

Kazi Sayed Ahmed

1972 : Born in Dhaka, Bangladesh.

Education

1998 : MFA (Drawing & Painting) Institute of Fine Arts. University of Dhaka, Bangladesh

Award

2021 ; Honorable Award (Painting) 24th National Art Exhibition, Bangladesh Shilpakala Academy, Dhaka

2005 : Micro-Credit Art Biennial, Turkey.

2000 : Young Artists Award 2000 13th Young Artists Art Exhibition, Bangladesh Shilpakala Academy, Dhaka.

1998 : SHAHED Shahnawas Memorial Award, Annual Art Exhibition, Institute of Fine Arts University of Dhaka.

Workshop

2023 : Art Camp, Made in Bangladesh With Pride by BGMEA.

2019 : 3rd Shanghai International Contemporary Art Exchange Workshop & Exhibition China.

2017, 18: India – Bangladesh Art Camp, Organize by **Kolkata Nandanik**, India.

2015 : Shanghai International Contemporary Art Exchange Workshop & Exhibition China.

2013 : The 1st International Art Workshop and Festival Baosheng Park Changzhou in China.

2010 : India – Bangladesh Art Camp, Organize by **Bengal Foundation**.

2008 : Art Camp “**In aid of Sidr affected children**” Kuakata, Bangladesh.

2002 : Self Management for Artist, Conduct by **Artist Ilse Hillpert** (German).

2001 : **Modern Art Workshop**, Conduct by Artist Iftikhar Uddin Ahmed.

2000 : India – Bangladesh Art Camp, Organize by **Kolkata Nandanik**, India.

1995 : **Water color** Workshop under Charu Shilpy Parisad, Dhaka.

Solo Exhibition

2018 : La Galerie, Alliance Francaise de Dhaka, Bangladesh

2015 : National Art Gallery (1), Bangladesh Shilpakala Academy, Dhaka.

2012 : Jahangir Art Gallery, Mumbai INDIA.(Held on 12 – 18 Nov’12)

2006 : La Galerie, Alliance Francaise de Dacca, Bangladesh.

2002 : La Galerie, Alliance Francaise de Dacca, Bangladesh.

2002 : Chuwa Gallery, Ginza, Tokyo, Japan.

1999 : Gallery de Alliance Francaise, Dacca, Bangladesh.

Two Man Show

2014 : House Show in New York. USA.

2013 : Bengal Gallery of Fine Arts, Dhaka. Bangladesh.

2010 : **Nordic Club Dhaka**, Gulshan – 2, Dhaka Bangladesh.

2007 : Nomad Centre & Art Gallery, Islamabad, Pakistan

2006 : Canvas Gallery, Karachi, Pakistan

2005 : Environment Art Exhibition at Oh/art Center, London, UK.

2004 : Birla Academy of Arts and Culture and Academy of Fine Arts, Kolkata. India

2001 : Cry for Nature Painting Exhibition, Toynbee Hall and Bangladesh Center Gallery, London, UK.

Group Exhibition

2022 : 19th Asian Art Biennial, Bangladesh Shilpakala Academy, Dhaka.

2021 ; 24th National Art Exhibition, Bangladesh Shilpakala Academy, Dhaka

2019 : 23rd National Art Exhibition, Bangladesh Shilpakala Academy, Dhaka

2018 : 1st DAFEN International Oil Painting Biennale 2018, China.

2018 : “Silk Journey to Art” World Tour Exhibition, Singapore, 2018.

2017 : 22th National Art Exhibition, Bangladesh Shilpakala Academy, Dhaka.

2015 : Shanghai International Contemporary Art Exchange Exhibition. China.

2015 : 21st National Art Exhibition, Bangladesh Shilpakala Academy, Dhaka.

- 2013 : 20th National Art Exhibition, Bangladesh Shilpakala Academy, Dhaka.
- 2012 : 15th Asian Biennial, Bangladesh Shilpakala Academy, Dhaka.
- 2012 : 1st Ecorea International Art Biennial and Art Workshop in KOREA.
- 2011 : 19th National Art Exhibition, Bangladesh Shilpakala Academy, Dhaka.
- 2011 : Anniversary Exhibition Rooted Creativity 10. Organize by Bengal Gallery of Fine Arts.
- 2010 : Bangladeshi Artist Art exhibition on MALDIV. Organize by Bengal Gallery of Fine Arts.
- 2009 : 17th National Art Exhibition, Bangladesh Shilpakala Academy, Dhaka.
- 2009 : 12th Contemporary Young Artists Exhibition. CHUWA Gallery, JAPAN.
- 2008 : 13th Asian Art Biennial, Bangladesh Shilpakala Academy, Dhaka.
- 2006 : 12th Asian Art Biennial, Bangladesh Shilpakala Academy, Dhaka.
- 2005 : Micro-Credit Art Biennial, Turkey.
- 2005 : Environment Art Exhibition at Oh/art Center, London, UK.
- 2005 : Art for Artist, Bangladesh Week in St. Gallen, Switzerland.
- 2005 : 16th National Art Exhibition, Bangladesh Shilpakala Academy, Dhaka.
- 2004 : 15th Young Artist's Exhibition, Organized by Bangladesh Shilpakala
- 2003 : 11th Asian Art Biennial, Bangladesh Shilpakala Academy, Dhaka.
- 2003 : 15th National Art Exhibition, Bangladesh Shilpakala Academy, Dhaka.
- 2002 : 14th Young Artist's Exhibition, Organized by Bangladesh Shilpakala Academy,
- 2002 : 11+1 A Group Painting Exhibition, Organized by Russian Cultural center, Dhaka, Bangladesh
- 2002 : Impression-17. a Group Art Exhibition, Organized by Gallery-21 and German Embassy.
- 2002 : 10th Asian Art Biennial 2001 Bangladesh Shilpakala Academy, Dhaka.
- 2000 : 72nd Annual Juried Exhibition, Art Association of Harrisburg pa, USA.
- 1999 : Rickshaw Painting Exhibition, 50 Years Anniversary of the F R of Germany.
- 1999 : "Art for Expo" Nord L.B Germany.
- 1999 : "Exposer – 7" Sirjana Contemporary Art Gallery, Katmandu, Nepal.
- 1996 : "Exposition – 6" A Painting Exhibition at Galleria Alliance Française de Dacca.
- 1994 – 03: Participated in all Annual Art Exhibition, Institute of Fine Art, University of Dhaka

Present Position: Freelance Artist

Surface as symbol

Kazi Sayed Ahmed has always been infatuated with extraneous materials. As an artist seeking to inscribe new meaning into the surface, he has developed a signature stratagem of employing jute hessian to refer back to 'life'. Without resorting to verisimilitude, he is now able to align the painted space with the space that lies outside.

At one point in his life, Sayed explored the coexistence of representational elements and evacuated surface area of the painting. If he showed an apparent allegiance to academic realism in his representation of the real elements, the same artist treated the surface as a positive field of vision, which is considered as negative space in the academia. Space is usually considered neutral, but at the behest of this young painter, the same element has created an opportunity to render it as neural. Though, as an artist, Sayed seems to avoid the extremes of expressive potentials, settling, as he always does, for a middle ground.

Over the last five years or so, he has moved on to a higher plain – he is now inclined to make the best use of his arsenals. Though his process has become rather clinical, in some of his works, his 'surface' now appears as if it is the 'field of action', rather than vision/visualization. Articulating their distance from the reality and lived experience, his surfaces are more layered, and are freighted as symbols of lost time and of disappearing nature.

Surface, thus, becomes an active 'presence', and even a form of 'lamentation' in some of the works, where the syntax is structured according to historical awareness about Abstraction. But one also feels Sayed's intent – which is premised on addressing the displacement of 'time and space' in an urban setting where accelerated development has taken its toll; where progress has lost its cadence, and many thing has descended into chaos.

As an abstractionist, the artist manipulates the very syntax he continues to repeat and reframe -- at times to achieve harmony of the elements used, and, at others, to show that emptying the canvas of its contents is also a way to let the process take precedence over other aesthetic concerns. Applied with discernment and devotion (to create a vessel that echo

time and memory), Sayed's process helps him examine the potentiality of the sourced material. This he employs primarily to an objective end – which is to give rise to an aesthetic moment, but, at times, to produce symbolic values beyond the limits of the play between 'absence' and 'presence' – the 'game' that defines his creative language.

Mustafa Zaman

Artist, critic and editor of Depart