



ABDUL SALAAM

ARTIST STATEMENT

Abdul Salam (b. 1971), like most pre-postmodernists of contemporary times has a rare kind of medium – **loyalty**.

This old fashioned medicine, 'loyalty' may apparently appear to be a conservative attitude, but it's the kind of conservative needed to preserve a line of art practice that has neither lost its validity to all art practitioners nor has it lost its appeal to all discerning beholders.

For over the last two decades, Abdul has been engaged in honing his skill at making matrice fed, taking impressions for making fine prints on paper. That makes him an artist of the art of printmaking.

Till the mid nineteenth century development of chemical-mechanical-photographic process of printing two dimensional designs and images, the prime purpose of printmaking was multiplication of designs and images for reaching those to multitudes.

With the development of chemical-mechanical-photographic processes of reproduction of designs and images, the multiplier function of printmaking ended. But that did neither lead to obsolescence of wood cut, lino-cut, engraving, dry point, etching, lithograph serigraph as matrices for designs and images, nor to the relevant cameo, intaglio, planometric and stencil processes of taking impressions from those.

In fact, the printmaking artists not only became doubly conscious about each kind of Matrix and impression taking processes' potential of generating distinctive and unique, tactile feelings in the finally pulled prints. It is not for nothing but intimacy with etching, lithography and serigraphy as matrice-making and intaglio, differential viscosity, planography and resist printing as impression taking processes that have led Abdul to develop a respect for the spatial surface on which he would pose it geometrically well defined form, bereft of any phenomenal associations.

But of a greater significance are the colour spreads, that Abdul like a juggler, plays on the surface to create textural variations, to establish tactility as the prime consideration in the art of printmaking.