

## Lecture 23:

The term "third world" used to denote non-aligned countries; now it's just derogatory  
⇒ third world is the global south; experiencing decolonization, being new nation-states and are weary of imperialism by other forms.

Formal agreement to join the non-aligned movement, 1955 Bandung conference  
then 1961 in Belgrade 1st conference.

⇒ mutual non-aggression, resistant to imperialistic effort, "world peace"

Look at Sudan: home of Ibrahim of El-Salabi

& text by Dadi (artist & art historian from Pakistan) on calligraphic abstraction or calligraphic modernism.

// it creates a new national identity, which involves moving beyond the borders  
Sudan gains independence in the late 50's, he struggles to engage with modernism, he [see quote] takes his training in calligraphy into the picture plane

They don't transmit as language anymore; reference to modernism (already seen with Sher-Gil); and then there's the textual

Dadi emphasizes the lack of reference (in dialogue with cubism; logic of unwording signs, sheet music is removed from the canvas)

what's being broken up here are different modes of signifying: Engaging with African motifs, cubistic modernism etc (all held in suspension)

Om: The Last Sound (1964) allow for a multiplicity of references to exist with one another (figural would not be able to do that)

⇒ engage with Lam, Picasso, African sculpture (real, not primitivized)  
for Dadi, allows for multiple belongings to exist together.

... → Dadi's notion of calligraphic abstract: abstract can be a place where diff. cultural modalities can be held in suspension (without fixing themselves to specific notions) Bringing them together (vs nationalism); represent a whole range of identities. The essay is comparative.

## Part II

→ There's a comparison with Sadequain

→ Sadequain is Pakistani (a product of colonialism, in 1949 decolonised from a partition which created 2 nation-states based on religious lines) (as a consequence: vast displacement of peoples. The name, Pakistan, is an acronym made of Punjab, ~~India~~, Afghani, Kashmir, Sind & Belochistan) speaks to the compositeness of Pakistani national identity.

→ Shaker Ali develops a cubist style (spends early 50's in Europe, develops a cubist language). In Lahore, he depicts heavily abstracted motifs, and moves between quasi-cubist figurative (1966) and a cubist engagement with calligraphy (1969) using it as a cubist scaffolding.

→ Sadequain did not travel. No formal fine arts training, self-taught in painting (comes from reproduction). At the end of the 50's, he combines calligraphy & painting. His inspiration is from Cactus (dry plant found on the coast of Belochistan). It becomes his reference to fuse the jagged forms of cactus organic life, and Persian + Hindi + Arabic calligraphy (fusion achieved).

→ Dadi recognizes how these fusions (art that resonates as speaking to national identity) gained national appreciation. His Figures (1960) show a particular treatment of oil paintings (he'd scratch most of it off with a knife); it creates an "engraving/etching" style that makes it look like it was printed. He receives commissions to do murals: combining cactus-calligraphic painting and murals: examining the product of human life.

Treasures of Time depicts the major thinkers (guy to the right is a self-portrait) Industry & Agriculture: industry to the left, agric. to the right. With subtle variations, he creates a composite creation of the state economy.

This resonates with Rivara's work; create a visual analogue for national identity.

... → must also look at Pollock.

Sudben's allegiance with the state goes through the 70's and 80's  
// fulfilled the needs of a dictatorship