spinning), to the cyclic nature of mantras (metaphorically comparable to a thread that continues to be spun and to intertwine, as though on a spindle, a symbol of the eternal cyclic becoming of the universe) and the shruti and smṛiti scripts, the meeting of opposites.

In addition to this archetypal memory that he carries inside him, based on memories of the villages of Bangladesh, with the bamboo and palm weaving that filled his personal imagination, he has also looked at Western visual culture, at the use of fibres, natural or artificial, of fabric and of thread, connected with the re-use of popular culture and the fascination with ordinary materials, which started in the sixties with the Italian Arte Povera, the American Antiform of Bob Morris and Eva Hesse, and the shamanic art of Joseph Beuys.

The works of Kabir fluctuate between the slow manual nature of the loom with which he produces tapestries that, as large or small canvases, modulate symbols and shapes, colours and nuances on their surface, and the disposition of volumes of the sculptures made of cords held together by knots, fulcra in which the power of gesture and the vibration of poetry are gathered.

"My whole self is in my work; my wife, my friends, fibres, memory, rural traditions, the passing of time, light, places, sensations, emotions and stories. Every work is like a diary, the tracks of a journey: there are few steps when I walk slowly." (Kabir) Every moment of his past life, of his emotions, of his hand that glides over the loom or winds a thread to form a knot, finds a sublimation and an abstract visualisation on the rough surfaces, in the symbols and in the shapes that fit together to create a vibrant geometry. Every step is a season, one of the six seasons that the Bengali year is divided into, set out as summer-rain-autumn-harvest-winter-spring. Life and death, sleep and rebirth are condensed in every thread that Chandan weaves or folds into an idea of shape: every thread is one of his six seasons.

¹J. Lurcat, *Biennale 1962*, in catalogo della Ire biennale internationale de la tapisserie, Lausanne, Musée Cantonal des Beaux-Arts, 16 giugno-17 settembre 1962, p. 8.

²G. Durand, *Le strutture antropologiche dell'immaginario*, Edizioni Dedalo, Bari 1972, p. 166.

³A questo proposito cfr. *infra*, Anna Baldi, *All'essenza del nodo*.

Translated by Laurence Moggridge



Sei stagioni, estate, 2005, cotone, lana, fili di seta, 13,5 x 8,5 cm
Six seasons, summer, 2005, cotton, wool, silk threads, 13,5 x 8,5 cm



Sei stagioni, piovoso, 2005, cotone, lana, fili di seta, 13,5 x 8,5 cm
Six seasons, rainy, 2005, cotton, wool, silk threads, 13,5 x 8,5 cm

Le sei stagioni di Chandan: Fiber art tra Oriente e Mediterraneo

Enzo Fiammetta

Il Museo delle Trame Mediterranee ospiterà nei prossimi mesi Shafiqul Chandan Kabir fiber-artist del Bangladesh che realizzerà delle nuove opere negli atelier di Gibellina. I suoi lavori saranno presentati in una mostra insieme alle opere di Soumia Jalal Micou, Mohammed Messaoudi, Kazumi Kurihara, Elisa Nicolaci, Alfonso Leto e Roberta Civiletto, per un possibile dialogo sulle pratiche della fiber art.

Nel progetto di ricostruzione di Gibellina, distrutta dal terremoto (1968), assieme ad altre città del Belice, l'arte ha avuto una importante centralità.

Negli anni, in cui Argan (1980) scriveva di "...una globalizzante accelerazione del consumo, che spinge l'opera verso quella linea di confine di una ipotetica morte dell'arte e naturale negazione della sua funzione progettuale..." Pietro Consagra sperimenta a Gibellina la sua "città frontale", contribuendo alla definizione del tessuto urbano con gli edifici del "Meeting", del teatro e l'ingresso alla città "La Porta del Belice".

Nella stessa direzione operano Arnaldo Pomodoro, Enzo Cucchi, Mimmo Paladino, con le loro scene spettacolari per le Orestiadi, Alighiero Boetti che realizza il suo "presente" con la cooperativa di ricamatrici di Gibellina, Carla Accardi con i pannelli in ceramica per la piazza del Municipio, Nanda Vigo con le sue architetture di "riporto".

Chandan's six seasons: Fiber art between Orient and Mediterranean

Enzo Fiammetta

The Orestyadi's Foundation and his Museum of Trame del Mediterraneo will present the fiber-artist Shafiqul Kabir Chandan from Bangladesh in the coming. He will materialize his new works in Gibellina's atelier.

His new works will be shown in an exhibition together with others by Soumia Jalal Micou, Mobammed Messaoudi, Kazumi Kurihara, Elisa Nicolaci, Alfonso Leto e Roberta Civileto, enabling a possible dialogue on the practices of fiber art.

The art has played an important, central role in the project of reconstruction of Gibellina, which was destroyed by the earthquake in 1968 together with other Belice towns.

After the years of the economic boom, while the south problem remained unsolved and the echoes of the student revolutions were perceived, the artists came to Belice and worked there with the idea that "the state of the art" could be redefined. While the urban and architectural reconstruction plans showed clear signs of anachronistic neo-rationalism, the creative processes of many artists suggested new ways through the practice of experimentations, hazard, know-how and open workshops with local artisans and the involvement of the public.

In the same years (1980) when Argan wrote of "a global zing acceleration of consumption, which pushes the work towards the borderline of a hypothetical death of the art and a natural denial of its project function", Pietro

Consagra experiments at Gibellina his "Frontal City" helping to identify the urban fabric along with the buildings of the "Meeting" the theatre and the access to the city.

But just the concept of "total art" brings him to design the San Rocco float, the illuminations, the ceramic objects, the seats up to the design of the Meeting handles and the jewels.

And Arnaldo Pomodoro, Enzo Cucchi, Mimmo Paladino, Alighiero Boetti, Carla Accardi and Nanda Vigo work in the same direction.

As "I was born in this area, I had to rush there before any other artists, and I did so.

Schifano, Angeli, Scialoja and Turcato catch the meaning of the place during their stay at Gibellina making their works with the kids and people of the town.

The paradigmatic work of that is the great "Cretto" by Alberto Burri. A labyrinth of alleys that recopy the ones of the destroyed town.

On the long wave of all this, between Segesta temples and Burri's Cretto, Chandan will present his works.

Translated by Caterina Schillaci



Sei stagioni, primavera, 2005, cotone, lana, fili di seta, 13,5 x 8,5 cm
Six seasons, spring, 2005, cotton, wool, silk threads, 13,5 x 8,5 cm



Sei stagioni, raccolto, 2005, cotone, lana, fili di seta, 13,5 x 8,5 cm
Six seasons, harvest, 2005, cotton, wool, silk threads, 13,5 x 8,5 cm

Schifano, Angeli, Scialoja, Turcato colgono il senso del luogo durante la loro permanenza a Gibellina, realizzando le loro opere con i bambini e la gente della città, tenendo i loro atelier negli spazi delle scuole, tra il 1982 e il 1983.

L'arte viene chiamata a dare forma alla nuova città. L'opera paradigmatica di questo è il grande "Cretto" di Alberto Burri. "La luce al tramonto tagliava ombre dure sui gradini della cavea del teatro greco di Segesta": questo confidava il grande maestro a Ludovico Corrao, sindaco di Gibellina. Era da lì che nasceva il suo Cretto.

Il Museo delle Trame Mediterranee, attraverso la pratica degli atelier, conferma i presupposti della ricerca intrapresa negli ultimi anni, che parte dal recupero del "fare", dall'abbattimento delle storiche gerarchie tra le arti e dal riconoscimento dei tanti modi di intenderla, senza barriere geografiche o ideologiche.

Sull'onda lunga di tutto questo, tra i templi di Segesta e il Cretto di Burri, Kabir Chandan presenterà le sue opere.

All'essenza del nodo

Anna Baldi

Il nodo è un elemento essenziale del cosmo.

Vi sono complicatissimi nodi che intrecciano le spirali delle galassie, nodi che in vortici di pulviscolo creano le code alle comete, nodi che le lingue roboanti dei fuochi atomici compiono prima di spegnersi

Il nodo può essere di infinite forme e sostanze, ed è quell'entità fisica che unisce due parti altrimenti staccate, lontane, incomunicabili. Il nodo è anche un articolato distorcersi, una linea che perde così la sua monolitica e monotona unicità.

Mentre il punto arresta, frattura, scompone, distanza nel ritmo, il nodo convulsa, arringa, accoglie, sconvolge, rinnova e dilata.

Quindi il nodo è confutazione mantrica del fluire e del continuo in un rapporto di comunicazione viscerale.

Quando nasciamo il cordone ombelicale viene tagliato, si compie così il primo atto di autodeterminazione della vita del nuovo nato.

Con un automatismo inconscio, il bisogno primordiale, perenne di rammentare quella vita acquatica, silente e beata si concretizza annodando il cordone che seccandosi crea l'ombelico.

Questi è per l'appunto una testimonianza viva e carnale, assomigliante ad una porta -occhio attraverso la quale assorbire o espellere segrete sostanze vitali.



Pages of a diary, 2009, cotone, lana, materiali sintetici, fili di juta e corde, tessuto, 110 x 70 cm
Pages of a diary, 2009, cotton, wool, synthetic threads and cords, cloth, 110 x 70 cm

Molte fra le antiche culture preistoriche e protopreistoriche vedevano nell'ombelico un oggetto fisico sacro dove risiedeva sia l'entità magico-animistica, sia il centro di energie istintive e vivificatrici.

Il nodo quindi è un karma, l'essenza del condividere o del chiudere, dell'allacciare o del costringere: ci sono nodi d'amore e nodi scorsi, nodi che celebrano preghiere e nodi che imprigionano l'anima.

Nodi da marinaio o nodi di tulle virgineo, i nodi per assicurare gli innesti arborei e nodi che allacciano la sfericità dei capelli infantili

Nel continente indiano l'intera realtà viene percepita come fluida e rinascente.

I "Nodi Lunari" e il loro mito ha origini indiane, essi sono formati dall'incrocio dei due piani dell'eclittica, ovvero dal corso del Sole intorno alla Terra e dal corso della Luna intorno alla Terra.

Ketu e Rahu rispettivamente il nodo sud e il nodo nord non esistono fisicamente, ma la loro rappresentazione nell'universo astrologico è di fondamentale importanza per la forza di rinascita che essi rappresentano.

Infatti se Kahu svela il già vissuto, il passato compiuto, incancellabile, Rehu porta in sé la trasformazione, la sfida al possibile, il mutamento che accompagna ogni evoluzione vitale.

Nel Bangladesh terra natale di Kabir ogni giorno milioni di nodi esistenziali si allacciano ad una vita in cui l'ordito di luci, colori forme, profumi è un intricato stupefacente, gigantesco arazzo

Nelle opere di Kabir i nodi emergono incisi e solenni.

E' una rivelazione, ovvero l'urgenza dell'artista che risponde, che non esita a padroneggiare lo spazio con tutta la complicata geometria delle proprie nodosità ed il cui manifestarsi e compiersi trascende in un formidabile esito creativo..

Nodi simili a conversazioni che l'io compie con la realtà, mettendosi a nudo.

Il contorcersi della fibra sino a raggiungere la creazione del nodo stesso è un grado di presenza raggiunto, un'affermazione del sé a se stesso, al mondo fisico, a noi.

Kabir tessendo, prega.

Nel silenzio l'opera si condensa, s'infittisce o dirada in un linguaggio intimo, fertile di humus ancestrale dove il vissuto è trama, spessore, labirinto di passaggi d'ordito e il cammino è sorpresa, incanto di contrasti cromatici.

Nell' "ascoltare" sotto le dita il nero brillante del filo, originato, vegliato, accudito da Kabir, si giunge a cogliere la metamorfosi in cui lo stesso filo, essenza primigenita dell'homo faber, è divenuto un pensiero infinito, mutante, audace....

Un nodo.



Delicatezza di muri ornati, 2004, fili di cotone e corde, 32 x 32 cm
Grace of ornate bodge, 2004, cotton threads and cords, 32 x 32 cm

The essence of nodes

Anna Baldi

Nodes are essential elements of the Cosmos.

There are very complex nodes that interlace the spirals of galaxies, nodes that generate tails of comets in vortices of stardust, nodes created by the roaring tongues of atomic fires before they extinguish.

Nodes, existing in infinite forms and substances, are physical entities that connect two otherwise separated, distant, not communicating parts. Nodes are also articulated deformations, lines that lose their monolithic and monotonous uniformity.

Contrary to the dot that stops, breaks, deconstructs and spaces the rhythm, the node shifts, addresses, receives, reverses, restores and expands.

Knot are similar to mantras, expression of the continuous flow in a connection of visceral communication.

Shortly after birth, the umbilical cord is detached: the first act of self-determination in the life of the newborn.

Our primordial, endless need to remember that silent, idyllic aquatic life is accomplished - in a unconscious, automatic way - by drawing a knot in that cord, the transformation of which creates the navel.

Effectively, the navel is an animate and carnal remembrance, similar to a door / eye through which we expel or absorb secret vital substances.



Senza titolo, 2006, cotone, juta, corde di carta, 28 x 13 x 15 cm
 Untitled, 2006, cotton, jute, paper cords, 28 x 13 x 15 cm

Many ancient cultures - prehistoric and protobhistoric - considered the navel as a sacred physical object, either residence of magic animistic entities or centre of instinctive and life-bringing energies.

Hence the knot is karma, the essence of sharing or concluding, of connecting or compelling: there are knots of love and tightening slipknots, knots like joyful prayers and knots that imprison our soul.

Shipman's knots and knots of virgin fabric, knots that protect botanic grafts and knots that enlase the roundness of children's locks.

In the Indian continent everything is conceived as fluid and rebirthing.

The mythical 'Lunar nodes' have Indian origins, they are formed by the intersection of the two ecliptic planes: the apparent path traced by the sun around the earth and the path of the moon around the earth.

Ketu and Rahu, the northern and the southern node do not exist physically, but their representation in the astrologic universe is of fundamental importance, signifying the force of rebirth.

In fact where Kabir reveals precedent experiences, the completed, unchanging past, Rehu is the bearer of transformation of challenging the possible, of changes that accompany every vital evolution.

In Bangladesh - birthplace of Kabir - millions of existential knots intertwine in everyday life where the warp of lights, colours, forms and scents creates an intricate, overwhelming, giant tapestry.

In Kabir's work incisives and solemn knots appears

A revelation, the insistence of the artist in responding, not hesitating to master the space with all the complex geometry of his personal node-network: materialization and expression transcend in a stunning creative result.

Knots similar to revealing conversations between the self and the reality.

The twisting of fibers in the creation of the knot is a sign of presence, a confirmation of the ego to itself, to the physical world, to us.

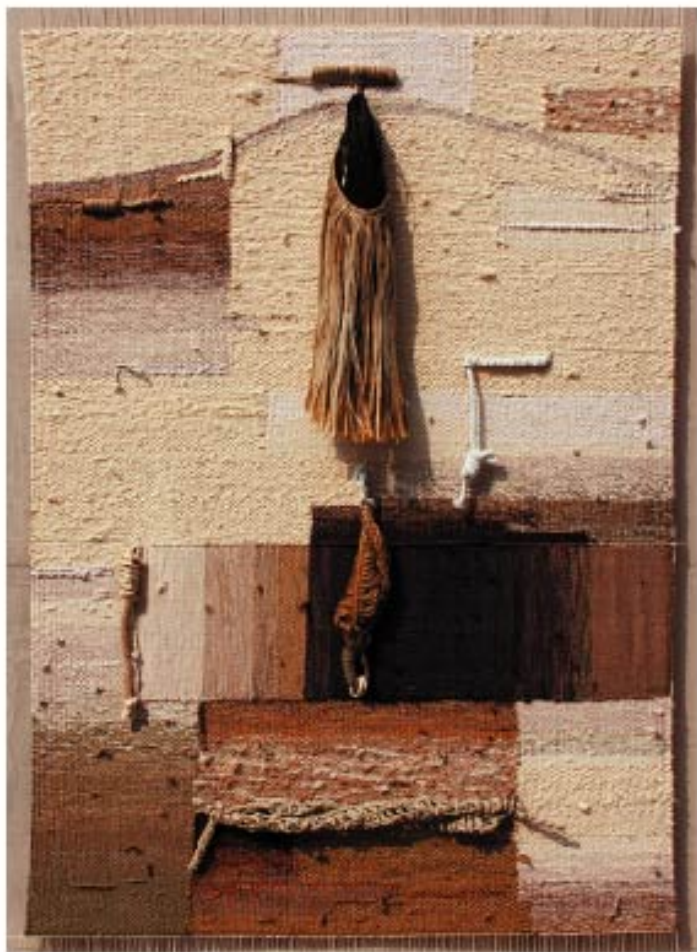
During his weaving, Kabir prays.

In silence his work is condensed, thickens or dilutes in an intimate language, fertile with ancestral biemus, where past experiences are weft, gather depth, become warped labyrinths resulting in surprising meanders, enchanting chromatic contrasts.

Interpreting, feeling the black brilliant thread under your fingers, created, taken care of by Kabir, you can discover the metamorphosis in which that same thread, primordial essence of Homo Faber, has turned into an infinite thought, innovating and daring...

A knot...

Translated by Nico Smeenk



Delicatezza di muri intrecciati, 2009, cotone, lana, fili sintetici e corde, tessuto, carta, 142 x 102 cm
Grace of earthen ledge, 2009, cotton, wool, synthetic threads and cords, cloth, paper, 142 x 102 cm



Alle fonti di un'antica immagine, 2008, cotone, lana, seta, juta e tessuto, 54 x 46 cm
Search of an antiquarian image, 2008, cotton, wool, silk, jute threads and cloth, 54 x 46 cm

Una vita: Per tessere la vita

Dutta Jhuma

Shafiqul Kabir Chandan.

Kabir è nato nel 1968, nella terra in cui il cuore si impregna dell'anima del Bangladesh.

All'età di 14 anni Kabir Shafiqul lascia il suo paese e per circa 20 anni viaggia e vive in molti luoghi all'estero completando il suo percorso educativo.

Comincia a lavorare fin da giovane disegnando copertine ed illustrazioni di libri, decorando muri e fregi. Utilizza i suoi primi guadagni per sovvenzionare i suoi studi.

Il luogo dove è nato è un piccolo villaggio dell'entroterra bengalese, dove ancora si utilizza il lume di candela. Attualmente vive in Italia.

Kabir ha una forte determinazione nel trasformare i suoi sogni in realtà. Uno di questi sogni è di diventare un artista, coinvolgendo il suo cuore e la sua anima.



shafiqul kabir soprannome-chandan nick name-chandan

Le opere di Kabir sono il risultato di una forte tensione spirituale. E' un artista introverso, non parla delle sue opere, ma preferisce utilizzare la forza interiore creando opere tessili, intrecci di corde e funi, alternando ombre di colori. I suoi lavori traducono il suo percorso esistenziale.

Kabir non lavora solo con le corde ma anche con le parole che cominciano a prendere vita e ad esprimersi. Ha già pubblicato due libri e altri tre stanno per essere stampati a breve termine. Kabir si è

occupato anche di politica e attività culturali. Ha dedicato molto del suo lavoro alla divulgazione dell'arte, della cultura e del folklore bengalese.

L'artista ha esteso le sue esperienze nel campo teatrale, televisivo e cinematografico come direttore artistico, e ha avuto contatti anche con alcune agenzie pubblicitarie.

Kabir ha una forte attrazione per i colori caldi della terra, nelle sue composizioni utilizza il marrone, l'ocra e il ruggine mescolandoli alle gamme più luminose dei bianchi.

Il carattere creativo dell'artista è il risultato di un complesso intreccio tra il suo conscio e il suo subconscio. Solo

in un così notevole e straordinario artista è presente una tale molteplice e svariata interazione.

"Siamo tutti figli della terra, i nostri destini lontani nel tempo e nello spazio si incontrano nel mondo dei nodi e nelle trame della vita", è ciò che Kabir esprime in ogni sua opera.

Nell'arte pratica Kabir non crea oggetti commerciali, ma produce un'opera stabile e solida per poter essere presente nell'arte contemporanea. Il suo approccio all'arte vuole indurci alla conoscenza di un nuovo sentiero che arriva fino al mondo arte delle fibre.

Traduzione di Paola Bosinfante

A Life: Who weaves life

Dutta Jhuma

Sbafigul Kabir Cbandan.

Born in 1968.

In the land, which is the heart soul-weaving heritage of Bangladesh. At the age of 14 Sbafigul left his birthplace.

Afterwards for more than two decades kabir traveled and stayed in several places and also in abroad for his educational purpose. He started earning when he was very young. Here occupations were: designing book covers, illustrations, wall Writings and banner festoons. Along with these, writing was also his one of the source of income. He earned money to pay for continue his higher studies.

His birthplace was an interior village, remote from the nearest city. The whole village had only oil lamplights to

illuminate at night. Presently he lives in Italy. It is due to his strong determination that his dreams came to truth! One of his dreams was to be an artist, an artist with heart and soul. S. kabir is very introvert. He avoids speaking with his friends about his pains and sufferings. But this melancholy he utilizes to create force for his art, to think of his knots, grasping the complications of his work, twists of ropes and shades of colors. His works speak of his own life.

Kabir doesn't work with ropes and threads only but also with words. He writes and makes his words alive. Here words start to talk themselves. Till now his two books have been published. Another three are under publication. Once Kabir as a progressive political worker, cultural activist, periodical editor and also he dedicated himself in the search of Bengal folk art culture. It is his existence as an responsible artist with strong roots in the heritage of motherland. He has also gathered experiences as art director for theater, television, film and in advertising agencies etc.



La mia sostanza, 2009, disegni, colori per stoffa, cotone, 320 x 25 cm

Self-acquired substance, 2009, drawings, fabric color drawing on cotton cloth, 320 x 25 cm

He has a strong fascination for the various unusual colors of earth. He uses warm colors: brown, ochre and rust to the high light of the humanity of his compositions. The creative individuality of an artist is the result of complex interaction between his conscious and sub conscious mind, it is never intricate and this interaction is more multifarious in the case of a remarkable and human artist like Kabir.

We are all children of our mother earth. Our destinies, distance and difference in time and place, meet together in the world of knots and twist of life, which are reflected marvelously in Kabir's each single artistry.

In the case of art and its practice Kabir doesn't believe in the creation just to sell and income money. He wants to be indulged in a stable and strong determine human art structure. In this way, he faces the contemporary art world. It can show all of us a new path to the realm of a fiber art world.

Personal details

Shafiqul Kabir

Fiber artist

Present position: Freelance Artist

Working and live in Milan, Italy

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Educational records

Master of Fine Arts (M.F.A) : Field : Fiber Art (Fiber Sculpture & Tapestry)

Year of Completion : 1999

Institution: Kala Bhavana, Visva Bharati, Santiniketan, India.

Bachelor of Fine Arts (B.F.A): Field: Craft

Year of award: 1994 Institution: Dept. of Craft Institute of Fine Arts, University of Dhaka, Bangladesh.



Reminiscences, 2009, cotone, lana, carta, juta, fili, paglia e corde, 240 x 30 cm

Reminiscences, 2009, cotton, wool, paper, jute, threads, hay and cords, 240 x 30 cm

Academic awards

Honorable mention award: United Nations 50th anniversary painting competition

Year of Award: 1995 Organized by Bangladesh Shilpakala Academy, Dhaka, Bangladesh.

Merit scholarship: Kala Bhavana, Visva Bharati, Year of award: 1997-1998 Shantiniketan, West Bengal, India.

Merit scholarship: Kala Bhavana, Visva Bharati Year of award: 1998-1999 Shantiniketan, West Bengal, India.

Exhibitions

Solo show

2000 3rd Solo Tapestry Exhibition at Zainul Gallery, Dhaka, Bangladesh

1999 2nd Solo Tapestry Exhibition at Academy of fine art, Kolkata, West Bengal, India.

1996 1st Solo Tapestry Exhibition, Organized by Cézanne Art Gallery Dhaka, Bangladesh

Group show

2009 Come arazzi, Museo Walster, Gressoney la Trinite (AO), organized by Galleria di fiber art and..., Milano.

2009 Come arazzi titled group exhibition, organized by Galleria di fiber art and..., Milano.

2004 11th Asian Art Biennial, Organized by Bangladesh Shilpakala Academy, Dhaka, Bangladesh

2003 Group Art Exhibition, Organized by Department of Craft, Shilpanggon, Dhaka.

2003 Group Art Exhibition, Organized by DHRUPAD, Dhaka.

2002 Art South Asia exhibition at Oldhalm Gallery, U.K., Under the Commonwealth Games Cultural Festival.

2002 Art Exhibition Shikor O Phool (Roots and Blossom) Organized by The British Council, Dhaka, Bangladesh.

2002 15th National Art Exhibition Organized by Bangladesh Shilpakala Academy, Dhaka, Bangladesh.

2002 Art Exhibition, Gallery 21, Dhaka, Organized by Fulki, Chittagong

2002 14th Young Artist Art Exhibition Organized by Bangladesh Shilpakala Academy, Dhaka, Bangladesh.

2001 10th Asian Art Biennial Organized by Bangladesh Shilpakala Academy, Dhaka, Bangladesh.

2000 14th National Art Exhibition Organized by Bangladesh Shilpakala Academy, Dhaka, Bangladesh.

2000 13th Young Artist Art Exhibition Organized by Bangladesh Shilpakala Academy, Dhaka, Bangladesh.

2000 They 52 Artist Couples Art Exhibition at Ariel Gallery, Dhaka

1999 9th Asian Art Biennial Organized by Bangladesh Shilpakala Academy, Dhaka, Bangladesh.

1998 13th National Art Exhibition Organized by Bangladesh Shilpakala Academy, Dhaka, Bangladesh.

1998 Art Exhibition by Foreign Students of Organized by Visva Bharati, Santiniketan, West Bengal, India.

1996 12th National Art Exhibition Organized by Bangladesh Shilpakala Academy, Dhaka, Bangladesh.

1995 16 Young Artist Expositions '95 at Zainul Gallery University of Dhaka, Bangladesh

1995 United Nations 50th Anniversary Painting Exhibition Organized by Bangladesh Shilpakala Academy, Dhaka,

1995 7th Asian Art Biennial Organized by Bangladesh Shilpakala Academy, Dhaka, Bangladesh.

1995 Workshop Works Exhibition Organized by Bangladesh Shilpakala Academy, Dhaka, Bangladesh.

1994 Art Exhibitions Organized by Govt. Art College Ex. Student, Chittagong.

1994 25 Artist Exposition, Organized by Chitra Kuttir, Dhaka, Bangladesh.

1989-1996 All Annual Exhibition, Organized by Institute of Fine Arts University of Dhaka, Bangladesh.

1986-1988 Amor Eakose & Bijoy Dibosh Exhibitions Organized by Charu Shilpi Sangsad, Chittagong.

1986-1988 All Annual Exhibition, Organized by Govt. Art College, Chittagong.

Workshops

1995 Participated in the 1st Sculpture Workshop Organized by Bangladesh Shilpakala Academy, Dhaka.

1995 Participated in the History of Art & Aesthetic Workshop Organized by Bangladesh Shilpakala Academy.

1995 Participated in the Painting Workshop Organized by 'Aandolon', Dhaka, Bangladesh.

1993 Participated in the Drawing Workshop by David Willson Australian Artist Organized by IFA, UD, Dhaka.

1989 Participated in the Book Design & Illustration Workshop Organized by National Book Centre, Dhaka.

Curatorial Experience

2003 Curatorial Assistant, Organizing Committee of National Traditional folk art & Crafts Exhibition, Bangladesh.

2003 Curator, Water Color Art Camp Organized by Bengal Foundation, Dhaka, Bangladesh.

1998 Curator, Art Exhibition of Rashid Chowdhury Works at Nandan Gallery, Organized by Kala Bhavana, Visva Bharati Santiniketan, India.

1998 Curator, Art Exhibition by Foreign Students Organized by Visva Bharati, Santiniketan, India.

1997 Curator, Art Camp at Jahangirnagar University Organized by Artisan, Dhaka, Bangladesh.

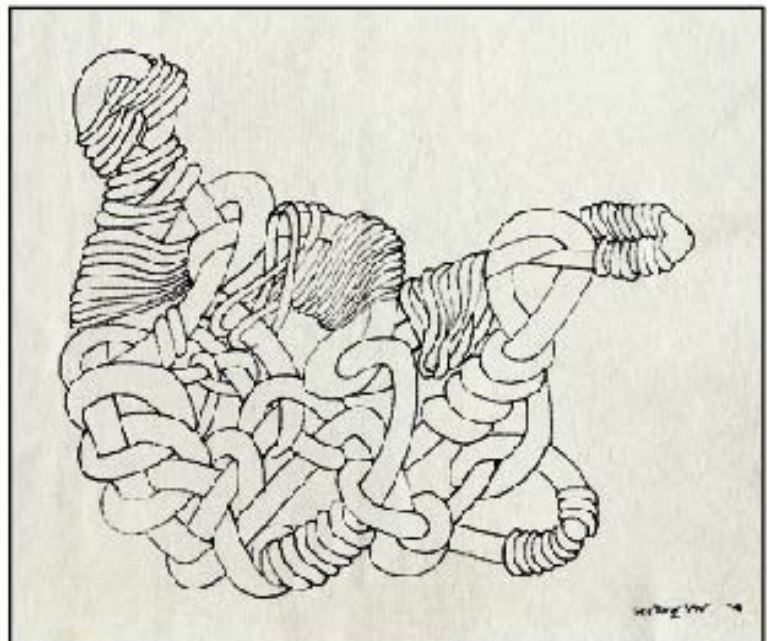
Art camp's

1998 Participated in the Art Camp Organized by Kolkata Nandanik, West Bengal, India.

1997 Participated in the Art Camp Organized by Kolkata Nandanik, West Bengal, India.

Seminar

2003 Participated in the two days long seminar, Organized by World Craft Council, Bangladesh.



Disegno, colori per stoffa, cotone, 28 x 17 cm
Drawing, fabric color on cotton cloth, 28 x 17 cm

2003 Presented Seminar Paper on 'Weaving and Fabric of Bengal', a searching of tradition. Organized by Bangladesh Itihas Parishad, Dhaka.

1996 Presented Seminar Paper on 'Abstraction and Modern Painting' at Jahangirnagar University Art Camp organized by Jahangirnagar University and ARTISAN.

1992 Participated in the Seminar "Media 2000" at Germany.

Publications & editorial experience

2003 'Tapestry & Fiber Art' an academic reference book for the Field of Fiber Art, published by Ramon publisher..

2001 'Shilpa Monisha' edited Articles of art aesthetic, published by Ramon Publishers.

2000: Editor the publication of Bengali Cultural activity in North America and Muktaadhara, New York.

1999 Onwords Editor and Publisher 'Charupath' by Monthly, Fine Art Publication.

1999 Dissertation Paper 'Mohon Eashana' under the M.F.A course of Kala Bhabana, Visva Bharati.

1993 Wrote many other Art Exhibition Review, Stories etc. published several national daily, weekly, fortnightly & monthly publication.

1991-1996 Acting Editor, Monthly Lekhok Pathok, Dhaka, Bangladesh.

Other's experience

2000 Assistant Art Director in movie "Kitton Khola".
1997 The background set has been done for the Program of Computer under the Bangladesh Television.

1997 Dress painting for Fashion Show, BGMEA Annual Event at Chittagong and Dhaka, Organized by ELITE.

1996 The Largest Painting (150x150') of Bangladesh under the Military Head Quarter, Dhaka Cantonment for Victory Day National Parade.

1991-1994 Stage Art for the Several National Program of the Salt Iodination program under the UNICEF.

1988-1999 Set Design and Stage Art Under Several Organizations.

1988-1996 Publicity, Publication, Design works of UNICEF, BCSIR, IPHN, BSCIC, IFST, Nutrition & Food Science University of Dhaka.

Experience of Cover Design and Illustration of Several Famous Publication House, Dhaka.

1988: Set Design for the Drama 'Kal Mrigoya' produced by the Shilpakala Academy of Chittagong.

Outdoors Sculpture

1994: Making 25 feet Swami Vivekananda Statue at the Dhaka University Campus, Assistant to the Sculptor Shamim Sikder.

Public collections

United Kingdom, Germany, Italy, Canada, Japan, India, Bangladesh National Museum, Bangladesh National Art Gallery, Home & abroad.

Award selection member

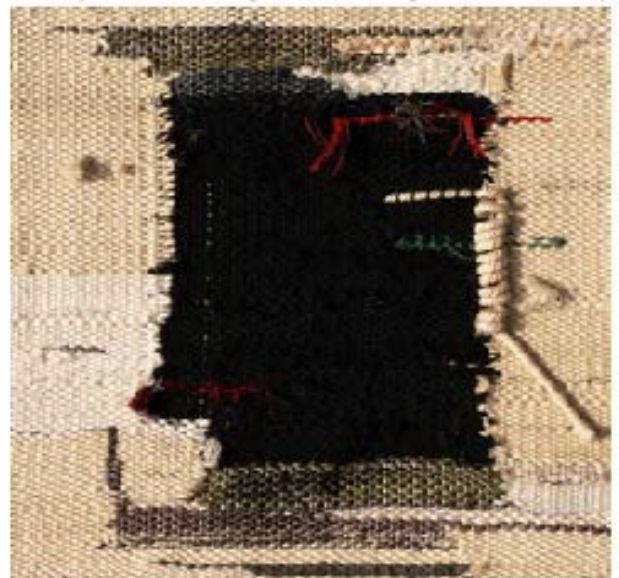
2003 Honorary Judge, Children Art Competition, Organized by Novo Nordisk & Bangladesh Diabetic Association.

2003 Honorary Judge, National Children Award Competition Organized by Bangladesh Shishu Academy.

2002 Honorary Judge, National Children Award Competition Organized by Bangladesh Shishu Academy.

Travel

Germany, India, United Kingdom, France, Belgium, Netherland, Italy.



Delicatezza di muri ornati, 2004, fili di cotone e corde, 32 x 32 cm
Grace of ornate badge, 2004, cotton threads and cords, 32 x 32 cm