



A Journey of Resilience and Success

1940–2013

College of Art and Design
University of the Punjab
Lahore





Fig. 1



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College of Art and Design,
University of the Punjab
The Mall, Lahore.

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Concept and Development

Rahat Naveed Masud

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Second Frontispiece:

Fig. 1 Anna Molka Ahmed (c. 1956) By Khalid Iqbal

Oil on canvas. 36 x 60 inches

Collection : College of Art and Design

Gifted by Mrs. Tahira Ayaz, daughter of Anna Molka Ahmed in 2009 Photograph
by Ali Abbas

(Left) The statue of Alfred Woolner (1937) Vice Chancellor of the University of
the Punjab (1928–1936) by Gilbert Ledword, standing outside the University Old
Campus (Allama Iqbal Campus)

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University of the Punjab
Lahore

Marjorie Husain

with

Nadeem Alam
Barbara Schmitz
Rahat Naveed Masud

Research Assistant
Ajmal Hussain

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The College of Art and Design, University of the Punjab is the proud alma mater of many great Painters. This book is the first ever documented history of their contribution towards enriching the cultural landscape of Pakistan and Allied Bank feels privileged to be a part of this venture.



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(Right) The *Zamzama* Gun also known as the Kim's Gun or *Bhangiawala Toap* displayed on the Mall opposite the University Old Campus (Allama Iqbal Campus)

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Vice Chancellor's Note

It is once again my pleasure to write for a publication by the University of the Punjab's College of Art and Design. Their dynamic Principal, Professor Dr. Rahat Naveed Masud, has brought together a commemorative volume, honouring this ground-breaking art institution of Pakistan and the notable artists and teachers it has produced. Professor Rahat herself has written a history of the high points of the College's development from 1940 to the present. She asked the well known art historian/critic Marjorie Husain to prepare short reminiscences of the outstanding artists and teachers who graduated from the College; these have been augmented by short essays on the younger generation of painters by Nadeem Alam, a faculty member at the College of Art and Design and Dr. Barbara Schmitz, a foreign faculty member of the College.

I've been very pleased with the two previous publications of the College and am delighted to offer my praises once more to this historic account of the development of the College of Art and Design, from the founding days of Professor Emeritus Anna Molka Ahmed to the principalship of Professor Dr. Rahat Naveed Masud.

Professor Dr. Mujahid Kamran

Vice Chancellor,

University of the Punjab, Lahore.

Foreword

I write not as a member of the artists' community or as someone technically qualified to trace the historical background of this institution, but as a "neighbour". What I would like to share is, in the main, a neighbourly, rather personal memoir. As a young lecturer in the English department, which was right "next door", I was among those farmed out to teach English courses to Fine Arts students. Mrs. Anna Molka was the Head, a formidable fire-breathing, yet oddly maternal, dragon. Khalid Iqbal was every student's ideal teacher, tempering his generosity as a mentor and unfailing encouragement as an instructor with a distinctive brand of quiet humour and gently ironic wit. Colin David was the young spark among these more seasoned, members of the faculty. Brilliant, energetic, with a youthful inability to suffer fools gladly, an infectious laugh (which I can even hear today) and the reputation to twist like no other on the local dance floors.

One climbed the old fairy tale staircase to take class. Its twin was on our side of the building and I think of them as two arms holding the humanities in an embrace. Across the way were the less rarefied social workers, chemists and pharmacists beaver away. The ambience of our two departments with their mellowed brick building, high roofs and cool thick walls, the fine tracery of mature trees that flowered magnificently in the spring and a general air of liberal bohemianism had an elegance and individuality. Many gifted artists and teachers emerged from the Fine Arts Department and lent it their uniqueness. They were to set the tone for a haven of enlightened values and a sensibility responsive to aesthetic exploration and new ideas. As such, they had a kindred spirit in the department next door. However, it was precisely such an atmosphere of openness and endeavour that provoked the ire of the bigoted hard liners of the General Zia era and remained a thorn in the sides of those who regard art and literature as the devil's spawn. Resultantly, the College has had more than its share of vicissitudes. It is therefore, entirely to its credit that the tradition of holding firm to the ideals of excellence has been so resiliently sustained and the institution continues to be a role model for the civilized face of University of the Punjab and its leadership. I salute the current administration for its prescience and discernment in offering every support to the College and, of course, those who steer its daily course and nurture its heart beat for the future.

Professor Shaista Sonnu Sirajuddin

Former Chairperson, Department of English Language and Literature

Former Dean, Faculty of Arts and Humanities

University of the Punjab, Lahore

February 2013

Preface

This book originated with the aim of documenting the important graduates of the College of Art and Design (formerly known as the Fine Arts Department of the Punjab University) and to give the institution the place that it merits in the Pakistani art narrative. The book celebrates the well-trained and dedicated faculty, and the numerous graduates the College has produced since its inception in 1940, who have gone on to become leading painters of Pakistan. Section 1, gives a history of the Department from 1940 to the present. Section 2 focuses on the various well known artists and teachers of the College. Section 3, previews works of recent graduates, thereby delineating the future trajectory of the College. In Section 4, the efforts of all our faculty members, past and present, some one hundred and thirty-six in number, who have contributed to the academic excellence of the College are acknowledged.

As hundreds of students have graduated from the College in various disciplines – art practice, art history, textile design and graphic design and now also in architecture and music – it was a predicament for me to decide where to draw the parameters of the book. An advisory board composed of Marjorie Husain, a distinguished writer, Shahnawaz Zaidi, a former Principal of our College, Dr. Anis Siddiqi, Incharge of our Architecture Department, Dr. Barbara Schmitz, our foreign faculty member from the United States and myself arrived at the decision that “Painters” should be the focus in this volume and furthermore, we would include those artists who had had one or more solo exhibitions, giving short biographies and examples of their works. The pioneers and founders of art in Pakistan were exempted from this last condition, since their role has been vital to the development of the entire network of art schools in Pakistan. It is hoped that the contributions of the graduates from other disciplines will be recognized in future publications by the College.

This project was initiated three years ago. I am very grateful to Marjorie Husain, an eminent art critic, who wrote the majority of the biographies of the artists (Section 2). It was her unassuming sincerity and commitment that greatly helped to make this idea a reality. She has authored several books on art and is well aware of the developing story of art in Pakistan. I am very appreciative of the fact that Nadeem Alam, an emerging writer and a faculty member of the College of Art and Design, could contribute write-ups on the younger generation of artists. Our dependable research assistant Ajmal Hussain, has also meticulously assisted in compiling the biographies of the present and former faculty members of the College (Section 4). The book has been edited by Dr. Barbara Schmitz, our foreign faculty member. I myself have contributed to the narrative on the development of the College (Section 1) and the compilation of illustrations and editing. I believe, we have made a fine team.

It would be a stark omission, if I do not mention the immense efforts that Naveed Masud, my husband, has made in acquiring funding from various financial institutions. I am very grateful to Allied Bank for their generous contribution which has been instrumental for the publication of this book. I would also like to extend my

thanks to Habib Bank for their donation.

The unflinching support of the Vice Chancellor, Professor Dr. Mujahid Kamran deserves a special mention. His interest in the subject of Fine Arts has been pivotal to all initiatives that have been taken up by the College of Art and Design in the last few years and again in this venture, the University has provided vital financial assistance.

For the careful production of the book, I would also like to commend Mr. Naseer Baloch, the owner of Topical Printers, Lahore who has made significant contributions in publishing quality books on art in Pakistan.

With one hundred and fifty colour illustrations of the art of our graduates and teachers, this book must rank as one of the most splendid commemorative volumes an educational institution in Pakistan has ever produced.

Collecting data for this publication was indeed a very challenging and daunting task and I apologize if some names may have inadvertently been missed. Finding archival photographs for the post Anna Molka period (1972-2009), when the chairmanship of the Department changed frequently and records and photographs were not systematically kept, was also difficult. It is hoped that future publications will compensate any lapses.

I would like to thank Professor Shaista Sirajuddin for writing the eloquent Foreword for this book. Professor Shaista has deep ties with our institution. Her grandfather Professor G. D. Sondhi, was on the committee that selected Anna Molka Ahmed as the first Head of the Department. Also being a Professor of English Language, in the same building (before the English Department moved to the new campus) she has been familiar with the ebb and flow of our College. In her capacity as Dean, she always contributed towards the uplift of the College.

Lastly, we dedicate this book to the Department's founder Professor Emeritus Anna Molka Ahmed, for it was due to her persistent struggles that a star institution was born.

Professor Dr. Rahat Naveed Masud

Principal, College of Art and Design
Dean, Faculty of Arts and Humanities
University of the Punjab
Lahore

March 15, 2013



Section 1

From Vision to Reality A Historical Account

Rahat Naveed Masud



From Vision to Reality

A Historical Account

From its inception, to the present, the story of the College of Art and Design, is a unique tale of tenacity and untiring effort, that truly defines the human substance – a tale that makes the ordinary “extraordinary”.

The University of the Punjab (established in 1882) initially thought of adding a Fine Arts Department in the late 1930s, during the pre-Partition years of British rule in India. It was to have two stated aims: “to revive and modernize oriental studies” and “to make University education more realistic in the case of girls”.^{1,2} When the Fine Arts Department was finally established in 1940, Anna Molka Ahmed, a young British citizen, was selected as the most suitable candidate to head the Department, after other potential candidates, such as Razzia Sirajuddin and Mary Roop Krishen, had declined the University’s offer. The selection committee, consisted of the Vice Chancellor of the University of the Punjab, Mian Afzal Hussain, the famous artist A. R. Chughtai, the Principal of Government College, Lahore Professor G. D. Sondhi, and the Principal of the Mayo School of Art, Lahore, Mr. S. N. Gupta. They could not have made a better choice.

Mrs. Ahmed took up her responsibilities with deep earnestness and consummate energy. The Vice-Chancellor of the University, Mian Afzal Hussain, provided a strong and much needed support to Anna Molka Ahmed, to carry forth her plans for the promotion and teaching of Fine Arts at the University.

Anna Molka, a young woman of Polish and Russian descent, had pursued her studies in art in London, first at St. Martin’s and later at the Royal College of Art,³ despite her father’s strong opposition to her career choice. She was drawn towards Islam while still in her teens, and converted to this faith renouncing her birth religion, Judaism. She met Sheikh Ahmed, a mature Muslim engineer, recently turned artist, in London, whom she married and arrived in India as a young bride, just on the brink of World War II in 1939. The couple initially lived with Sheikh’s parents in Amritsar.

1 *Prospectus*, University of the Punjab, 1955, 3.

2 The art schools already established — in Calcutta (1839); in Bombay (1856) and in Lahore (1886) — were for the teaching of crafts and largely set up to train craftsmen for greater proficiency in their fields.

3 She graduated with certificates in wood engraving, lithography, copper engraving, etching, dry point and aquatint. Her qualifications included: History of Art and Architecture, Technical methods of Sculpture, Technical methods of Graphic Design, Techniques of Painting and Pigments, Methods of Art Teaching and Art Appreciation (Marjorie Husain. *The Sun Blazes the Colours through My Window* (Lahore: Research and Publication Centre, National College of Arts, 2007), 15.



Plate 1
Anna Molka Ahmed (c. 1940)



Plate 2
**Lady Glancy, wife of the
 Governor of Punjab,
 viewing an art exhibition
 with Anna Molka Ahmad
 at the Fine Arts Department
 (1942)**

Sheikh Ahmed had “fired her enthusiasm” with the idea that they would together set up a press in his home country and produce illustrated books for children.⁴ Anna Molka took up the assignment as the Head of the Fine Arts Department with great passion, since it was something that would contribute towards translating her dreams into reality.⁵

YEARS OF PERSEVERANCE

As Fine Arts was a newly introduced subject for the University, initially it was offered only to Intermediate students, with five women’s colleges in the Lahore vicinity sending their students to the University’s art classes. The Intermediate course was based on students learning to draw with pencil, pastel and charcoal. Poster and water colour mediums were explored in figure compositions, still lifes and portraits. Elements of Basic Design, Buddhist Art and the History of Ancient Civilizations, including the Indus Valley, became an important part of the curriculum. Traditional Miniature painting was also taught as a subject. In 1942, after completion of the two year course, an exhibition of the students’ work was held at the Department, which was inaugurated by the Governor’s wife, Lady Glancy, and was very well received by the general public.

In order to facilitate the students who had taken up art in the Intermediate, the University in 1944, offered Music, Art and Home Science as elective subjects to B.A. classes. But these were still considered to be ‘female’

⁴ Husain, *The Sun Blazes the Colours through My Window*, 14.

⁵ It was a rushed journey that Anna Molka made from Amritsar, to appear before the selection committee, when she learned of the position in the offing.

subjects only. This programme attracted a lot of students and had almost two hundred enrolled within a couple of years. The small six-member staff was almost overwhelmed by the large number of young women seeking admissions in this subject. The programme became popular with households preparing their daughters for marriage: “certainly the fashion now decreed that Fine Arts and Music were a must for best marriages”.⁶

The Partition of the Indian Subcontinent (1947) brought tremendous change and challenges at both personal and national levels. The period preceding the Partition was wrought with fear and apprehension. Anna Molka records in her “Memoirs” that when she would arrive early at the University, she would find both anti-Muslim and anti-Pakistan posters put up in the Department, which she would pull down before the students arrived.⁷ Communal tensions between the Hindus and the Muslims had proliferated to a dangerous extent. Partition did not merely signify a physical division of two countries alone; it was a division of socio-cultural and political aspects, which laid the basis for divergent identities and set the course for an antagonistic future relationship between the two countries. With mounted tensions, the Indian Subcontinent gained independence from the British in the month of August 1947.

In the case of India, the task of managing the new country by the Indian elite was a lesser challenge, since the infrastructure and the administrative machinery institutionalized by the British was still intact.⁸ The challenge was more daunting for Pakistan, which had to set up a new central government and face the problem of feeding and housing the millions of refugees who poured into the country after migrating from the other side of the border. The nascent state of Pakistan, which was founded on the basis of the democratic ideology expounded by its revered leader, Muhammad Ali Jinnah, also faced the challenge of forging a national identity, the failure of which could seriously threaten the country’s embryonic existence.

After a gap of five months (during which time Anna Molka Ahmed and Anwar Afzal who was her student, colleague and friend had been sent to Murree at Anwar’s parents’ place for safe keeping) the Fine Arts Department finally reopened in November 1947, only to discover that it had six students left with Anna Molka as the sole staff member! The situation was akin to a nightmare, for it seemed to portend the closure of the Department. The subject of Fine Arts had been a novelty for pre-Partition society. In Muslim society, depending upon the social class of the person, painting aroused both awe and rejection, culturally and socially. Within the University too, there was ignorance and opposition regarding the subject. Those opposed to Fine Arts were pleased to know that now, post-Partition, the Music classes had stopped, as there were no students nor teachers left. The syllabus was

6 Husain. *The Sun Blazes the Colours through My Window*, 4.

7 Ibid. 44.

8 For example, the diplomatic and trade missions established abroad under the British rule were taken over by the Indian government. So was the system of currency and banking, along with the railways, post and telegraph, linking the entire country with its head office in Delhi.

also scrutinized with the demand to remove figurative painting and sculpture from the course. Even Art History was now to focus only on Muslim Art and Architecture. Mrs. Ahmed complied reluctantly, “I was very upset and felt this was going backwards instead of forwards, but the times were such that I could not protest. I had to obey to save the Department”.⁹ That year in the examination, painting the “figure” was judiciously avoided. However the young Mrs. Ahmed, ever resolute in intent, through her personal and private endeavours continuously encouraged and attracted prospective students to take up art.

Steps were also taken to make the subject of Fine Arts more viable. In 1948 a Post-Graduate Diploma in Fine Arts was instituted as a halfway house between the BA and MA degrees. Through persistent convincing and persuasion at high levels and much to Mrs. Ahmed’s relief and satisfaction, the University was finally able to start a MA degree in Fine Arts in 1955. This accommodation would now allow qualified staff to teach art at the post-graduate level. Punjab University became the first institution in Pakistan to award a post-graduate degree in Fine Arts. Lastly, feeling the dire need to expand the curriculum to male students, Anna Molka persuaded the administration to hire Khalid Iqbal, newly returning to Lahore, after taking a diploma at the Slade School of Art in London, to instruct male students. Colin David, Sufi Waqar and Aslam Minhas were the first three, admitted in 1956. Again there was pressure from certain conservative sections within the University that the boys and girls should have separate classrooms.¹⁰ Undaunted, Mrs. Ahmed divided the students into two groups, with the boys having their classes in the room downstairs and the girls being given the upstairs studio. Khalid Iqbal looked after the boys, whereas Mrs. Ahmed supervised the girls. The presence of the boys added dynamism to the Department’s activities¹¹ as they were involved in many outdoor projects that the Department was assigned by the government.¹²

Gradually, as time passed, local colleges also introduced Fine Arts in their Intermediate and B.A. programmes, and Mrs. Ahmed’s vision of propagating Fine Arts education in Pakistan began to come to fruition. Departments of Fine Arts spread to other parts of the country, for example, graduate A. R. Nagori set up the Fine Arts Department in the University of Hyderabad, Sindh, at Jamshoro in 1970. The industrious Naseem Hafeez Qazi had already set up a strong Fine Arts Department at Lahore College in 1952 attracting a significant number of students. After graduating from these colleges, students came in large numbers to the University for their Masters.

9 Husain. *The Sun Blazes the Colours through My Window*, 47.

10 The Islamiyat Department was situated next to the Fine Arts Department. For many years, classes attended by both sexes were separated by a curtain in strict adherence to social practice of segregation.

11 Dyal Singh College, Government College and Islamia College started offering Fine Arts as a subject in the Intermediate, providing opportunity for boys to study art.

12 Anna Molka was approached by the authorities to repair damage done to the murals in Ranjit Singh’s *Samadi*. She was told that Sikh pilgrims were to visit religious places in Lahore and the time was short. Anna Molka made a group comprising of Naseem Qazi, Khalid Iqbal and students, Aslam Minhas, Colin David and Sufi Waqar. They completed the task on time in the hot days of summer (Husain. *The Sun Blazes the Colours through My Window*, 61).

Even more interesting is the story of Anna Molka’s aid to the army in the war of 1965 against India. In order to create an illusion that the Pakistan army was fully equipped with tanks and ammunition, she and her students were commissioned to create a ‘trompe d’oeil’ company of tanks. Secretly, she and her students successfully worked day and night by painting tank images on boards, which were then put on the sides of ordinary vehicles giving the illusion that the Pakistan Army was not deficient in military equipment (Husain. *The Sun Blazes the Colours through My Window*, 67).

COMING INTO ITS OWN

The Fine Arts Department in the fifties and sixties had become an active nerve centre of art activities. Important names in the field of art and culture gravitated towards the Fine Arts Department. Exhibitions and intellectual interchange became a regular feature.

The major painters, Abdur Rehman Chughtai and Allah Bakhsh lent their support and active participation to Anna Molka's exhibitions.¹³ It was a time when all aspired for the propagation of art in Pakistan. The artist community had risen to the challenge of forming an independent identity in the aftermath of the Partition.¹⁴ Pakistan, eager to live up to its important new status as the largest Islamic country,¹⁵ tried to distance itself from all Indian appendages. In the search for an identity that was not influenced by Hindu mores, many visual artists in Pakistan began to look beyond their own cultural borders for inspiration, and found it more viable to emulate and to study in the West. Shortly after Partition, when the Cold War began, Pakistan aligned itself politically with America, as a response to India's alliance with the (communist) Soviet Union. "On another level it was the continuing influence of the British connection, for, in an important sense, America was seen to have taken over where Britain had left off as global power".¹⁶

The connection between the West and the local artists continued to grow. Artists such as Khalid Iqbal, Anwar Jalal Shemza, Colin David and Jamila Zaidi were trained at the Slade School of Art in London; Shakir Ali attended art school in France; Naseem Hafeez Qazi studied works of old masters in Madrid; Zakia Mallick went to the Royal College of Art, London; Anwar Afzal studied art in the United States. Zubaida Agha was also trained in London and later many more went to the United States to study art.

At the Fine Arts Department, special awards and medals were initiated to encourage the painters. A. R. Chughtai and Allah Bakhsh donated gold medals as prizes for the young artists.¹⁷ Shakir Ali, Allah Bakhsh, A. R. Chughtai, Faiz Ahmad Faiz, and Khalid Iqbal, often acted as judges at the

13 Marjorie Husain quotes Anna Molka as saying, "I approached both Mr. Abdur Rehman Chughtai and Ustad Allah Bakhsh, who are milestones in the history of Pakistan's art, and they both cooperated with me in an endeavour to keep art activities alive" (Husain. *The Sun Blazes the Colours through My Window*, 49).

14 This later had an impact on the development of art, as both India and Pakistan strove passionately for separate individual identities. This need was more fervently sought in Pakistan, which was the newly created country. For example, A. R. Chughtai now illustrated the works of Iqbal and Ghalib and used Muslim cultural motifs; after 1947 he expelled all those elements from his paintings that reflected Hindu culture and civilization, and glorified great moments in Muslim history and culture instead. However, the interesting element is that this search for a pure identity was not only a Pakistani fixation; in India too, artists and intellectuals felt the need to discard Muslim appendages.

15 In 1947 when Pakistan was created it had two wings West Pakistan and East Pakistan. Together they formed one of the largest ideological Muslim states in the world. Both parts were separated by a thousand miles of hostile Indian territory. East Pakistan was later to become Bangladesh after Pakistan lost the war with India in 1971.

16 There was a question of cultural links as well. Having ruled for a couple of hundred years in India, the British had left behind a legacy apart from other things, of the English language itself. Akbar S. Ahmed, *Jinnah, Pakistan, and Islamic Identity: The Search for Saladin* (Oxford: Oxford University Press, 1997), p.193.

17 Husain. *The Sun Blazes the Colours through my Window*, 58.

Plate 3
**Anwar Afzal leaving for higher
 studies to the United States**
 also prominently seen are:
 (L-R) Anna Molka Ahmed,
 Zarah Ahmed, Bushra Hameed,
 Tahira Ahmed and Jalees Nagi
 (1962)



exhibitions. Anna Molka Ahmed also arranged solo shows, with monographs on the artists written by herself that were published by the Department. Foreign artists such as the German painter Hosrt Gehrt also exhibited at the Fine Arts Department. Works of many artists were procured for the Department's permanent collection. The University itself presented Art Department paintings to decorate the President's House, Karachi, the President's House, Rawalpindi and the Punjab Governor's House, as well as gifting art works to Washington State College and Indiana University in the United States. Artists like Hanif Ramay, Anwar Jalal Shemza, Khalid Iqbal, Razzia Feroz, Moyene Najmi, Ali Imam, Sheikh Safdar, Raheel Akbar Javed, Ahmad Parvez, Shakir Ali, Naseem Hafeez Qazi, Zakia Mallick Sheikh, Anwar Afzal, Anna Molka Ahmed, A. R. Chughtai and Allah Bakhsh all participated in the Department shows. Special exhibitions were put up for high profile visiting delegations, upon government requests. Records show that there were visits to the Fine Arts Department of the University of the Punjab by Eleanor Roosevelt [First Lady of the United States (1933-45) and a human rights activist] King Faisal 2nd of Saudi Arabia, the Crown Prince of Iraq, and the Presidents and Prime Ministers of Pakistan.¹⁸

In 1959 the Department published the first issue of the magazine *Vista*, which carried articles and works of the artists. Art was gradually gaining social acceptability, and the Department played an important role in creating an aesthetic consciousness. In an interview with this author, Khalid Iqbal¹⁹

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- 18 President Ayub Khan, Pime Minister Chaudhry Muhammad Ali and President Iskandar Mirza visited the Fine Arts Department to view the exhibitions. "Earlier these activities for the general public had culminated in the creation of the Pakistan Art Council" (*Prospectus*, University of the Punjab, 1964-65, 3). The city's cultural personalities, (A. R. Chughtai being one of them), were invited by the Deputy Commissioner and Mrs. Ahmed to form the society which was inaugurated at the Department of Fine Arts in December 1948 (*Ibid*). The Department then placed the holding of the All- Pakistan exhibitions and one man shows in the hands of the newly established Council.
- 19 Khalid Iqbal, "Art in Educational Institutions in Post- Partition Pakistan" an interview by Rahat Naveed Masud, audio tape recording, Lahore, November 14, 2005.



explained that despite opposition from a certain section of society in the early years of Pakistan's birth, portrait and life painting were relatively acceptable. At the Fine Arts Department, female nude models were also available, though they were just for the privilege of the female students. The atmosphere, by and large, was conducive to creative pursuits, with students spending Sundays and even other local holidays at the Department, painting happily.²⁰

Plate 4
**President Iskandar Mirza and
Prime Minister Suharwardy
with Anna Molka Ahmed** visiting
an exhibition at the Fine Arts
Department (1956)

Although Anna Molka Ahmed was known for her tempestuous and sometimes overbearing personality and, correspondingly authoritarian methods of tutoring, she made no attempt to influence the style of her students, who then were successful in producing extremely diverse visual expressions. Her art appreciation lectures were highly popular with students, providing them with a strong base in Art History both European and South Asian. Although sometimes accused of ignoring the local art traditions she, in fact, hired eminent miniature painters Ustad Sheikh Shujaullah and Haji Sharif to teach her students traditional miniature techniques. She also invited the Superintendent of Archeology at the Lahore Fort, Mohammed Wali Ullah Khan to inform the students about the indigenous architectural heritage. Punjab University came to be recognized for its in-depth teaching of Art History as well as its virtuosity in the fundamentals of art. There was one incident though, between 1965 to 1967, which gave a jolt

20 The Department in its early years became the centre of art activity. Apart from annual Departmental and All-Pakistan exhibitions, solo shows of artists were held there — even exhibitions from foreign countries were held at its premises. Workshops on arts and crafts were also conducted. In 1948, Anna Molka invited Alys George (well known poet, Faiz Ahmed Faiz's mother-in-law) to teach her students the art of making glove puppets.

Plate 5
At the Badshahi Mosque
 with foreign visitors
 (L-R) Muhammad Wali Ullah Khan
 Prof. Anna Molka Ahmed and
 Anwar Afzal (c. 1968)



to the developing Department of Fine Arts. Khalid Iqbal, Colin David and Naseem Hafeez Qazi (who was then teaching on deputation) left the Department.²¹ The first two joined the National College of Arts and Qazi went back to Lahore College for Women. It is believed by many that had these stalwarts stayed on at the Department, it would certainly have attained greater heights and would have emerged as one of the finest art institutions in South Asia.

THE RECEPTIVE SEVENTIES

In the seventies, the Department surfaced as a more embracing institution, already having produced outstanding artists and educationists.

Emerging from the recent countrywide social agitation connected with the overthrow of the military regime of Ayub Khan in 1969 and a war with India in 1971 that saw the severing of Pakistan's Eastern Wing, the nation struggled to overcome the distressing situation and met political obstacles with courage. The loss of East Pakistan, though a devastating event on both a political and an emotional level, brought the people together to rebuild and salvage their shattered confidence.

By now, painters such as Khalid Iqbal and Colin David were well known names in the art world, while Ghulam Rasul, Zubeda Javed, Ajaz Anwar, Mussarat Mirza, Ijaz ul Hassan, Qudsia Nisar, A. R. Nagori, Nighat Idrees, Zulqarnain Haider, and others were in the process of becoming distinguished artists. Many had returned from abroad after receiving art education. Others were proceeding for the same. The Department's graduates were readily accepted as vibrant faculty members at the neighbouring National College

21 The marriage of Colin David with Zarah Ahmed (daughter of Mrs Ahmed) was not acceptable to Anna Molka Ahmed. This incident created a rift between her and Colin's friends at the Department, ultimately leading to the departure of Colin David and his close friend Khalid Iqbal to National College of Arts and Naseem Hafeez Qazi's to Lahore College for Women. From then on an invincible barrier was created between NCA and the Punjab University.



Plate 6
On a trip to Turkey and Iran
faculty and students of the Fine Arts
Department (1968)

of Arts; Ijaz ul Hassan, Shahnaz Malhi and later Lala Rukh and Ajaz Anwar, left to make their names there. Khalid Iqbal, Colin David and Abbasi Abidi had already changed the dynamics at NCA during the mid-sixties, working under the iconic painter Shakir Ali, who was then the Principal.

Students of the Fine Arts Department were now also active in various fields of art and culture in Pakistan. From set designers for national television to graphic designers in advertising companies, from cartoonists in national dailies to teachers, painters, educationists, interior designers and curators of museums, the Fine Arts Department of the University of the Punjab had attained an enviable representation. An MFA in Graphic Design had been initiated in 1964 and as it had a viable commercial value, it had attracted a number of male students. International students from Palestine, Jordan, Nepal, Mauritius, and Korea sought admission to the Department. Many others filtered in from far-off Pakistani cities like Karachi, Hyderabad, Quetta and Peshawar. The MFA degrees in Painting and Graphic Design now being offered at the Department, consolidated its position as a prestigious institution for fine and practical arts.

It was also the time when Anna Molka Ahmed's illustrious career as an administrator of the institution ended. In 1972, orders came from the central government that a new scheme was to be initiated, of rotating the chairmanship of college departments. "In future, the position of the Head of the Department would be rotated between three senior staff members, who would take charge for a period of two years".²² This was an unwise measure on the part of the government and proved detrimental to the progress of many Pakistani institutions. The short tenure deprived the department heads of the opportunity to fully plan and implement new ideas and strategies. Mrs Ahmed handed over the charge of the Department to Anwar Afzal who was the next senior faculty member. Anna Molka Ahmed had surmounted the worst of odds and challenges with

22 Husain. *The Sun Blazes the Colours through my Window*, 71.

her indomitable spirit. Her dream to propagate art in a society that had been indifferent to it, had started to take root, as many colleges and universities all over Pakistan introduced the subject of Fine Arts in their syllabus. When Mrs. Ahmed retired in 1977 the Punjab University recognized her services by honouring her with the title of Professor Emeritus, assuring her of a continuing stipend from the University.

Art in Pakistan in the following years developed at a steady pace, even though there was very little government support and most of the efforts were on a personal level. The National Council of the Arts was formed in 1973, albeit members of the artist community realized that they would largely have to fend for themselves. And although reviewed in newspapers and magazines regularly by notable writers (Miriam Habib, Safdar Mir aka Zeno and Intizar Hussain) art was still a term few took seriously. For many it was actually a frivolous or profane activity. Society at large was ill informed about its key role in determining cultural and aesthetic norms. Even well-known painters had to take second jobs – often relying on their income from teaching or other sources. The purchasing and collecting of works of art, had still not caught on with the public. Essentially it was the painter/ teacher, who delineated the course of art in Pakistan. The painters as teachers and administrators, divided their valuable time to motivate and enthuse their students, and as artists left an indelible imprint on the cultural landscape of Pakistan.

YEARS OF SOCIAL, CULTURAL AND POLITICAL TURMOIL

After the departure of Anna Molka Ahmed, the Department continued to be run by a succession of her former students with two-year tenures: Anwar Afzal (1973-75 and 1979-1981) Dr. Khalid Mahmood (1975-1977, 1981-1982, 1983-1984, 1986-1990) Zakia Mallick Sheikh (1977-1979) and Zubeda Javed (1984-1986). By the 1980s the congenial ambience at the school had radically changed. The Department, which had enjoyed an open and non-political environment since its inception, was now affected by the political exigencies of the government. During the Zia ul-Haq years (1977-1988) fuelled by petro-dollars from Saudi Arabia and political support by the United States, Pakistan, due to its geo-strategic position, assumed a front-line position in the *mujahedin's*²³ resistance to the Soviet Union's invasion of Afghanistan. The Pakistani political parties were compelled to co-exist with religio-political parties, and the result was a steep rise in sectarianism and the creation of a "moral" religious force that endeavoured to encroach upon the individual's freedom and privacy.

The political interference of religious groups in the cultural activities of the country and in art education, especially at the University of the Punjab, had damaging consequences. It resulted in an exodus of students to the National College of Arts, who would have hitherto opted for education at the University of the Punjab. The two institutions had enjoyed traditional rivalry,

23 *Mujahedin*: "strugglers" in Arabic, also commonly used as a term for Muslims fighting a war against oppression or injustice. *Mujahid* and its plural *Mujahidin* come from the Arabic linguistic root '*jihad*' (struggle).

however, now in the '80s, unlike the Fine Arts Department of the University, which seethed under political repression,²⁴ NCA managed to not only survive the onslaught of obscurantism,²⁵ which had engulfed the entire country, but actually emerged as a haven where intellectuals from all walks of life congregated; it resisted and defied the political constraints from without, becoming an island of freedom and independence. With its free-thinking, safe environment, it was soon to become the most sought after art school in the country. Artists who graduated in this era from the National College of Arts, such as Shazia Sikandar, Rashid Rana, Quddus Mirza, Kaleem Khan, Akram Dost and Jamal Shah have since gained national and international recognition.

At the University of the Punjab during these repressive years, objections were raised by the student wing of a leading religious party against Department Life-drawing classes, as it was deemed that the loin cloth covering the male models was unacceptable for female eyes.²⁶ Teachers were told to refrain from showing slides of Titian's "Sacred and Profane Love" or Michelangelo's "David" in the Western Art History lectures, as their nude images were considered objectionable. Muslim Art History Professors became reticent in discussing imagery of religious narratives and persona depicted in Persian painting²⁷ (in their lectures) lest they be accused of committing blasphemy. Sculpture was obviously a forbidden activity. A Department student who was once carrying out commission work on mannequins in the Sculpture studio, was whisked away and physically harassed; the attackers, who had assumed the role of self-styled policemen, had found his activity highly offensive. This incident raised anger and disgust amongst students and faculty, leaving them reeling with fear and vulnerability. This campus group, which often paraded on the University premises with *kalashnikovs* hidden under their *chadors*, had completely high-jacked the University administration. In an attempt to purge society from all "heretic" activities, religio-political activists even physically attacked and damaged paintings by Colin David at his residence that depicted the female nude.²⁸ There were also rumours that female faculty would soon be ordered to don the *chador*, but these turned out to be rumours only. The Punjabis known for their wit and spontaneous sense of humour, churned out many befitting jokes in those hard times.

Political events have a direct bearing on the artistic expression of a people. It was not that fewer works of art were produced in the 1980s, they were of a different kind. Suppression led to the stimulation of other genres, such as landscape painting and calligraphy. Hovering between landscapes and cityscapes, the artists of this period saw an emphasis on painting nature as a viable aesthetic expression. However, feminist painters, such as Naheed Raza, Salima Hashmi and Mehr Afroze, voiced social concerns, fervently highlighting the exploitation of women in their work. Other young artists at the National College of Arts painted sordid themes related to political tyranny.

As a result of state apathy, the artist community in 1981 formed an association for the

24 Rahat Naveed Masud. *Moving Ahead* (Islamabad: Pakistan National Council of the Arts, 2007).

25 A term commonly used in the Islamic context to define views which are retrogressive and defy the true spirit of enquiry and knowledge in Islam.

26 The Islamic concept of dress code for both men and women called *satar* compiles that men should cover themselves from the naval down to the knees and women to cover all parts of their body except the face, hands and feet in public; [Ebrahim Saifuddin. *The Hijab for Men and Women* (January 17, 2007) <http://ebrahimsaifuddin.wordpress.com>

27 *Jamia al Tawarikh* or Universal History (early fourteenth century Il Khanid period) by Rashid al Din (1247-1318) is a magnificent compendium of chronicles on history and literature. It also carries images and stories on lives of prophets.

28 Akbar Naqvi. *Image and Identity*. Karachi: Oxford University Press, 1998, 578.

growing number of art students now graduating from art schools. It was called the Young Artists' Association. The more senior painters of the Punjab, also feeling the vacuity of a feasible art platform decided to initiate another association, which they did in 1986, called the Artists' Association of Punjab,²⁹ with a manifesto to promote and encourage art on the basis of self-help. This Association has since its inception held annual exhibitions not only of the work of the artists of the Punjab but has also sponsored exhibitions on a national level.

Historically it has been found that art usually flourishes or becomes an effective mode of expression, in one of two situations – either a most congenial atmosphere leads to creativity, or abysmal and disturbing events inspire meaningful works. The latter was the case in Pakistan in the 1980s.

CONSEQUENCES

Although democratization in the 1990s, under governments formed by Benazir Bhutto and Nawaz Sharif, provided leeway for some forms of individual artistic expression, the detrimental effects of the previous decade continued to exert a toll on local art practice. The emphasis of the new governments was more on safeguarding their political interests rather than giving relief to a repressed society. The Fine Arts Department bore a barren and deserted look intellectually. The 1990s passed almost inconsequentially, except in the later part when painting, through curriculum modification and new input from faculty, began to emerge again. Nonetheless, there were restrictions and hurdles at every step. Unlike NCA, which enjoyed freedom and autonomy under the umbrella of the federal government, all activities at the various departments of the University of the Punjab had to be approved through the Vice Chancellor's office, which during the 1990s had little sympathy or understanding for the subject of Fine Arts. Shahnawaz Zaidi who was Chairman of the Fine Arts Department at that time, met with extreme opposition in his effort to upgrade the Art Department into an independent institute. He succeeded in 1998, thereby fulfilling a dream of Anna Molka Ahmed, but to his dismay, with the removal of the proposed subject of Music from the curriculum. In the same discussions however, MFA degrees in Graphic Arts, Sculpture and Illustration were approved.

Still, by and large, frustration and helplessness writ large on the faces of concerned faculty members. To top it off, some members of the staff, with vested interests, took the opportunity to side with the politically aligned and powerful faction of the University's Academic Staff Association. For the first time in the Art Department's history, a visible division was created amongst the faculty on the basis of a political ideology. Those were dark and unhappy years. Although Zaidi's relaxed and liberal stance encouraged a spirit of experimentation and creativity, deep dejection and gloom pervaded the atmosphere; all steps in the direction of progress and development were hampered by a mindset of retrogression.

RENEWAL AND RESURRECTION

The new millennium brought with it a fresh political direction and new artistic themes post 9/11.³⁰ The hegemony of the United States, the subservience of the Muslim

29 Naseem Hafeez Qazi, Khalid Iqbal, Salima Hashmi, Ajaz Anwar, Ijazul Hasan, Zulqarnain Haider, Ghulam Rasul and Ghulam Mustafa formed the first executive committee with Naseem Hafeez Qazi being the elected Chairperson.

30 On September 11, 2002 the twin towers of the World Trade Centre in New York City were attacked and destroyed.



Plate 7
Sufi Waqar (top left) on his last visit to his alma mater seen with Muhammad Zafarullah, Colin David, Dr. Rukhsana David and Dr. Safia Farooq (2005)

leadership, and the sordid implications of drone warfare became key issues for several contemporary artists in Pakistan and ironically the art scene changed for the better. In an attempt to counter the worldview of Pakistan as a state riddled with fanaticism and obscurantism, President Musharraf tried to present a more cultured image of Pakistan to the world. His government (1999-2008) took practical measures and provided visible support to education and the arts by the establishment of a Higher Education Commission of Pakistan (HEC) in 2002. The long-planned National Art Gallery at Islamabad, which had remained unrealized for some thirty years, was completed and the event was marked by a grand inaugural exhibition in 2007.³¹ Among other initiatives, a National Academy of Performing Arts (NAPA) was established in 2005 at Karachi. The Rafi Peer theatre was given viable support and the Museum of Puppetry was inaugurated on purpose-built premises in Lahore in 2005.

In 2004, the neglected Fine Arts Department, which had been reluctantly upgraded to the Institute of Art and Design in 1998, now assumed the status of a full-fledged College of Art and Design within the University Structure – and although there were major problems which Shahnawaz Zaidi had to encounter such as internal indiscipline and faculty rift, issues of space, infrastructure and curriculum formulation which needed concerted efforts, he nonetheless, found the desired and eager support from Lt. General Khalid Maqbool (Retd.) who was the Governor of Punjab and by that right the Chancellor of the University of the Punjab.³² Departments of Textile Design, Architecture and Musicology were hence introduced. A new Research Centre to promote doctoral studies had already been initiated in 2003 with Dr. Khalid Mehmood as its Co-ordinator when Muhammad Zafarullah was the In-charge (2002-2004).³³ With handsome amount of funding readily available from the Vice Chancellor's Office, Zafarullah had refurbished the library. The Department of Fine Arts which had been given two rooms in the main building of the Old Campus at the time of its inception in 1940, now in 2004 under Shahnawaz Zaidi's Principalship eventually had the entire campus building under its possession.³⁴

31 Masud. *Moving Ahead*, 2007.

32 Lt. General Khalid Maqbool (Retd.) was the longest serving, 24th Governor of Punjab, the most populous province of Pakistan (29 October 2001 – 16 May 2008).

33 During this period Shahnawaz Zaidi dejected by the antagonistic University environment had preferred to go on long leave. But later he was urged by his friends amongst the faculty to return.

34 Most of the Departments of the University by now had moved to their new premises at the Quaid-e-Azam campus (New campus).

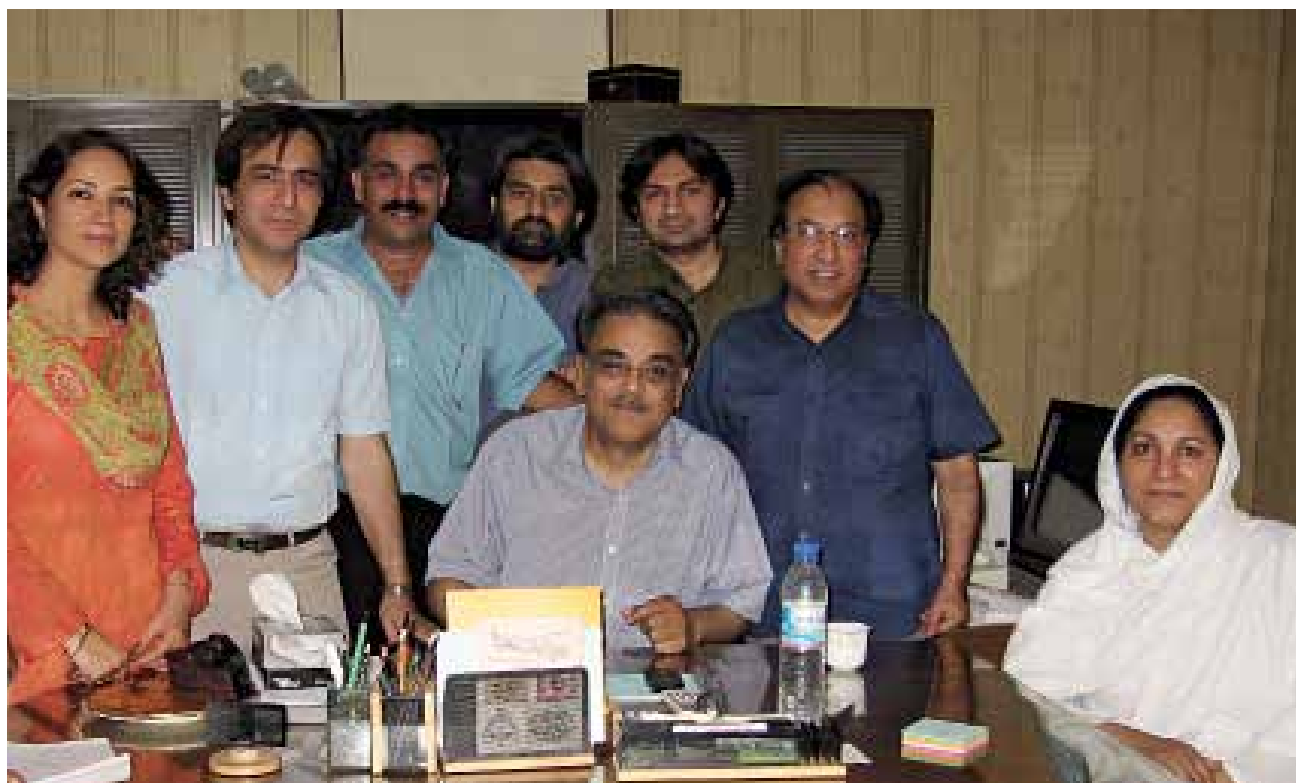


Plate 8
Shah Nawaz Zaidi with faculty
in his office
(2008)

During Zaidi's term as Principal, the momentous task of moving from the annual to the semester system was undertaken and curricula of various disciplines were modified. Students and faculty were involved in a number of design projects.³⁵ The dramatic society of the College, named *Natak*, under his patronage, became very active. It made a mark in Lahore's performing art practices in a very short time, with many memorable performances based on social satire. Shah Nawaz Zaidi retired in 2008 as Principal, followed by again, a one year stint by Muhammad Zafarullah as In-charge of the College (2008-2009).

During my own tenure, as Principal of the College of Art and Design, since 2009, our country, which has gone through some extremely turbulent times in its sixty-six year history, is presently in the grip of the worst socio-political conditions ever. Now, Pakistan is almost in a state of war, with suicide bombings a common feature, frequent power shutdowns, and social unrest with different ethnic and sectarian killings aggravating it further. The tensions created by these events have visibly affected the psyche and demeanor of all of its people. But despite the horrifying dimensions of "the war on terror"³⁶ art activity has catapulted to unprecedented heights. The College, once again displaying the characteristic Pakistani resilience, has emerged as a "happening place". The faculty members are now galvanized to co-exist in

35 It is an interesting observation that the tenor of each period at the College, has been marked by the leanings of its chairperson or principal. When there were painters on the chair, they had a natural tendency to generate painting activities, and whilst there were designers, they focused on design projects.

36 A military campaign by the US to eliminate *Al-Qaeda* and other militant organizations after 9/11 in which Pakistan became a partner.



Plate 9

Newly inducted / promoted faculty with the Principal Prof. Dr. Rahat Naveed Masud

Standing (L–R) Humaira Omer, Shoaib Mahmood, Farjood Rizvi, Mughees Riaz, Beenish Tahir and Mamoonah Rahim.

Sitting (L–R) Asrar Chishti, the Principal, Arif Khan and Ar. Isar Kamran (2011)



Plate 10

An Alumni get together

Sitting (L–R) Amjad Pervaiz, Tahira Ayaz, Zubeda Javed and Bushra Hameed.

Standing (L–R) Ali Azmat, Tasadduq Amin, Iftikhar Butt, Jamil Hussain, Zafarullah, Kaleem Khan, Prof. Dr. Rahat Masud, Masood Abbas, Maliha Aga, Prof. Dr. Anis Siddiqi, Atiya Moyene (wife of Moyene Najmi) Rahila Asif Baig and Ayaz Mahmood. Main Hall (2010)



Plate 11
A jubilant crowd of faculty, students and
administrative staff of the College of Art
and Design outside the Main Campus
(2010)

greater accord with each other, thereby developing a conducive atmosphere for academic and creative endeavours. With a large number of long with-held promotions taking place and new inductions in the College, the administrative staff has also become an equal participant, eager to see the College grow and develop. Recent re-evaluation of the curricula of Graphic Design and Painting, reflecting a blend of the modern and the traditional, is producing thought-provoking research and meaningful works of art. The students of the College through their academic performance and their participation in extra curricular activities are bringing accolades both for the College and for the University in general. Broader coursework and new electives have been made part of the MS in Art History (the first degree of its kind being offered at art schools in Pakistan). A well equipped library has been developed with a large number of books procured on topics that had been overlooked, such as Eastern philosophy, South Asian art and other literature of profound archival value. Unused or overgrown sections of our campus have been newly developed for student activity, such as the Pearl Courtyard³⁷ and the *Gosha-e Behzad-o Mani*,³⁸ for the artistic and intellectual growth of our students. It was a memorable moment for the College when the legendary Khalid Iqbal, despite his frail health, arrived at the College supported by his students and admirers, to inaugurate the *Gosha-e Behzad-o Mani*. Khalid Iqbal was setting foot in his former Department after a gap of almost five decades.³⁹ Such are the vicissitudes of time!



Plate 12
Khalid Iqbal's historic visit to the College of Art and Design
for the inauguration of the *Gosha-e Behzad-o Mani* (2012)



Plate 13
At the inauguration of the *Gosha-e Behzad-o Mani*
(L–R) Shahid Hamid, former Governor Punjab, Ar. Kamil Khan Mumtaz, Prof. Dr. Mujahid Kamran, Vice Chancellor, University of the Punjab and Prof. Dr. Mahmood Hussain (2012)

37 Named after Pearl Rice Mills, which donated a major portion of the funds needed to develop the area.

38 An open air space developed in the back garden of the University building, named after legendary Persian painter Kamaluddin Behzad and the Manichean prophet/painter Mani.

39 In 1965-67, Khalid Iqbal, after having some personal grievances with Anna Molka Ahmed, left the Department of Fine Arts, vowing never to step in again at the Department.



Plate 14

Prof. Emeritus Khalid Iqbal surrounded by his students and admirers

(L-R) Shahnaz Malhi, Prof. Dr. Rahat Masud, Dr. Munawar Ahmed, Prof. Dr. Mujahid Kamran, Ahmar Iqbal, Prof. Dr. Khalid Mahmood, Zarah David, Zulqarnain Haider and Amjad Pervaiz (2012)



Plate 15

Prof. Emeritus Khalid Iqbal surrounded by the art fraternity

(L-R) Habib Alam, Ali Azmat, Mughees Riaz, Zulqarnain Haider, Zarah David and Arif Khan (2012)



Currently a long list of young painters, photographers, designers, musicians, architects and research scholars are making a mark on the cultural scene, namely Mughees Riaz, Ali Azmat, Maria Khan, Shoaib Mahmood, Mohammed Arshad, Imran Mudassar, Rakae Jameel, Asim Islam, Mohammed Husnain Mahmood, Matti-ul-Haq, Mohsin Khawar, Awais Ali Sheikh, Kamran Ahmad, Guddu Shani and Beenish Tahir. An Alumni Association of the College has also been formed, which is in the process of being officially registered. Students qualifying with Masters in Art History, MPhil and PhD from the College will hopefully fill gaps in research and academic learning, areas that have long been ignored in Pakistan. A highly successful International Conference on the art of Calligraphy entitled *Sarir-e Khama* (Art of the Pen)⁴⁰ added a broader perspective to the academic and cultural status of the College. The College also mounted an exclusive exhibition in collaboration with the Lahore Museum on Landscape Painting in 2012. Contributions of the stalwarts of our College were also recognized in the form of memorials for A. R. Nagori in January 2011, Anna Molka in June 2011 and Anwar Afzal in January 2012, along with tributes to living artists such as Shahnawaz Zaidi in May 2010, Dr. Shaukat Mahmood in May 2011, Khalid Iqbal in January 2012 and Zubeda Javed in June 2012 which highlighted the contributions of these significant artists.

The progressive Dr. Mujahid Kamran, a Vice Chancellor treading in the footsteps of Mian Afzal Hussain⁴¹ who was so helpful to Anna Molka Ahmed, has lent his

Plate 16

Faculty and students at the orientation of the newly introduced MS Art History Programme

(L–R) Nadeem Alam, Dr. Shoaib Ahmad, Dr. Nadhra Shahbaz, Prof. Dr. Barbara Schmitz, Prof. Dr. Rahat Masud, Athar Tahir, (former Federal Secretary), Dr. Shahida Manzoor and Prof. Dr. Shaukat Mahmood (2011)

40 *Sarir-e Khama* (Art of the Pen) conference, workshop and exhibition along with a unique fashion show, was held in the College in November, 2012.

41 Mian Afzal Husain was the first Muslim Vice Chancellor of the Punjab University who chaired this office in 1940 and then again in 1947.

Plate 17
Launching ceremony of the first research journal of the College of Art and Design, *Jamal – A Journal of Aesthetics*
 held at Anna Molka Gallery
 (L–R) Prof. Dr. Rahat Masud, Prof. Dr. Barbara Schmitz, Amjad Islam Amjad (well known Urdu poet) Sardar Aseff Ahmad Ali (former Education and Foreign Minister) Prof. Dr. Mujahid Kamran and Prof. Dr. Shaukat Mahmood (2013)



Plate 18
Opening of the Landscape exhibition at the Lahore Museum
 (L–R) Prof. Dr. Anis Siddiqi, Dr. Rukhsana David, Dr. Munawar Ahmad and Prof. Sajida Haider Vandal (2012)



robust support to all recent endeavours of the College, such as expediting the publication of a new research journal *Jamal*⁴² and a major exhibition catalogue on landscape painting.⁴³ Dr. Kamran's presence in the Punjab University, as its Vice Chancellor, has changed its dynamics. Efforts to free the University from the shackles of a religio-political party and taking decisions on the basis of merit, are amongst his key contributions. An openness and a spirit of freedom and enquiry now pervades the University atmosphere. The subject of Fine Arts which had long been met with reprobation within a section of the University academia is beginning to be recognized for its crucial role in education and cultural development. This has been pivotal in instilling confidence in the institution. All these developments have been a great learning experience for our students and have once again brought the College in public limelight.

42 The research journal of the College *Jamal: A Journal of Aesthetics*, has been published after a gap of almost fifty years. Earlier in 1959 a magazine by the name of *Vista* was published for a couple of years.

43 Rahat Naveed Masud and Barbara Schmitz, *Landscapes, Cityscapes and Related Conceptual Paintings: An Exhibition Honouring the College of Art and Design, University of the Punjab, Lahore*. (Lahore: Press and Publications Department, University of the Punjab) 2012.



Plate 19
Opening of the Landscape exhibition at the Lahore Museum (2012)



Plate 20
Ar. Nayyar Ali Dada (Chief Guest) inaugurates an exhibition of Zubeda Javed's paintings at Anna Molka Gallery (2012)



Plate 21

Honouring eminent painter Zubeda Javed

(L-R) Saeed Ahmed Bodla, Iqbal Khokhar, Nida Javed, Shahnaz Akhtar, Kahkashan Jafri, Jamil Hussain, Zarah David, Prof. Dr. Rahat Masud, Shahnawaz Zaidi, Quddus Mirza, Mohammed Javed and Ar. Nayyar Ali Dada (2012)



Plate 22

A tribute to Shahnawaz Zaidi (former Principal of the College) Alhamra Art Council, Lahore (2010)



Plate 23

A seminar on Anna Molka Ahmed

(L–R) Prof. Dr. Rahat Naveed Masud (Principal), Tahira Ayaz (Guest of Honour), Prof. Jamila Zaidi (Chief Guest), Zarah David (Guest of Honour) and Maliha Azami Aga (In-charge Graphic Design Section) Senate Hall (2011)



Plate 24

A seminar on Anna Molka Ahmed

Front row (L–R) Tasneem Mazhar, Dr. Musarrat Hasan, Shahnawaz Zaidi, Prof. Dr. Shaukat Mahmood and Shahnaz Malhi. Also seen in the back row amongst others are Quddus Mirza and Zarina Saeed. Senate Hall (2011)



Plate 25

At the end of the seminar an emotional moment for Tahira Ayaz (daughter of Anna Molka Ahmed). Prof. Dr. Rahat Naveed Masud and Shahnawaz Zaidi consoling a tearful Tahira. Senate Hall (2011)



Plate 26

Attendees at the seminar on Anna Molka Ahmed

(L-R) Ali Azmat, Shoaib Mahmood, Sumera Jawad, Prof. Dr. Rahat Masud, Mohammed Javed (Curator Co-opera Art Gallery) Prof. Jamila Zaidi, Prof. Saeed Akhtar, Ahmar Bilal, Zafarullah, Naela Aamir, Maliha Aga, Aboo Bakar Rana, Mughees Riaz and Masood Abbas. Senate Hall (2011)



Plate 27

An exhibition of paintings by Australian born artist, Murtaza Haq, inaugurated by internationally acclaimed artist, Rashid Rana (centre) at the Anna Molka Gallery (2011)



Plate 28
Initial meeting of the Steering Committee and the Organizing Committee of *Sarir-e Khama* International Conference on Calligraphy at the Principal's Office. Prominently sitting on the right are Steering Committee members (L–R) Prof. Sarwat Ali, Ar. Wasif Ali Khan, Ar. Kamil Khan Mumtaz, Iqbal Salahuddin and Qasim Jafri (2012)



Plate 29
Delegates of the *Sarir-e Khama* International Conference on Calligraphy from UK being received at the Lahore Airport. (L–R) Prof. Emma Clarke, Nourain Kazemi, Prof. Dr. Reza Shah Kazemi with Ar. Kamil Khan Mumtaz (2012)



Plate 30
The inaugural session of the *Sarir-e Khama* Prof. Dr. Rahat Naveed Masud receiving some of the Conference sponsors. (L–R) Faaria Rehman, Iqbal Salahuddin and Hamid Zaman. Senate Hall (2012)



Plate 31

Inaugural session of the *Sarir-e Khama* International Conference on Calligraphy held at the University Senate Hall. Syed Babar Ali (Chief Guest) flanked by Prof. Dr. Rahat Masud (Principal) and Prof. Dr. Mujahid Kamran (Vice Chancellor) Senate Hall (2012)



Plate 32

Attendees at the inaugural session of *Sarir-e Khama* International Conference on Calligraphy
(L-R) Fawad Ahmad Mukhtar, a leading industrialist and Parvez Masud, former Chief Secretary, Punjab. Senate Hall (2012)



Plate 34

***Sarir-e Khama* International Conference on Calligraphy exhibition**
(L-R) Ar. Nayyar Ali Dada and Mian Ijaz ul Hasan. Main Hall (2012)



Plate 33

Delegates of the *Sarir-e Khama* International Conference on Calligraphy
(L-R) Dr. Husrev Subasi and Dr. Salah Sherzad, viewing the archives at the Fakir Khana Museum, Lahore (2012)



Plate 35

Chief Guest Syed Babar Ali viewing the exhibition of *Sarir-e Khama* International Conference on Calligraphy with Abbas Famouri Director General *Khana-e Farhang* and **Irfan Qureshi** Convener of the Exhibition Committee, Main Hall (2012)



Plate 36
A session of the *Sarir-e Khama* International Conference on Calligraphy with Conference delegates (L–R) Dr. Salah Sherzad (from Iraq) Ar. Kamil Khan Mumtaz and Prof. Emma Clarke (from the UK). Senate Hall (2012)



Plate 37
A finely choreographed mime performance based on the concept of the *Nuqta*, by students of the College, under the supervision of Maliha Aga, Convener Events Committee, at the closing ceremony of *Sarir-e Khama* International Conference on Calligraphy, at Alhamra Hall, Lahore (2012)



Plate 38
Textile Design Faculty celebrating the resounding success of their project, *Paiker-e Tasveer* a fashion show inspired by calligraphic forms, held as part of the Calligraphy Conference (L–R) Ajmal Asadullah, Asim Islam, Beenish Tahir and Maria Khan (2012)



Plate 39, 40, 41, 42, 43

Paiker-e Tasveer and Tamam Alam Mast

(Clockwise) Images from *Paiker-e Tasveer*, a fashion show performed by the students of the Textile Department, during the *Sarir-e Khama* International Conference on Calligraphy (middle) Eminent speaker Naveed Riaz reciting poetry in *Tamam Alam Mast*, along with a sarangi player, as part of the inaugural ceremony. Pearl Courtyard (2012)



Plate 44
Calligraphers at the *Sarir-e Khama* International Conference wearing specially designed gowns. Prominently seen amongst others are:
 (L–R) Imdad Ahmad, Maryam Maudi, Ahmed Muiz, Dr. Husrev Subasi, Kazim Khorasani, Irfan Qureshi and Shakir ul Qadri (from Attock) (2012)



Plate 45
A Conference delegate from Turkey Dr. Husrev Subasi reciting a Naat at the Sufi-Music night at the Haveli Barood Khana, hosted by Iqbal Salahuddin. Folk singer, Sanam Marvi is also seen on the stage. The event was part of *Sarir-e Khama* International Conference on Calligraphy celebrations (2012)



Plate 46
Iranian delegate displaying his calligraphic skills Kazim Khorasani during a workshop organized as part of the *Sarir-e Khama* International Conference on Calligraphy. Senate Hall (2012)



Plate 47

Dinner for the delegates of *Sarir-e Khama* International Conference at Avari Hotel.
(L-R) Amjad Pervaiz, Prof. Emma Clarke, Prof. Dr. Mujahid Kamran, Prof. Dr. Rahat Masud, Prof. Dr. Anis Siddiqi,
Prof. Dr. Reza Shah Kazemi, Kazim Khorasani, Kahkashan Jafri, Maliha Azami Aga and Nourin Kazemi (2012)



Plate 48

The exhibition display
Sarir-e Khama International
Conference on Calligraphy.
Main Hall (2012)



Plate 49
Celebrating conferment of *Sitar-e Imtiaz*
(star of distinction) on Prof. Dr. Shaukat
Mahmood. Prof. Dr. Mujahid Kamran, Vice
Chancellor of the Punjab University with the
recipient. Senate Hall (2011)



Plate 50
**At the launching ceremony of the research
journal of the College, *Jamal* — A Journal
of Aesthetics**
(L–R) Prof. Dr. Rahat Masud, Sardar Aseff
Ahmad Ali (Chief Guest) and Prof. Dr.
Mujahid Kamran (2013)

Conclusion

Visual art in Pakistan is still in the making – artistic norms take centuries to in sync with the times – nonetheless, the steps that the artist community have taken are bold and markedly unique. Today, artwork produced by our painters and sculptors is beginning to find ready buyers in Pakistan and abroad. The burgeoning of galleries has allowed art to reach a greater audience. Pakistan's strategic geographical placement and its important role in the world political arena, not only as a nuclear power but as a frontline state in the war in Afghanistan, has drawn huge world attention. Lacerated by violence and terrorist activity, the region has evoked international concern and curiosity. Pakistani art is now being recognized within the global art community as having significant characteristics. For instance,

a revival of the traditional miniature painting technique with new socio-political content has received international acclaim.

The extraordinary political circumstances and the relentless upheavals ever since Pakistan's birth have visibly impacted the individual as well as the collective conscience. The uncertainties and fears which overtake nations in states of insecurity⁴⁴ and the sufferings that these situations inflict upon sensibilities, have amply played a part in shaping our social psyche.

However, while one notices the deterioration of law and order and the unbridled corruption in the ruling echelons, one also sees a silent group of Pakistanis, in different spheres of society, whose strong nationalistic spirit accompanied by their assiduous efforts, has validated their worldly existence into meaningful presence.

'The growing good of the world is partly dependent on unhistoric acts.'⁴⁵ Quietly, through sincerity of purpose, these patriotic Pakistanis have unstintingly given their sweat and blood to contribute towards nation building in their individual capacities. They have lived up to the ideals that were set when Pakistan appeared on the world map and their contributions have resulted in incalculable public benefits. Thus Pakistan succeeds at different levels and strata.

Works of art are uniquely privileged in the degree to which they are able to communicate, symbolize, express or embody certain deep or fundamental truths about their makers or sources, whether that be a single person or an entire culture or people.⁴⁶

Art in times of adversity, sometimes has the tendency to thrive and innovate in order to transcend that very adversity, to search for a new meaning. This, I believe, is the case of Pakistani art, and its practice at the College of Art and Design.

44 Two wars with India (1965, 1971) and the aftermath of the Afghan resistance against the Soviet Union in the 80s.

45 George Eliot, Ed. Gregory Maertz, *Middlemarch* (Canada: Library and Archives Canada Cataloguing in Publication, 2004) 604.

46 Donald Preziosi, ed., *The Art of Art History: A Critical Anthology* (Oxford: Oxford University Press, 1998) 21.



Section 2

The Painters

Marjorie Husain
with
Nadeem Alam
Barbara Schmitz



ANNA MOLKA AHMED

(1917 – 1994)

Anna Molka Bridger was born in London to a family of Russian and Polish extraction. In spite of family opposition, she determined to make a life in art and was the recipient of art scholarships. She attended St. Martin's School of Art, followed by the Royal College of Art, London. As a student, she was interested in the art of the Orient and made friendship with Indian students. At the age of eighteen, she converted to Islam and throughout her life remained a devout Muslim. In London, Anna met a mature art student from Amritsar, Sheikh Ahmed, who had originally trained as an engineer. They fell in love and married in 1939, sailing off to a new life in India where they planned to teach art and to write and publish art books.

For a time, the couple lived in Amritsar until Anna Molka Ahmed was entrusted with setting up a Fine Arts Department at the University of the Punjab, Lahore in 1940. She built up the department, initially for girls only, from the grass roots, against active opposition from other departments. As a teacher, Anna Molka Ahmed was an inspiration to her students. She was the first art instructor in Pakistan to take her classes out-of-doors to paint and sketch and to convince her students to explore the natural world. The degree courses in art she established ensured that numerous students were trained as art teachers. When the doors opened to male students in 1956, Khalid Iqbal was appointed to teach them. As an educationist, Anna Molka Ahmed advanced the cause of art throughout Pakistan, as in time, her graduates established Fine Arts Departments in several universities in the Punjab and Sindh. Many of those graduates became eminent artists in their own right.

Due to Anna Molka's efforts, the University of the Punjab became a popular venue for art exhibitions organized by the Fine Arts Department. In the 1950s and early 1960s, she wrote brochures that were printed for the exhibitions and edited a journal *Vista*. Copies of them are today collector's items.

Anna Molka Ahmed retired as Professor Emeritus in 1977. She continued to paint until prevented from it by ill health and indeed, some of her finest work dates from the 1980s when for the first time she was able to devote all her time to her artwork. She also expressed her feeling in poems that she published as a small volume in 1992. She was much honoured by the Pakistani government who awarded her the *Tamgh-e Imtiaz* in 1963, the President's Medal of Pride of Performance in 1979, the *Quaide-e Azam Award* in 1982 and the *Khadeja-tul Kubra Medal* in 1983.



Fig. 2
Mian Afzal Hussain
Vice Chancellor, (c. 1950s)
University of the Punjab
By Anna Molka Ahmed
Plaster of Paris with bronze paint.
H. 32 inches
Collection: College of Art and Design
Gifted by Shahnaz Akhtar (Mian Afzal Hussain's Granddaughter) in 2012



Fig. 3
Ashura Parade (10th of Muharram)
(1984)

By Anna Molka Ahmed
Oil on hardboard. 48 x 71.7 inches
Lahore Museum, Png. No. 207
Photograph provided by
Topical Printers

In 1984 there was a major exhibition of Anna Molka's painting at the Lahore Museum. In 2004, there was a reawakening of interest in Anna Molka Ahmed's "Expressionistic" paintings when the National Council of the Arts held a retrospective exhibition of her work at the Shakir Ali Museum. Her work is now included in many private and public collections in Pakistan and overseas.

Anna Molka brought an expressionistic technique to the academic art of early Pakistani painting. However, she observed and adopted the local palette and indigenous themes for her paintings. With her palette knife, she encompassed nationalistic, religious, social and political subjects, which now are the visual documentation of the early days of Pakistan. As a sculptor, amongst others, Anna Molka molded many notable personalities like Quaid-e Azam, Mian Afzal Husain and Sufi Tabassum. As a notable artist, educationist and an administrator Anna Molka played a pre-eminent role in the foundation of modern art in Pakistan and the College of Art and Design owes its very existence to her relentless efforts.



Fig. 4
Qiyamat (Day of Resurrection) (c. 1960)
By Anna Molka Ahmed
Oil on canvas. 198 x 108 inches
Collection: Mrs. Tahira Ayaz, Lahore
Photograph provided by Topical Printers





Fig. 5
Card Players: Moyene, Burki and Khalid (c. 1960)
By Anna Molka Ahmed
Oil on canvas. 24 x 36 inches
Private Collection
Photograph provided by Topical Printers



Fig. 6
International War (c. 1960)
By Anna Molka Ahmed
Oil on canvas. 54 x 108 inches
Collection: Mrs. Tahira Ayaz, Lahore
Photograph provided by Topical Printers



Fig. 7
The Party (c. 1960)
By Anna Molka Ahmed
Oil on canvas. 48 x 24 inches
Collection: Mrs. Tahira Ayaz, Lahore
Photograph provided by Topical Printers

ANWAR AFZAL

(1923 - 2011)

Anwar Afzal was born in Sargodha. In 1941, she joined Lahore College for Women and at the same time, attended art classes as her elective subject for the Intermediate and BA at the University of the Punjab's Fine Arts Department. She was among the second batch of students to join the Department; they were only four in number but each became a dedicated art teacher. Anwar became a close friend to Anna Molka Ahmed, who admired her quiet dedication and artistic ability. "Both were seriously dedicated women and deeply motivated. Though they were complete opposites in temperament, Anwar was quite unfazed by Anna's occasional outbursts and Anna took great comfort from Anwar's quiet good sense".

After graduating in 1945 Anwar obtained a Post-Graduate Diploma in Fine Art, securing a First Class, First Position. Starting in 1952, Anwar coordinated the annual exhibitions arranged by Professor Ahmed and also contributed her realistic figure studies and scenes of life in Punjabi villages to exhibitions and publications. Anna Molka Ahmed said that her work was inspired by the vastness and atmosphere of nature and that she successfully captured it.

In 1960, Anwar held a solo exhibition at the Alhamra Art Gallery and was awarded a MA Scholarship in Art Education from the University of Indiana, Bloomington. Upon her return to Lahore from the United States, in 1963, she was asked to establish the Teaching-of-Art Programme at the recently established Lady McLagan College and she taught there for several years, before rejoining the Fine Arts Department. After the retirement of her mentor Anna Molka Ahmed in 1973, Anwar Afzal was appointed the second Head of the Art Department and served in this position for two years, January 1973 to January 1975 and for another two years, 1979 to 1981. She painted many memorable portraits and landscapes. Steadfast and sincere, Anwar Afzal left a lasting impression on her students with her loving and congenial nature.



Fig. 8
Portrait of the Artist's Sister (c. 1950)
By Anwar Afzal
Oil on hardboard. 36 x 24 inches
Collection: Mrs. Nasreen Aziz, Lahore
Photograph by Muhammad Ashfaq

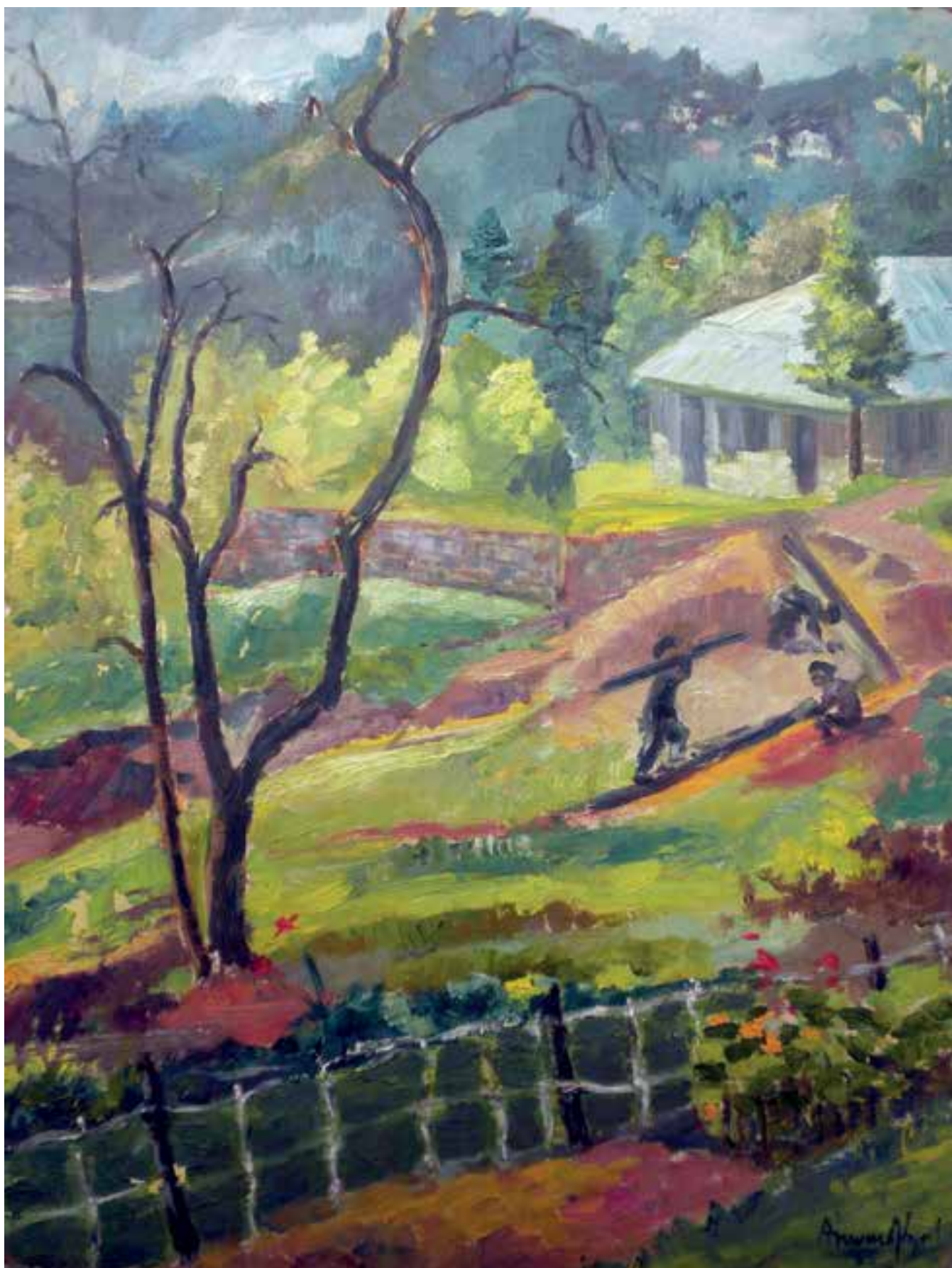


Fig. 9
Hills (1965)
By Anwar Afzal
Oil on canvas. 36 x 24 inches
Collection: Mr. Mubeen Afzal, Lahore
Photograph by Muhammad Ashfaq

ZAKIA MALLICK SHEIKH

(1927 - 2007)

Zakia Mallick Sheikh joined the Fine Arts Department in 1943. After her Bachelors she did a Post-Graduate Diploma in Fine Arts in 1948 and started to serve the Fine Arts Department as Demonstrator. Later, she was appointed as a Lecturer. She went to England on a scholarship from the Department of Education, Government of Pakistan and studied for a year-long certificate course at the Royal College of Art, London.

Zakia Mallick participated in the International Women's Art Exhibition, Karachi and received the University Shield for Women at an exhibition of paintings in 1955. In 1956, she participated in the exhibition organised by the Pakistan Art Council. The same year she completed her MA, Fine Arts. Zakia Mallick also served as the Chairperson of the Fine Arts Department (1977-1978).

Portraiture was her main forte. She not only painted portraits, but in her essay, published in the journal *Vista*, she has discussed this style of painting,

Portrait Painting is responsible work for an artist for he has to satisfy not only his contemporaries but also has to make a historical document. Its aim does not lie in recording only the visible facts but is also to make a study of character. This makes his work not only great but also individual.⁴⁶

On another page of this essay, she has analyzed the contribution of the Mughals and the importance of Mughal portraiture. Her ability to mark the relationship between various art styles, seems obvious in her writings,

Portraiture has been an essential contribution of the Mughals. India possesses a gallery of historical portraits such as no other country in the world can show. An exquisite perfection of draftsmanship is displayed.⁴⁷

Zakia Mallick's portraits display the deep observation of an artist. Her skill with the facial detail is exceptional. Zakia also painted full figure portraits with detailed backgrounds and objects. Later generations of artists⁴⁸ of the 1960s and 1970s adopted this style to make their



Fig. 10
Portrait of an Old Man (c. 1954)
By Zakia Mallick Sheikh
Oil on canvas. 18 x 12 inches
Collection: Alhamra Permanent
Art Gallery, Lahore
Photograph provided by Alhamra
Permanent Art Gallery, Lahore

46 Zakia Mallick Sheikh. "Portrait Painting", *Vista: Magazine of Arts*, 1961: 18.

47 Sheikh, "Portrait Painting", 15.

48 Colin David adopted the figurative style and earned a reputation for it.



Fig. 11
Begum Maula Bakhsh (c. 1950)
By Zakia Mallick Sheikh
Oil on canvas.
Private Collection
Photograph provided by College of Art and
Design Archives

mark in the figurative style of painting. Mrs. Mallick, with precision in painting light and shade, drapery and still-life objects, along with a remarkable understanding of the human form, is the earliest exponent of this genre of painting in Pakistan.

JAMILA ZAIDI

(b.1928)

Jamila Zaidi was born in Ambala. At the time of Partition, she was a student in the Fine Arts Department, University of the Punjab and had recently obtained her Teacher's Training Diploma from the Lady MacLagan Teacher's Training College. She continued her studies in spite of the changes that took place in both institutions and obtained a Postgraduate Art Diploma in 1950. In 1953, she joined the Slade School of Art, London, where she studied for three years. In 1960, she joined the faculty of the National College of Arts. After her marriage, she moved with her husband to Peshawar, where a Fine Arts Department had been newly established at Peshawar University. Then followed a decade of travel and on her return to Rawalpindi, Jamila established a Masters Programme in Fine Art at Government College, Rawalpindi.

After her retirement in 1988, Jamila Zaidi focused on family responsibilities, briefly coming out of retirement in 1998, to teach art history at the National College of Arts.



Fig. 12
Woman wearing a Yellow Scarf (c. 1950)
By Jamila Zaidi
Oil on canvas. 24 x 18 inches
Artist's collection
Photograph provided by Topical Printers



Fig. 13
Old Lady in Black (1956)
By Jamila Zaidi
Oil on canvas. 30 x 20 inches
Artist's collection
Photograph provided by Topical Printers

KHALID IQBAL

(b. 1929)

In 1948, Khalid Iqbal began his art education at Sheikh Ahmed's studio in Lahore and met Sheikh's wife Anna Molka Ahmed, who initiated his interest in the Fine Arts Department of the University of the Punjab. After obtaining a BA from Forman Christian College, Lahore, in 1949, Khalid Iqbal accepted the post of art teacher at Aitchison College. He also studied French obtaining a Diploma in 1952. Anna watched the young man's progress with interest and recognized his enormous potential as artist and as teacher. With her encouragement, Khalid Iqbal proceeded to the Slade School of Art, London, where he spent four fruitful years under the guidance of Sir William Coldstream. At the Slade, he painted in all genres; a landscape painting by him was highly appreciated and earned him top honours in an exhibition.

On his return to Lahore in 1955, Khalid Iqbal was appointed as a teacher for boys at the newly opened Punjab University's Fine Arts Department. He began his iconic teaching career with a class of three young men, all of whom were to become accomplished artists. Through the years Khalid Iqbal wielded enormous influence on his students both as an artist and teacher. Unaffected by art politics, he initiated a Punjab School of Landscape Painting which today includes many distinguished exponents. Khalid Iqbal is considered by many authorities to be the leading landscape painter of the Subcontinent.

Khalid introduced his viewers and students to the western concept of modern realism in landscape painting. For him, the atmosphere and light of a place became more important than the objects of that place. The subdued palette of Khalid is applied in thin layers of oil paint on board, his preferred surface, rather than canvas. His technique conveys the subtle nuances of a sensitive artist.

Khalid Iqbal stands as the head of the Punjab landscape school. He started this movement and became an inspiring force for the artists who came after him. He lives in Model Town, which is now a part of busy urban Lahore, but when he moved there it was far away from the traffic and crowds. In this suburb he had better opportunities to paint at quiet and lonely places. He used to visit his chosen painting spot daily and worked under the same light, until the painting was completed. Light plays an important role in Khalid Iqbal's work as it changes with the climate and these changes are depicted in his paintings. The heat of sun with dark shadows is painted with the same attention as the morning mist with fog covering everything.⁴⁹

49 Sana Yousaf, *Landscapes Cityscapes and Related Conceptual Paintings*, 9.



Fig. 14
Gypsy Tents (1976)
By Khalid Iqbal
Oil on hardboard. 11.8 x 21 inches
Collection: Dr. Munawar Ahmed, Lahore
Photograph provided by Topical Printers



Fig. 15
Babbi (1980)
By Khalid Iqbal
Oil on hardboard. 12 x 12 inches
Artist's collection
Photograph provided by Colors Gallery, Lahore



Fig. 16
Skull Lying on a Duster (1990)
By Khalid Iqbal
Oil on hardboard. 14 x 16 inches
Collection: Dr. Munawar Ahmed, Lahore
Photograph by Mohammed Ashfaq



Fig. 17
Landscape with a Mosque (1977)
By Khalid Iqbal
Oil on hardboard. 13 x 20 inches
Collection: Dr. Munawar Ahmed, Lahore
Photograph provided by Topical Printers



Fig. 18
Misty Landscape with Large Tree and Tents (2007)
By Khalid Iqbal
Oil on hardboard. 23.5 x 20 inches
Collection: Dr. Munawar Ahmed, Lahore
Photograph provided by Topical Printers

NASEEM HAFEEZ QAZI

(1928-1995)

Naseem Hafeez Qazi was born in Wazirabad and received her early education in Quetta. She began her studies for BA at Lahore College for Women's old campus in 1944 and at the same time was taking art courses at the Department of Fine Arts, University of the Punjab, speeding from one institution to the other on her bicycle. After receiving her Bachelor's Degree in 1948, she joined the Department of Fine Arts as a student. In 1949, Naseem Qazi officiated as a Lecturer in art at Lady McLagan Training College. In 1950, she taught drawing to students at a private school in Peshawar and in 1952, took the Lahore Corporation teachers for a three-month course on teaching art, as arranged by the University of the Punjab's Department of Fine Arts. In 1952, Naseem Hafeez Qazi won the University Shield for Women, in the All Punjab Painting Exhibition mounted by Anna Molka Ahmed, at the University of the Punjab (Ahmed Parvez won the University Shield for men that year).

Naseem Qazi was appointed Drawing Instructor at the USIS sponsored Sketch Club in Karachi in 1952-1953 and won First Prize at an International Women's Art Exhibition held in Karachi in 1954. In 1952, Naseem was asked by Anna Molka Ahmed to organize a Department of Fine Arts at Lahore College for Women; at this time, she was also completing her MA and teaching courses at the Fine Arts Department, University of the Punjab. In 1957, she obtained her MA from the University of the Punjab as a Gold Medalist standing with First Class, First Position and she was appointed the first full-time Lecturer in Art at Lahore College for Women.

In this same eventful year, she received a two-year scholarship to attend La Escuela Royal de Bellas Arts de San Fumonodo in Madrid where she studied Life Drawing and made copies of old masters' paintings in the Prado Museum. On her return to Lahore in 1960, Naseem Hafeez Qazi mounted a solo exhibition of her work at the Alhamra Art Gallery. With Anna Molka Ahmed, Khalid Iqbal and Colin David, she conducted evening classes at the Lahore Arts Council. In 1965, Naseem returned to her alma mater Lahore College for Women, where she served as Head of the Art Department until her retirement in 1988. She was elected the first Chairperson of the Artists' Association of the Punjab in 1986. She is remembered as a quiet disciplinarian, strict, but a very fine teacher.



Fig. 19

Children Collecting Firewood (c. 1970s)

By Naseem Hafeez Qazi

Oil on hardboard. 46.5 x 40 inches

Collection: Lahore College for Women University, Lahore

Photograph by Fiza Ansari, Islamabad

Early on, in her career, she had painted some very powerful life studies and has been spoken of as the first Pakistani artist to practice the nude genre. Because of the changing socio-political situation, Naseem discontinued this pursuit, at least publicly. Other subjects of her work were the streets of the old city of Lahore, still life, landscapes and figure studies and many of the children of the staff at Lahore College.

In May 2008, there was a retrospective exhibition of Naseem's paintings held at the Alhambra Art Gallery, Lahore and the National Gallery of Art, Islamabad. The research of Dr. Barbara Schmitz presented in the catalogue, *Rediscovering Naseem Hafeez Qazi: A Master Painter of Pakistan's Formative Years*, re-establishes her as one of the finest Pakistani artists of her time.



Fig. 20
Still Life with Apples and Drapery
 By Naseem Hafeez Qazi
 Oil on hardboard. 30 x 27 inches
 Collection: Brig. (Retd.) Dr. Ghias-ud Din Qazi, Lahore
 Photograph by Fiza Ansari, Islamabad

MIRIAM SHAH HABIB

(1923 - 2008)

After completing her formal education at Forman Christian College, Lahore in 1947, Miriam Shah took the Royal Drawing Society Examinations. She studied Textile Design and took a Diploma in Journalism from the University of the Punjab. In 1948, she was appointed art teacher at Queen Mary's College, Lahore.

In 1952, Miriam Shah contributed two oil paintings to the Fine Arts Department Exhibition. The following year she completed her BA at the Department. Miriam Shah was one of the six artists of the original group, known as the Lahore Art Circle that included A. J. Shemza, S. Ali Imam, S. Safdar, Razzia Feroze and Moyene Najmi. Saleem Shahid of Radio Pakistan was the secretary of this group who organized exhibitions of their work together in Lahore, Murree and Karachi. Miriam Shah and Razzia Feroze were interested in children's art and together they taught children's classes and also exhibited the children's work. Miriam went on to take an MS in Art Education from New York University and to win a Fellowship in Journalism from the University of Hawaii.

Miriam married a well known bureaucrat/journalist, Hasan Habib. She, herself, was the Women's Editor and a Staff Writer for the *Pakistan Times*, Lahore. She was one of Pakistan's leading art critics for many years.

RAZZIA FEROZ

(1925 – 2007)

Razzia Feroz did her Postgraduate Diploma in Fine Arts from the University of the Punjab in 1949 and joined the Fine Art Department in 1951 as a Demonstrator. She received a prize from the Fine Arts Association, Mayo School of Art in 1950. She participated in a poster competition in 1952 and was also awarded a prize at the International Women's Art Exhibition in Karachi that same year. She won a Gold Medal in an all Punjab Art Exhibition in 1954 and participated in exhibitions at the Pakistan Arts Council, Lahore and also in an All Pakistan Art Exhibition, Dhaka in 1954.

Razzia later joined the Home Economics College, Lahore and remained the Head of the Related Arts Department till her retirement in 1987.

ABBASI AKHTAR ABIDI

(b. 1930)

Abbasi Abidi can recall her interest in drawing when she was a student of grade six or seven at Aligarh. She opted for Drawing instead of learning Persian. Initially, just after her matriculation, Abbasi had intentions of becoming a doctor. After the migration to Lahore in 1947, she started taking art classes at the Department of Fine Arts where Anna Molka Ahmed encouraged her interest in art. However, her dream of becoming a doctor, took her to join Fatima Jinnah Medical College Lahore as well but bad eyesight prohibited her from further studies. At that

juncture, Anna Molka Ahmed encouraged Abbasi Abidi to join the Fine Arts Department for a BA, which she completed in 1954. In the same year, she participated in the first National Exhibition in Dhaka, East Pakistan along with A. R. Chughtai, Allah Bakhsh, Zubaida Agha and Shakir Ali.

She joined the Central School of Art, London in 1955-56, for a course in mural painting. Abidi also served as an arts and craft teacher in Cooperstown, Ohio, United States. After coming back to Pakistan, Abidi helped to establish a Design Department at Packages in Lahore. In 1960 she joined the National College of Arts and established the Department of Textile with the help of an Italian artist Esna Benson.

Abidi also served at the Audio-Visual Department of the Punjab Government for almost eight years and joined the National College of Arts again as its Principal in the 1970s. She did not paint much, as her involvement with administrative tasks took most of her time.

In 1993, after retiring from the National College of Arts, Abidi became involved in setting up the country's first Pakistan School of Fashion Design, Lahore, where she served until 1998. She has also been on the advisory board of many art institutions.

SALMA JABEEN

(b. 1933)

She did her Matriculation from the Lady McLagan School, Lahore in 1947 and completed her Intermediate and Bachelors from the Lahore College for Women in 1950. She did her Diploma and later her Masters from the Fine Arts Department University of the Punjab and went to London to do a course in Design. She taught all her life with great commitment, until she retired in 1992 succeeding Naseem Qazi as Head of the Fine Arts Department at Lahore College for Women.

KISHWAR ZIA

(b. 1934)

After her migration to Pakistan in 1947, Kishwar did her Intermediate privately from the University of the Punjab in 1950. In 1951, she took admission at the Mayo School of Arts, Lahore and there she studied art and won a Gold Medal. She also studied at the Fine Arts Department of the University of the Punjab from 1952 to 1954. After completing her education, she joined the Fine Arts Department of the Lahore College for Women, Lahore where she taught for almost twenty years.

TASNEEM MAZHAR

(b. 1934)

Tasneem Mazhar did a Post Graduate Diploma in Fine Arts in 1948 and later an MA from the Punjab University. She joined the faculty of Fine Arts Department soon after and later she took part in the All Punjab Art Exhibition at the University of the Punjab in 1952. In 1954, she exhibited in the Exhibition of Four Pakistani Women Painters. She also participated in the International

Women Art Exhibition, Karachi and the All Pakistan Exhibition, Dhaka, in the same year. Tasneem's painting was selected for the President's House in Karachi. She also wrote a paper on 'Muslim attitude towards Painting' which was well received by her teachers and peers. She remained a close friend of Mrs Ahmed and took part in the painting and music classes which were regularly held at Anna Molka's residence. Tasneem continued to teach in the Department till her marriage in 1955.

ABIDA EHSAN

(b. 1936)

Abida joined Lahore College for Women for her FSc but was greatly inspired by her classmates who used to carry canvases and brushes for painting assignment. She decided to opt for Fine Arts and after her BA, she joined the Fine Arts Department of the University of the Punjab. There she found passionate teachers in the form of Khalid Iqbal and Naseem Hafeez Qazi.

After completing her MA in Fine Arts, Abida joined Aitchison College as an art teacher and later she was offered a job at the Lahore College for Women. In 1964, she started the Department of Fine Arts, Government College Rawalpindi Satellite Town. She then emerged more as an educationist rather than a painter and utilized her energies to build the newly established Fine Arts Department; Jamila Zaidi joined her and they started post-graduate classes after Jamila's return from England.

JALEES NAGI

(b. 1938)

Jalees Nagi did her Fine Arts degree from the Lahore College for Women in 1953 and then joined the Fine Arts Department of the University of the Punjab. After qualifying with a Masters degree in Fine Arts, she started teaching at the Lahore College for Women. She then joined the Home Economics College, Lahore. In 1963, she went to the University of Wisconsin, in the United States on scholarship and after studying art there for two years, returned home in 1965. Nagi contributed in the field of Fine Arts as an educationist, preparing and modifying appropriate syllabi for young students. At the Home Economics College, she brought in changes in the courses of Domestic Science by adding techniques of Watercolour, Stained Glass and Sculpture to the traditional home sciences.



ASLAM MINHAS

(1932– 1994)

When the Fine Arts Department opened for males in 1956, Aslam Minhas took admission along with Colin David and Sufi Waqar. Since there were only the three boys in the class at that time, their teacher, Khalid Iqbal, was able to give considerable attention to each student. Often they would paint and sketch outdoors. Landscape and portraiture became Aslam Minhas' favourite art subjects. Anna Molka Ahmed also took a personal interest in the boys and they were included in work parties to repair damages to Lahore's historic monuments.

After taking his MA in 1960, Aslam Minhas devoted his life to teaching art. He began the Fine Arts Department at Government College University, Lahore and was a source of encouragement to his students. In 2006, Government College University inaugurated the Minhas Art Gallery with a collection of twenty of the artist's paintings and examples of his sculpture.

Aslam Minhas was also known as a keen photography enthusiast with a penchant for experimentation and for producing unusual and beautiful images. Minhas experimented with stylized forms in his landscapes. He treated landscapes as a combination of simplified areas, painted in the earthy colours of his surroundings.

Fig. 21
Fields (c. 1960s)
By Aslam Minhas
Oil on hardboard. 22 x 35 inches
Collection: Minhas Art Gallery,
Government College University, Lahore
Photograph provided by Topical Printers



SUFI WAQAR AHMED

(1936 - 2011)

Sufi Waqar Ahmed was born in Amritsar, but spent his formative years in Lahore. He was the son of Sufi Ghulam Mustafa Tabassam, the eminent poet, who became Principal of Government College, Lahore. After taking a BA in art from Government College, Sufi Waqar joined the Fine Arts Department, University of the Punjab in 1956, the first year it admitted male students. He completed his MA and in 1961 both Sufi Waqar Ahmed and Colin David exhibited their paintings together at the Lahore Arts Council.

Sufi Waqar Ahmed took a second MFA from the University of Tennessee, in the United States. He held several positions, both in the commercial sector and in the field of Fine Arts, until his appointment as a Professor of Sculpture at the University of Saint Francis in Fort Wayne, Indiana (1976-1998).

The artist is remembered for his several masterful sculptural pieces at the Brookside Mansion and at the Botanical Conservatory on the USF Campus and also for a monument, honouring the Indian maiden, Princess Mishawaka at the City Hall in Mishawaka, Indiana.



Fig. 22
Female Figure in a Cage (c. 1960)
 By Sufi Waqar Ahmad
 Plaster of Paris. Life size
 Private Collection, Fort Wayne, Indiana (USA)

COLIN DAVID

(1937-2008)

Colin David was born in Karachi, but lived most of this life in Lahore. He obtained a BA from Dyal Singh College in Lahore and when the Fine Art Department opened for young men in 1955, he promptly took admission. The new section was headed by Khalid Iqbal, who just had returned from the Slade School of Art, London. Professor Anna Molka Ahmed noted in her “Memoirs” that the presence of the three young men added tremendous vitality to the Department.

As the interest in art in Lahore expanded; evening art classes and Sunday morning classes for children were started at the Lahore Arts Council. Anna Molka Ahmed, Khalid Iqbal, Naseem Hafeez Qazi and Colin David conducted these classes that are remembered by former students to this day.

In 1960, Colin obtained his MA and graduated as a Gold Medalist. He was appointed as Lecturer in the Fine Arts Department. In 1961, Colin and Sufi Waqar mounted a two-artist exhibition at the Alhamra Art Gallery and in that year, Colin David was awarded a scholarship by the British Council to study at the Slade School of Art, London.

At the Slade School, Colin had the opportunity to draw and paint from life and the positioning of objects in space, became a significant element of his overall compositions. He studied technique of Japanese woodcuts, which he later taught his students in Lahore, and took Printmaking as a minor subject. At that time, the Op-Art (optical illusion) movement made an impact on the artist and Colin utilized its bold lines and curves in his art. He returned to Lahore and resumed his career at the Fine Arts Department in 1962 and remained at the University of the Punjab until 1965, when he joined the faculty of the National College of Arts.

In 1970, Colin David held his first solo exhibition in Karachi, where his work was highly appreciated. Although he was essentially a painter of the classic nude, he showed his studio work to a select audience only. In his public exhibitions, he features still life and landscape paintings. In 1998, Colin exhibited his work in Karachi after a hiatus of eighteen years; it was a great success and further exhibitions were held in 2001, 2003 and 2006.

Colin David was inclined towards exploring the contours and shades of the human figure, through his paintings. In spite of the most unfavourable circumstances, Colin carried on painting figures and



Fig. 23
Still Life (1996)
By Colin David
Oil on canvas. 36 x 12 inches
Collection: Mrs. Shehla Saigol, Lahore
Photograph provided by Topical Printers

even nudes, showing his classic and masterly skills in handling the colours as well as the linear balance. His figural compositions, with still-life objects express a visual balance that made Colin a recognized expert of this genre. Colin David's work has inspired many young painters of Pakistan.



Fig. 24
Landscape with Zebras (2003)
 By Colin David
 Oil on canvas. 36 x 24 inches
 Collection: Clifton Art Gallery, Karachi
 Photograph provided by Topical Printers



Fig. 25

Rukhsana (2003)

By Colin David

Pastel on paper 17.5 x 11 inches

Collection: Dr. Rukhsana David, Lahore

Photograph provided by Topical Printers

Fig. 26
Moyene Najmi (1960s)
By Colin David
Oil on board. 60 x 30 inches
Collection: Mrs. Atiya Najmi, Lahore
Photograph provided by Topical Printers



ASMA SERAJUDDIN

(b. 1937)

After obtaining an MA in Fine Arts in 1959 from the University of the Punjab, Lahore, Asma Serajuddin joined Lahore College for Women as Lecturer in Fine Arts in 1960. She was awarded a Commonwealth Scholarship (1962-65) for a Post-graduate Diploma in Architectural Decoration at Hornsey College of Arts, London, where she worked in a variety of media, including fresco, tempera, gesso, mosaics, enamel, oil and acrylic.

She visited Italy in 1963 on a travel grant provided by the Commonwealth Scholarships Commission, to study Italian murals and the works of Italian masters. In 1965, she painted a mural for Wittington Hospital, London and contributed drawings of various styles of Muslim calligraphy to the publication, *The World of Islam*, by E. J. Grube (London, 1966). She submitted a dissertation proposal to the Hornsey College for a Post-graduate Diploma; she then joined the School of Oriental and African Studies (SOAS), London University as a part-time research student. After completing a Post-graduate Diploma at Hornsey College of Arts in 1965, Asma returned to Lahore and joined the Department of Fine Arts as a Senior Lecturer for a year.

She returned to SOAS, London in 1966, to work on her PhD thesis, “Architectural Representations in Persian Miniature Painting during the Timurid and Safavid Periods”, which she completed in 1968, to become the first graduate of the Fine Arts Department of the Punjab University, to obtain a Doctorate.

Her marriage to fellow academic Dr. Alamgir Serajuddin (who later was to become the Vice Chancellor of the Chittagong University) took her to East Pakistan (now Bangladesh) and she joined Chittagong University as Assistant Professor in Islamic History and Culture (1969-74). She became Professor in 1983 and retired as Head of the History Department in 2002.

In 1985, Asma worked on her project “Muslim Tombs in Bengal”. She delivered lectures on “Pre-Mughal Tombs in Bengal” at the Sackler Museum, Harvard University and on “Mughal Emperor Akbar and His School of Painting” at Lowell House, Harvard University.

As a painter, Asma seems to absorb the sufferings and sorrows of humanity, especially in terms of mother and child representations. Her style is somehow symbolic, using simple shapes to express her ideas. One can also find hints of Cubism and geometrical patterns in the compositions of her paintings.



Fig. 27
The Miners (1964)
 By Asma Serajuddin
 Oil on canvas. Approx. 42 x 30 inches
 Private collection
 Photograph taken from *Vista*



Fig. 28
The Bird (1966)
 By Asma Serajuddin
 Oil on hardboard. Approx. 24 x 36 inches
 Private collection: Washington DC
 Photograph provided by the artist

NIGHAT IDREES

(1939-2008)

Nighat Idrees did her BA from the Lahore College for Women in 1957. She took admission at the Department of Fine Arts, University of the Punjab, Lahore for a MA in Fine Arts, which she completed in 1960. After her graduation, she joined the College of Home Economics in Lahore as Lecturer and served there for a few years. Later, she left Pakistan and migrated to France.

She worked on fairly large canvases in an impressionistic style, arranging groups of figures in integrated compositions. Zubeda Javed, Asma Sirajuddin, Musarrat Hasan and Nighat Idrees belong to the same batch of students who graduated together.

At that time, the conceptual style in painting was gaining popularity and deep and dark tonal effects were replacing the realistic and naturalistic palette. Nighat Idrees preferred to paint in this modern style instead of the traditional manner. She soon established a place as a contemporary artist of her era.

She received commissions for many notable painting projects and her work was appreciated by the public as well as the artists community. She died in 2008 in the United States.



Fig. 29
Gypsy Tents (c.1970)
By Nighat Idrees
Oil on canvas. 17.5 x 35 inches
Collection: Mr. Naveed Riaz, Lahore

ZUBEDA JAVED

(b. 1937)

Zubeda Javed attended the Lahore College for Women and then obtained her MA in Fine Arts from the University of the Punjab with distinction, in 1961. She was highly regarded by her teachers Khalid Iqbal and Anna Molka Ahmed, who early on in her studies saw Zubeda as a future member of the Department. She joined the faculty of the Fine Arts Department in 1962 and remained there until her retirement in 1997. She served as Head of the Fine Arts Department from 1982 to 1983 and again from 1984 to 1986.

Zubeda has been a popular and positive influence with generations of students. She has continued to paint despite her poor health. Her work fuses traditional and contemporary methods with a subtle blend of colours. She has received several awards and honours, including the Anna Molka Ahmed Award in 1997 and the Presidential *Tamgha-i Imtiaz* Award in 2004.

Fig. 30
Murree Hills (c. 1980)
 By Zubeda Javed
 Oil on canvas. 20 x 30 inches
 Private Collection
 Photograph by Mr. Nadeem Alam





Fig. 31
Resting 1 1980)
By Zubeda Javed
Oil on canvas. 14 x 19 inches
Private collection
Photograph by Mr. Nadeem Alam

In her paintings, Zubeda Javed moves from familiar sites and everyday experience to the purity of art. She translates, transforms and transposes trees, fields, animals, houses, streets or buildings into patches of colours, which are passionately placed to evoke a visual sensation and an aesthetic experience. Her decision in favour of a pictorial experience, instead of a regional recognition, must be acknowledged.⁵⁰

Zubeda adopted a style that combined the use of the palette knife with the brush. Her semi-abstract expression, enriched with an intuitive colour palette evoke a strong aesthetic response. This style of painting is more concerned with the conceptual aspect of painting and is contrary to the modern realism in landscape painting that is commonly seen in the work of Khalid Iqbal and his followers. Zubeda can be termed as one of the first impressionist painters of Pakistan. Her style of painting has influenced her contemporaries as well as her students.

50 Quddus Mirza, "Painter's Preference", *The News*, Lahore, August 2012.



Fig. 32
Murree Huts (c. 1980)
 By Zubeda Javed
 Oil on hardboard. 20 x 24 inches
 Collection: Dr. Rahat Naveed Masud, Lahore
 Photograph by Mohammed Ashfaq



Fig. 33
The Buffaloes (1975)
 By Zubeda Javed
 Oil on hardboard. 24 x 36 inches
 Artist's collection
 Photograph provided by the artist

SHAUKAT MAHMOOD

(b. 1940)

Shaukat Mahmood was born in Peshawar, the only one of six children to go into the arts although his grandfather, a Judge (Qazi) in the British Courts, was a fine calligrapher and made several copies of the Qur'an. Shaukat attended Government College, Lahore and began his study of art in 1959 at the Fine Arts Department of the University of the Punjab. He obtained an MA, achieving the first position and winning a Gold Medal, in 1962.

Shaukat's first teaching position was at the University of Engineering and Technology, Lahore, where he taught History of Architecture, Perspective and Sciagraphy (the science of drawing shadows). In 1976, he won a scholarship to study Architectural Conservation, taking a MSc Architectural and Environmental Conservation, from Herriot-Watt University, Edinburgh. He then joined the University of Edinburgh, where he obtained his PhD in Islamic Architecture in 1981, writing a dissertation titled, "Inscriptions on Islamic Architecture of Pakistan".

After receiving his Doctorate, in 1982-1983 and again in 1993-1998, Dr. Shaukat Mahmood was the Chairman of the Department of Architecture, University of Engineering and Technology, Lahore. From 1983-1986, he was at King Abdul Aziz University, Jeddah as Associate Professor, College of Environmental Design. Between 1986 and 2000, he was again in Lahore as the Dean of Architecture and Planning, at the University of Engineering and Technology. From 2001 to 2006, he was in Malaysia as a Professor at the International Islamic University, Kuala Lumpur; he was the first non-



Fig. 34
American Policy (2012)
By Shaukat Mahmood a.k.a. "Maxim"
Ink on paper. 8 x 11 inches
The Nation, Lahore
Photograph provided by the artist



Fig. 35
Load-shedding (2011)
 By Shaukat Mahmood "Maxim"
 Ballpoint pen and watercolour on
 paper. 8 x 11 inches
The Nation, Lahore
 Photograph provided by the artist

Malaysian to hold the Al Bukhary Chair for the Promotion of Islamic Arts. He returned to Lahore in 2006 and was appointed HEC Professor and in 2010, Coordinator of the Research Centre, College of Art and Design, University of the Punjab, where he continues to serve.

Shaukat Mahmood has won two of Pakistan's most coveted awards: the President's Pride of Performance Medal for his services to Islamic Architecture in 2001 and the *Sitar-i Imtiaz* in 2010.

Under the *nom de guerre*, "Maxim" Shaukat Mahmood is a popular satirical political cartoonist. He received this name while a college student, drawing cartoons for an Urdu publishing company; the company had recently translated all of "Maksim Gorki's" books into Urdu and the famous poet Munir Niazi suggested that "Maxim" would be a good name for the young cartoonist. He has produced over 20,000 cartoons so far and Maxim has become a household word in Pakistan. Shaukat Mahmood is also an author who has published over 400 articles in Pakistani newspapers and journals concerning architecture and the arts. He takes a keen interest in attending art events, exhibitions and contributing to seminars. He enjoys reading architectural history and teaching architecture to advanced students.

IJAZ UL HASSAN

(b. 1938)

As a student of Aitchison College in Lahore, Ijaz was a talented sportsman who was awarded the coveted Aitchison Challenge Cup as the most outstanding athlete. He was also the prize-winning college artist who, mentored by such artists as Moyene Najmi and Khalid Iqbal was the recipient of the “best artist” award for three years running. By the time Ijaz left Aitchison College, his work was quite mature and he exhibited his paintings in shows in Lahore and in the summer exhibitions in Murree.

In 1958, Ijaz became an undergraduate student of the Fine Arts Department of the University of the Punjab, where he was fortunate once again to be guided by Khalid Iqbal. He however, chose to enroll for a Master’s degree in English from Government College, Lahore in 1959. Ijaz continued to paint and to maintain close ties with the University where he formed a group that included Colin David, Khalid Mahmud, Nighat Idrees, Aslam Minhas, Bushra Hamseed and Musarrat Hasan who called itself the “Palette Group”.

Ijaz took admission at St. Martin’s School of Art, London, but he did not enjoy his time there, as he felt the teaching was unsatisfactory. He decided instead to join Cambridge University where he read English. Upon his return to Lahore from England in 1965 Ijaz discovered that Shakir Ali was the Principal of the National College of Arts and he was persuaded



Fig. 36
New Year Bouquet (1981)
By Ijaz ul Hassan
Oil on canvas. 30 x 24 inches
Collection: Mrs. Samina Rehman, Lahore
Photograph provided by Topical Printers



Fig. 37
Laburnum in Bloom near Simla Pahari (1992)
 By Ijaz ul Hassan
 Oil on canvas. 60 x 108 inches
 Collection: First International Investment Bank
 Photograph provided by Topical Printers

to Head the newly established Academics Department of NCA. From that time on, Ijaz painted continuously, documenting the world around him and expressing his feelings concerning social problems. Mian Ijaz ul Hassan became a leading artist of the Punjab landscape movement and as the Chairman of the Artists' Association of Punjab, with its annual art exhibitions and events, he encouraged several generations of artists from all regions of the country. Creating interest further afield, Ijaz authored a popular survey book entitled, *Painting in Pakistan*, first published in 1991.⁵¹ A monograph titled *Ijaz ul Hassan: Five Decades of Paintings* gives abundant information on the artist's life and paintings.⁵²

51 Ijaz ul Hassan, *Paintings in Pakistan*, 2nd ed. (Lahore: Ferozsons, 1996).

52 Musarrat Hasan, *Ijaz ul Hassan: Five Decades of Paintings* (Lahore: Lahore Art Gallery, 2012).



Fig. 38
Lamentation – II (2003)
By Ijaz ul Hassan
Oil on canvas. 60 x 36 inches
Artist's collection
Photograph provided by Topical Printers

SHAMIM SHAUKAT

(b. 1943)

Shamim Shaukat did her MA in Fine Arts from the University of the Punjab in 1962. She joined the Fine Arts Department at Government College in Sahiwal as Lecturer, but soon after Shamim joined the Fine Arts Department at the Lahore College for Women, Lahore. Married to one of her class fellows Shaukat Mahmood, commonly known as “Maxim”, she accompanied him to the UK for his doctoral studies at Edinburgh. During this period, Shamim did courses in Printmaking and Screen Printing from the Edinburgh College of Art. After coming back to Pakistan in 1982, she joined the Lahore College for Women again and taught there until her retirement in 2003.

BUSHRA HAMEED

(B. 1937)

Bushra Hameed was one of the bright students of Anna Molka Ahmed who earned First Position in her MA, Fine Arts at the University of the Punjab in 1960 (Gold Medal). Known for her striking watercolours she started teaching art at Lahore College for Women in 1961. In 1990 she was appointed as Head of the Fine Arts Department there. She remained in office until 1995 and was then appointed Principal at the Nawaz Sharif College, Chuna Mandi, Lahore. She remained a regular examiner at the University of the Punjab. She now lives in the United States with her children.

MUSARRAT HASAN

(b. 1939)

Musarrat Hasan was born in Lahore into a socially aware family. She obtained an MA Fine Arts from the University of the Punjab in 1961. The next year she joined St. Martin's School in London along with her husband Ijaz ul Hassan for a one-year diploma course on Design. She later completed her PhD in Fine Arts from University of the Punjab in 1997.

Musarrat Hasan is mostly known as an educationist who assisted in the setting up of PhD programmes at the University of the Punjab and at Lahore College for Women (University). Currently, she is a Visiting Professor of South Asian Art at the Research Centre at the College.

As a scholar, one of Musarrat Hasan's greatest concerns has been the documentation of the works of Pakistani artists. Towards that end, she herself has authored several significant monographs: *Painting in the Punjab Plains* (1998); *Zubeida Agha: A Pioneer of Modern Art in Pakistan* (2004); *Khalid Iqbal: A Pioneer of Modern Realism in Pakistan* (2004); *Moazzam Ali* (2007) and *Ejaz ul Hassan: Five Decades of Painting* (2012).

Fig. 39
Landscape (1993)
By Musarrat Hasan
Oil on canvas. 30 x 40 inches
Artist's collection
Photograph provided by the artist





Fig. 40
Portrait of My Mother-in-Law (1992)
 By Musarrat Hasan
 Oil on canvas. 30 x 24 inches
 Artist's collection
 Photograph provided by the artist

Musarrat is a founder-member of the Women's Action Forum. She has been the Vice President of the "Friends of the Lahore Museum" and for over three decades, has been an activist of the Pakistan Girl Guides Association and chairperson of the Girl Guides literacy effort. She has also been a Member of the Punjab Assembly on a reserved seat. In 2008, she was the recipient of the Presidential Award of *Ezaz-e Fazeelat* for Academic Distinction. Although she has not pursued an active art career, Dr. Hasan is a painter of merit, known for her portraits and landscapes.

IQBAL AHMAD

(b. 1935)

Iqbal Ahmad was trained as an engineer before joining the Department of Fine Arts of University of the Punjab, Lahore. He completed his BA in 1963 and MA in 1965. Iqbal Ahmad taught at the Fine Arts Department from 1987 to 1997 and at the Alhamra Art Council, Lahore for almost twenty-five years. Iqbal has sixteen exhibitions to his credit, in Pakistan and abroad.

In his paintings, one finds a strong interest in capturing the atmosphere in a representational manner. He is more interested in rendering details as he is naturally inclined towards realism and considers it as a classic feature of visual arts.

Khalid Iqbal has commented on Iqbal's painting style, "Iqbal Ahmad paints because he enjoys painting. It is as simple as that. He does not seek to convey a message or to tell a story".⁵³



Fig. 41
Badshahi Mosque (1994)
By Iqbal Ahmad
Oil on canvas. 22 x 36 inches
Artist's collection
Photograph provided by the artist

53 Comment of Khalid Iqbal on Iqbal Ahmad's work mentioned in a brochure of his exhibition in 1973.

MUHAMMAD KHALID MAHMUD

(b. 1937)

In 1960, Khalid Mahmud obtained an LLB from the University of the Punjab and until 1964 he practiced Law in Lahore. That year he obtained an MA in Fine Arts from the Fine Arts Department, University of the Punjab as a Gold Medalist obtaining First Division, First Position. In the years 1964 to 1969, he was Lecturer at his alma mater and was then awarded a scholarship for the University of Hawaii, Honolulu, where he obtained an MA in Art History. On his return to Lahore, Khalid Mahmud became an Associate Professor of the Fine Arts Department, teaching Western Art History to MA classes. In 1980, he obtained a PhD from the University of the Punjab and from 1984 to December 1995, he was a Professor at the Fine Arts Department of the University. Khalid Mahmud served as Head of the Fine Arts Department for four appointments: 1975 – 1977; 1981 – 1982; 1983 – 1984 and 1986 – 1990. He also served as Coordinator of the Research Centre of the College of Art and Design from 2003 to 2006.

A well-known educationist, from 1978 until 1981, Dr. Khalid Mahmood was also a Visiting Professor in Western Art History, Architecture and Art

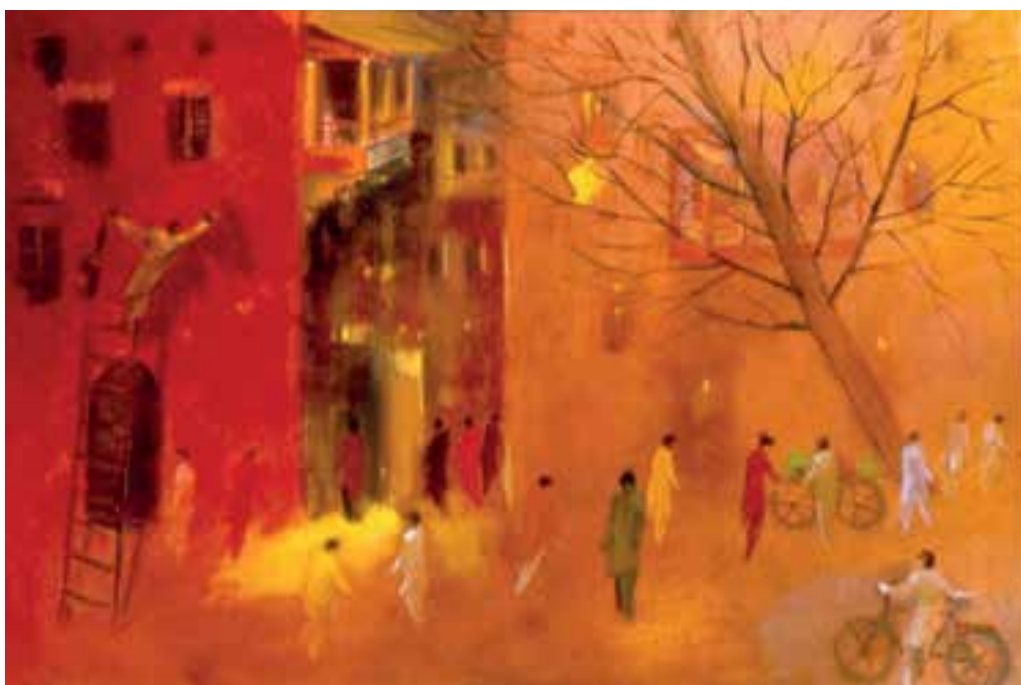


Fig. 42
Street Scene (2007)
 By Khalid Mahmud
 Oil on canvas, 18 x 40 inches
 Private Collection
 Photograph Provided by Rahat Naveed Masud



Fig. 43
A City Crowd (1978)
By Khalid Mahmud
Oil on canvas. 24 x 36 inches
Artist's collection
Photograph provided by Topical Printers

Appreciation at several other institutions in Lahore: the National College of Arts, Home Economics College, Pakistan School of Fashion Design, College of Art and Architecture in Garden Town, Lahore and the Lahore Grammar College for Girls. He was also a Visiting Professor at the Oriental College of Art, Anjuman-e-Himayat-e Islam Khawateen College and at Al-Khair University, Lahore.

Busy as he was academically, Khalid Mahmud continued to paint his vibrant and popular conceptual landscapes. His work has been exhibited throughout Pakistan and in Hawaii, Oman, United States, Germany and the United Kingdom and is included in private and government collections. In 1982, he was awarded the Third Prize in the Pakistan National Council of the Arts' "Visual Art Exhibition". He was awarded the President's Pride of Performance Award in 2006.

ABDUR RAHIM NAGORI

(1938-2011)

Undoubtedly the country's first and the most outspoken political artist, A. R. Nagori obtained an MA in Fine Art from the University of the Punjab in 1965. From the time of his admission to the Department, Professor Anna Molka Ahmed marked him out as the ideal person to start a Fine Arts Department in Sindh and in 1970 her ambition was fulfilled when Nagori established the Fine Arts Department at the University of Sindh, Jamshoro. He remained as Head of the Department for many years.

Recalling his student year's Nagori spoke with appreciation of his mentor Khalid Iqbal as a great source of encouragement. Nagori was an intellectual, well versed in Eastern history and philosophy and his work resonated with symbols that referred to ancient myths and legends. These, he introduced to articulate his protest against the injustice and cruelty of man to his fellow man, tempered with a mood of sardonic observation. Nagori's art raises serious socio-political issues while retaining pictorial and aesthetic values.

Fig. 44
Drone Attack (2008)

By A. R. Nagori

Oil on canvas. 18 x 36 inches

Private collection

Photograph provided by Topical Printers

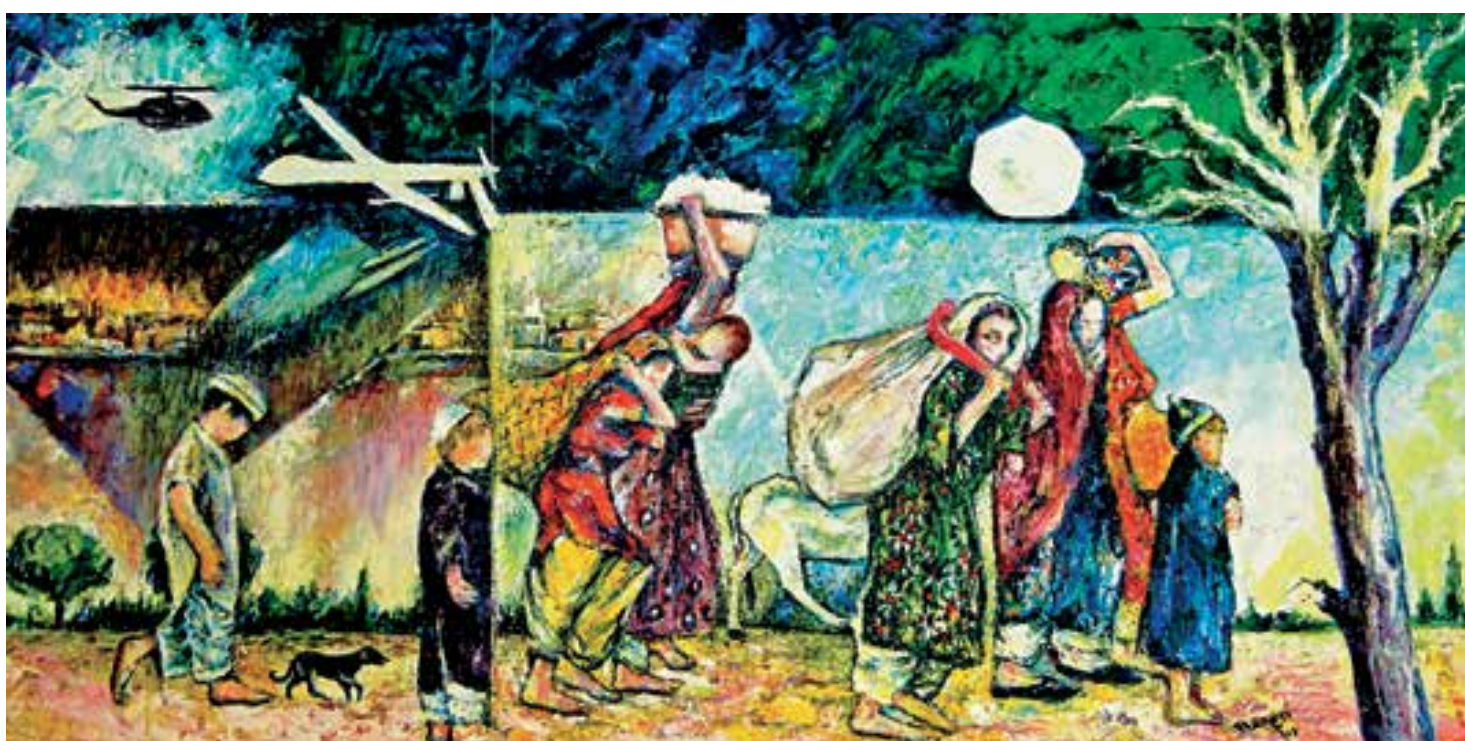




Fig. 45
Regrets of Mahatama (2007)
By A. R. Nagori
Oil on canvas. 15 x 30 inches
Collection: Mr. Naveed Nagori, Karachi
Photograph provided by Topical Printers



Fig. 46
Lal Masjid (2007)
By A. R. Nagori
Oil on canvas. 30 x 30 inches
Collection: Mr. Naveed Nagori, Karachi
Photograph provided by Topical Printers

ZULQARNAIN HAIDER

(1939)

Zulqarnain Haider is one of the most esteemed practitioners of the Punjab Landscape Art Movement. At the University of the Punjab, he was a student of Khalid Iqbal, who remains his close friend and mentor. He took his MA from the Fine Arts Department in 1964 and then started to teach there. In 1973, he proceeded to France for further studies. As a student of the École National Supérieur des Beaux Arts, Paris, he took a Diploma Supérieur D' Art Plastique – Drawing in 1974 and a Diploma Supérieur D' Art Plastique – Painting, in 1976. He did certificate courses in Fresco and Mosaic from the same institution.

Haider's work has been shown in solo exhibitions in Paris, the United States and in major cities of Pakistan. His paintings are found in numerous private collections at home and abroad. In Pakistan, his landscape paintings grace the President's House, the Prime Minister's House, the Pakistan Secretariat, the National Assembly, the Lahore Museum and the Pakistan Foreign Office, Islamabad.

Zulqarnain Haider always works at the actual spot and believes that the artist's reaction sitting in nature is very different from that of recreating the same scene from a photograph in the studio. Some of Haider's canvases could be confused with the work of his mentor and longtime painting companion Khalid Iqbal, but his other works use more unconventional compositions and his application of paint is thicker. Today, he prefers working in acrylics rather than oils.



Fig. 47
26 June 1988, 5 pm (1988)
 By Zulqarnain Haider
 Acrylic on hardboard. 23 x 30 inches
 Collection: Mr. Athar Tahir, Lahore
 Photograph provided by Topical Printers

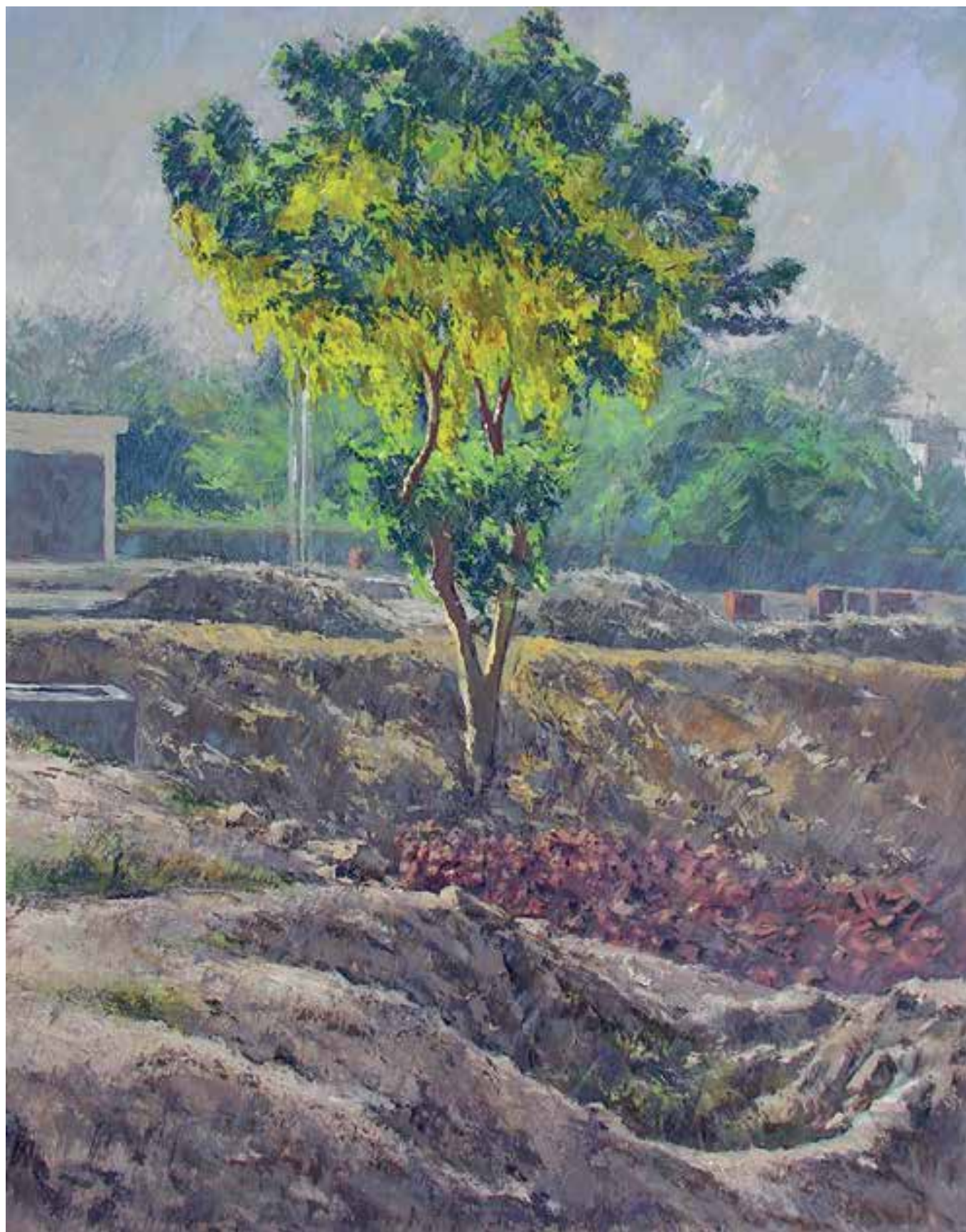


Fig. 48

Laburnum (2012)

By Zulqarnain Haider

Acrylic on hardboard. 30 x 24 inches

Artist's collection

Photograph provided by Topical Printers



Fig. 49
Sunset (2008)
 By Zulqarnain Haider
 Acrylic on hardboard. 28 x 34 inches
 Private Collection
 Photograph provided by Topical Printers



Fig. 50
Poplar Trees at Phase VII (2008)
 By Zulqarnain Haider
 Acrylic on hardboard. 28 x 34 inches
 Private Collection
 Photograph Provided by Topical Printers

GHULAM RASUL

(1942-2009)

Ghulam Rasul was among the students trained by Khalid Iqbal and Anna Molka Ahmed at the Fine Arts Department. In 1964, he earned his MA Fine Arts and in 1965 he joined the faculty of the University. In 1967, a three-month Printmaking Workshop set up in Karachi by the American printmaker Michael Ponce de Leon, inspired GR – as he was known to his friends – to explore the discipline further and in 1969, he took admission to Northern Illinois University in the United States where he obtained an MFA Printmaking in 1971 and MFA Painting in 1972.

On his return from America, GR started teaching at the Fine Arts Department and later joined the Pakistan National Council of the Arts, Islamabad as Director, Visual Arts. He retired as the organization's Director General in 2002. Among his outstanding achievements was the establishment of the Shakir Ali Museum in Lahore in 1976. Subsequently, the house built by Shakir Ali became a well-known cultural center; it contains paintings and photographs documenting the life of the iconic artist and educationist. Ghulam Rasul initiated the plans for a National Art Gallery and had it approved in 1984 though it was not established in Islamabad until 2007.

In 1973, GR was awarded First Prize in the National Visual Arts Exhibition. In the 1980s, he took a one-year sabbatical to work with Professor William Hayter at the renowned Atelier 17, Paris. This involvement with print-making added a signature element to Ghulam Rasul's career. In 1986, he was given the Pride of Performance Award.



Fig. 51
Sohni Dharti (c. 1975)
By Ghulam Rasul
Oil on canvas. 24 x 36 inches
Collection: Lahore Museum (Png. No. 86)
Photograph provided by Topical Printers



Fig. 52
The Bull (1976)
 By Ghulam Rasul
 Oil on canvas. 36 x 36 inches
 Collection: Punjab Arts Council, Lahore
 Photograph provided by Topical Printers

Although he was extremely active professionally, GR always found time for his art work. The subject of most of his paintings is the rural landscape of Punjab. His style at first was naturalistic, bathed in intense light but after his American sojourn his work became more simplified and abstracted. This became his signature style, which found a ready clientele. In his later life, he again adopted a more realistic idiom.

Ghulam Rasul painted throughout his life. After his retirement he devoted his time to his art and regularly conducted workshops and lectured at art institutions. He established Studio 542 in Islamabad in 1998, which became an active centre of art courses, exhibitions and was fully equipped for print-making.



Fig. 53
A Dwelling in the Northern Areas (c. 1980)
By Ghulam Rasul
Oil on canvas. 38 x 24 inches
Private collection
Photograph provided by Topical Printers

GHAZANFAR ALI

(1941-1995)

After taking his BA in Fine Arts from Government College, Lahore in 1965, Ghazanfar Ali took admission in the Fine Arts Department, University of the Punjab and obtained his MA Fine Arts in 1967. After graduation, he was appointed as an autographist in the Graphic Arts studio and assisted his former teacher Ghulam Rasul in the Graphic Arts Department at the Punjab University. He was later appointed a member of the faculty.

Ghazanfar Ali participated in numerous group exhibitions both at home and abroad. He mounted solo exhibitions of his work in 1973 and in 1974. In 1973, he was awarded Third Prize in Graphic Arts in Pakistan National Visual Arts Exhibition and in 1982 he received the Second Prize in the National Exhibition of Pakistan National Council of Arts.

Ghazanfar Ali's favourite subject was the world around him – Lahore and its environs. He was a draughtsman, skilled in the linear expression of drawing and a colourist who had a deep understanding of tones and shades; he continued to prove his merit by producing prints of high quality that combined a sureness of hand with delicate layers of colours.

An outstanding printmaker, Ghazanfar Ali produced aquatints and woodcuts of exceptional quality. He remained a great inspiration for his students until his death in 1995. Examples of his work can be seen in the collection of the National Art Gallery, Islamabad.



Fig. 54
Masjid Wazir Khan (c.1980)
 By Ghazanfar Ali
 Etching and Aquatint. 12 x 8 inches
 Collection: Mrs. Nusrat Ali, Lahore
 Photograph from *Lahore Colours*
 by Athar Tahir

MUSSARAT MIRZA

(b. 1937)

Growing up in Sukkur, Mussarat Mirza showed an early interest in art that was encouraged by her father, who arranged drawing lessons for her at home. From a young age, she captured the world around her, as seen from the roof of her house or from windows and open doors of her home. After finishing her formal education, Mussarat took admission in the Fine Arts Department and she graduated with an MA, Fine Art from the University of the Punjab in 1964.

Mussarat Mirza's first exhibition of painting was held at the Karachi Arts Council in 1968. Working with oil on canvas, she painted contemporary landscape compositions with a strong sense of environmental identity. An exhibition in 1969 titled "Heat and Dust" depicted hazy impressions of the environs of Sukkur. She began to paint with watercolours in 1985 and exhibited a collection of brilliantly coloured abstract works that year. In 1988, she was awarded the Asian Shield for Watercolour painting from Osaka, Japan.

Mussarat joined the Fine Arts Department of the University of Sindh, Jamshoro. She remained in the Department for two decades, retiring as Professor of Fine Art, in 1997. After retirement, Mussarat has held several well-attended exhibitions of her work. Busier than ever, she opened a studio-cum-gallery in her hometown where she tutors young students. She aspires to reactivate the Arts Council in Sukkur and to initiate a Museum of Handicrafts in her home city.



Fig. 55

Thirsty People (2001–2002)

By Mussarat Mirza

Oil on canvas. 24 x 42 inches

Collection: Mr. Ahmad Dabir, Lahore

Photograph provided by Ajmal Hussain



Fig. 56
Looking Down on a Passage Way (c. 1990)
 By Mussarat Mirza
 Oil on canvas. 31 x 46 inches
 Collection: Ar. Wasif Ali Khan, Lahore
 Photograph provided by Ajmal Hussain

Fig. 57
View from the Roof with Red Flags (1989)
 By Mussarat Mirza
 Oil on canvas. 24 x 30 inches
 Collection: Mr. Ahmad Dabir, Lahore
 Photograph provided by Ajmal Hussain



ZARAH DAVID AHMED

(b. 1944)

As the daughter of the artists Sheikh Ahmed and Anna Molka Ahmed and the former wife of Colin David, Zarah David has spent a lifetime in art. Since she had an inherent musical talent as well as artistic abilities, career choices for her were not easy. Upon obtaining an MA in fine Arts from the University of the Punjab in 1964 as a Gold Medalist, she was offered a scholarship from Trinity College of Music, London. Instead, she chose to marry the artist Colin David and she proceeded to teach music at various schools in Lahore. This is a profession she follows until today. Painting too is a part of her daily routine during evening hours when she has time for herself.

Zarah David did not exhibit her work regularly until 1995, when she was persuaded to contribute her work to the Artists' Association of Punjab's Annual Exhibition. She complied and to her delight was awarded a Certificate of Merit. Since then she has shown her work in solo exhibitions in Islamabad, Lahore and Karachi to growing appreciation.

The landscape elements in Zarah's work may be traced back to the artist's student years at the Department of Fine Arts, where in the 1960s painting outdoors was an important part of the curriculum. Although she then conformed to her teachers' expectations, as time passed she was freed from their restrictions and her own vision was expressed as an inspiration that arose from an inner landscape. In this pursuit, her canvases are more allied with the conceptual landscapes of Colin David, Zubeda Javed and Khalid Mahmud, than the work of other Punjabi landscape artists.

Fig. 58
Quiet Time (2011)
By Zarah David
Oil on canvas. 48 x 24 inches
Artist's collection

Photograph provided by the Topical Printers



SHAHNAZ MALHI

(b. 1944)

Shahnaz did her BA from the Lyallpur College for Women in 1964 and then MA in Painting from the Department of Fine Arts of the University of the Punjab, Lahore in 1966. She taught at a Women's College in Islamabad and later joined the National College of Arts becoming the Head of the Academics Department. Throughout her career, Shahnaz played an active role as a faculty member at the National College and worked with determination for academic excellence at NCA in the 1980s and 1990s. Malhi retired from the National College of Arts in 2004 and has carried on with her teaching at various art institutions.

RIAZ FATIMA NAQVI

(b. 1946)

Riaz Fatima Naqvi did her Masters in Fine Arts from the Fine Arts Department of the University of the Punjab in 1967 and soon after she joined Lahore College for Women. She adopted teaching as her profession and has been a committed teacher at the Lahore College for Women, nurturing many young girls to become artists. She remained Head of the Fine Arts Department from 1995-2004. She has been a regular external examiner at the University of the Punjab for practical and theory exams and has also been on the Selection Board, as a subject specialist, at the University of the Punjab.

NUSRAT ALI

(b. 1946)

Nusrat Ali passed her MA in Fine Arts from the Department of Fine Arts, University of the Punjab, Lahore in 1966. She served at the Lahore Museum as Curator of the Painting and Miniature section, where, as part of her training, she found the opportunity to visit the Smithsonian Institute, Washington DC; Fogg Art Museum Boston Museum; Victoria Albert Museum and the British Museum, London. She also participated in national and international conferences and presented papers on Bengal School of Art, Kangra Paintings, *Mirat-ul Quds*, an illustrated manuscript in the Lahore Museum and the paintings and graphics of A. R. Chughtai. Her numerous lectures on museology have been considered instructive and valuable in this little studied field. She was married to the renowned printmaker Ghazanfar Ali.

AJAZ ANWAR

(b. 1946)

Ajaz Anwar took his MA Fine Arts from the Fine Arts Department in 1967, a Gold Medalist standing First Class First. From 1970 to 1972, he was a lecturer on Muslim Architecture in the Fine Arts Department of the University of the Punjab University.

In 1977, Ajaz completed a year long course on the Conservation of Cultural Property at UNESCO, Rome, and went on to write a PhD in Turkey, on the “Dome in Muslim Architecture”.

Dr. Ajaz Anwar expanded his experience by spending a year as senior lecturer with the Makerere University, Kampala, Uganda, before returning to Lahore.

In Lahore he joined the faculty of the National College of Arts, and for several years Dr. Ajaz Anwar was the Curator of the NCA Art Gallery. During those years, he arranged a series of diverse exhibitions including a collection of the work of Anwar Jalal Shemza.



Fig. 59

Basant (2007)

By Ajaz Anwar

Watercolour on paper. 29 x 41 inches

Collection: Mrs. Humaira Dawood, Lahore

Photograph provided by R. N. Scanners, Lahore



Fig. 60
Where Manto Lived (2012)
By Ajaz Anwar
Watercolour on paper, 36 x 24 inches
Artist's Collection
Photograph provided by the artist



Fig. 61

Home at Lytton Road (2003)

By Ajaz Anwar

Watercolour on paper. 24 x 36 inches

Private collection

Photograph provided by R. N. Scanners, Lahore

As an artist Ajaz Anwar's preferred medium is watercolour; his favourite topic, the architecture of Lahore and the life of its people. In his work one finds old dwellings, *tongas*, markets and people going about their business; the skies are often filled with colourful dancing kites.

In 2003, there was a celebratory retrospective exhibition of Dr. Ajaz Anwar's work mounted at the NCA Art Gallery, titled: "Reminiscences of Old Lahore". To mark the occasion two books on Lahore by Dr. Ajaz Anwar were launched.

Among the many awards Dr. Ajaz Anwar has gleaned throughout his career is the President's Pride of Performance, awarded in 1997.

QUDSIA NISAR

(b. 1948)

Qudsia has an immaculate art education to her credit. As a pupil of Professor Anna Molka Ahmed, she graduated from the Fine Arts Department in 1968, as a Gold Medalist with a Masters in Fine Art. Professor Anna Molka Ahmed offered her a teaching post and Qudsia remained in the Department until 1973, when she moved to Karachi for family reasons and held her first solo exhibition there.

In Karachi, Qudsia joined the teaching staff of the Central Institute of Arts and Crafts and in 1992, she was made the Principal of the Central Institute, a post she held for a decade. In 2006, Qudsia was the founder of the



Fig. 62
Mein Hoon Pakistan (2012)
 By Qudsia Nisar
 Watercolour, collaged on rice paper.
 28.5 x 19 inches
 Collection: Saifullah Siddiqui, Karachi
 Photograph provided by the artist



Fig. 63
The Footprints (2001)
By Qudsia Nasar
Watercolour on paper. 14 x 18 inches
Collection: Mrs. Irene Akbar, Karachi
Photograph provided by the artist

Department of Fine Arts at Islamia University, Bahawalpur and became its first Chairperson. After several years, she returned to Karachi where she is a full time painter in her studio and runs short art courses for selected students.

Qudsia Nasar, who was born in Karachi, is one of Pakistan's foremost Abstract Expressionist painters - one who has taken spontaneous action painting into previously unexplored avenues. A national award-winning artist, she has traveled widely, representing Pakistan on several occasions. In Italy, Qudsia was awarded an Honorary Diploma in Painting from the Academia Italia, Calvatone and in China, she introduced non-figurative painting in the medium of Watercolour to artists and students for the first time. Qudsia Nasar has witnessed and contributed to the development and growth of modern art in Pakistan.



Fig. 64
The Human Fate (2000)
By Qudsia Nisar
Watercolour on Paper. 17 x 13 inches
Collection: Mrs. Seema Tahir Khan, Karachi
Photograph provided by the artist

JAWED IQBAL

(b. 1947)

A recipient of the Pride of Performance in 1993, Jawed Iqbal joined the Fine Arts Department of the University of the Punjab for a BFA, Graphic Design in 1967 and studied there until 1970. Even before joining the Department of Fine Arts he had earned a name in the field of cartoons making caricatures for magazines. In 1967, Jawed joined the *Niwa-e Waqt*⁵⁴ and later the *Imroz*⁵⁵. For the last thirty-two years, he has been associated with the *Jang*⁵⁶. He, with perseverance and commitment as a cartoonist, has come up with a fresh image daily for the last four decades.

The populace of Pakistan has observed the mischievous lines and playful skill of Jawed Iqbal. His cartoons have recorded the socio-political life of Pakistan. In the Martial Law period of Zia-ul Haq, Jawed Iqbal's cartoons – with their sarcastic and witty nature – became a symbol of the freedom of expression and earned popularity, throughout Pakistan. He also has created numerous cartoons for live TV shows in Pakistan as well as abroad.

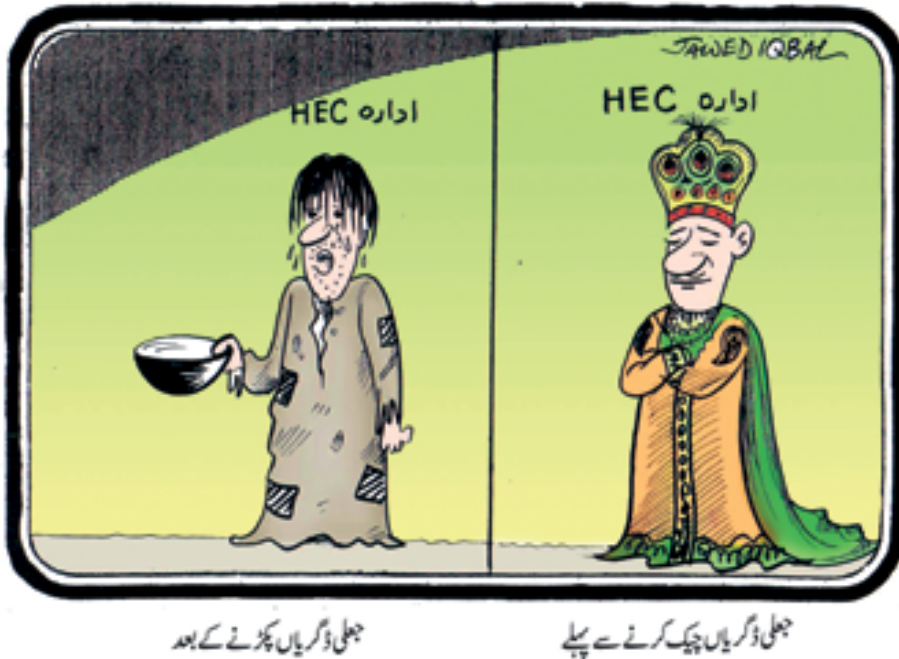


Fig. 65
HEC (2012)
By Jawed Iqbal
Coloured ink on paper. 6 x 12 inches
Published in daily *Jang*
Artist's collection

54 A popular Daily Newspaper of Pakistan in Urdu.

55 A Daily Newspaper of 1980s.

56 A popular Daily Newspaper of Pakistan in Urdu.

HASAN SHAHNAWAZ ZAIDI

(b. 1948)

The artist and poet Hassan Shahnawaz Zaidi obtained his Masters of Fine Arts in Graphic Design from the University of the Punjab in 1968 and joined the Fine Arts Department as Lecturer in 1969. From 1974 to 1982, he accepted the post of Director of the Design Department on the Fine Arts faculty of Nairobi University, Kenya. He returned to Lahore in 1982 and worked in his own advertising agency for two years. In 1984, Shahnawaz was appointed Assistant Professor in the Fine Arts Department of the University of the Punjab. He was promoted to Associate Professor in 1989 and served as Chairman of the Department three times, March 1990-June 1999, October 1999-September 2002 and February 2004-May 2008, for a total of some eighteen years. Since his retirement in 2008, he has worked as an advisor at Comsats Institute, Lahore.

With his virtuosity in drawing, Zaidi is remembered as the painter of a series of historical personalities that may be seen at the *Aiwan-e Iqbal* and the Governor's House, Lahore. He has also done commissioned portraits of national figures and portraits of family and friends. His poetry and his paintings often touch upon social and political issues. He has participated in numerous art exhibitions in Pakistan and abroad. In 1998, he was awarded the *Tamgha-i Imtiaz*.



Fig. 66
Alberuni (1996)
 By Shahnawaz Zaidi
 Oil on canvas. 36 x 24 inches
 Collection: Aiwan-e Iqbal, Lahore
 Photograph provided by Topical Printers



Fig. 67
Quaid-e-Azam (1997)
By Shahnawaz Zaidi
Oil on canvas. 60 x 36 inches
Collection: Aiwan-e Iqbal, Lahore
Photograph provided by Topical Printers

ABOO BAKAR RANA

(b. 1948)

Aboo Bakar Rana received his early education from the St. Anthony's High School, Lahore. Coming from an educated background, Rana's aptitude towards literature and the arts led him to seek admission at the Fine Arts Department of the University of the Punjab.

In 1968, he did his MFA in Graphic Design and soon after was inducted as a teacher at the Department, where he impressed his students with his exceptional drawings and pastel portraits. In 1977 he left for greener pastures to the United States and pursued various subjects related to art and design, but eventually returned to Pakistan 2003.

He mounted a solo show at the Croweaters Gallery, Lahore in 2005. In 2010 he started teaching again at the College of Art and Design and mounted a second solo show of his drawings and watercolour paintings at the Anna Molka Gallery of the College in 2012.

Rana's work is rich in tonal gradations and displays an exceptional understanding of Drawing. He explores the medium of the pencil in all its possibilities, ranging from light grey to the dark grey and from the silvery shine to the carbon burnish. Rana is an acute observer; in his cityscapes and other works, he focuses on architectural detail and still life objects, creating an environment that pulls viewers to share his ways of seeing life.



Fig. 68
Seascape (2002)
 By Aboo Bakar Rana
 Watercolour on paper. 10 x 14 inches
 Collection: Mrs. Kahkashan Jafri, Lahore
 Photograph by Ahmad Raza

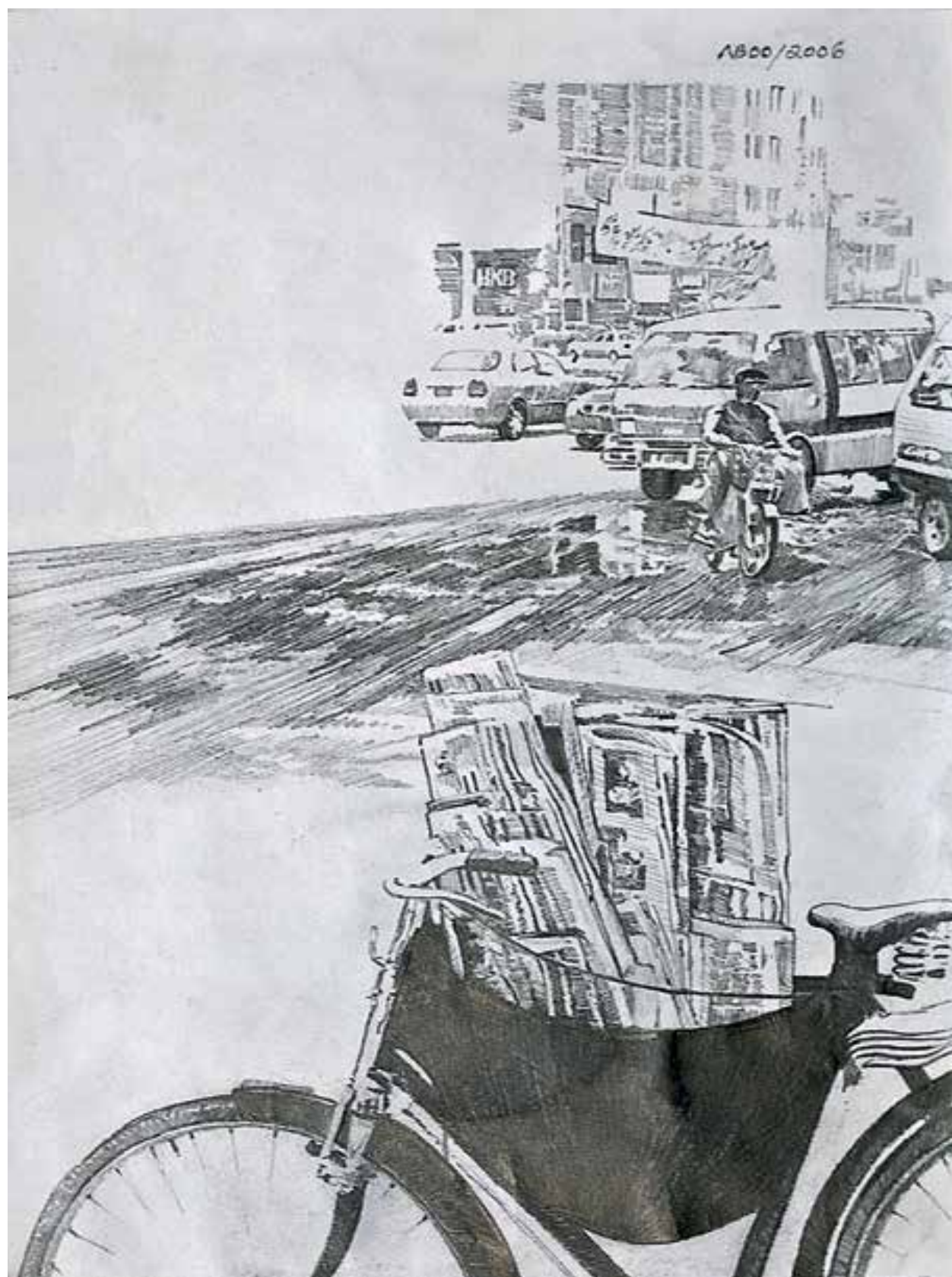


Fig. 69
Early Morning (2006)
By Aboo Bakar Rana
Pencil on paper. 10.5 x 8 inches
Collection: Rahat Naveed Masud
Photograph provided by Topical

SABERAH MALIK

(b. 1949)

S aberah Malik completed her MFA Graphic Design in 1968 from the Fine Arts Department of the University of the Punjab, Lahore. She belonged to the pioneer batch of MFA Graphic Design students, along with Shahnawaz Zaidi, Nasseruddin, Sabiha Qureshi and Munazza Rasheed who were her class fellows. A promising and gifted designer Saberah, in 1971 became the first Pakistani student to do a Masters in Industrial Design from the prestigious Pratt Institute in Brooklyn, New York.

In the earlier part of Saberah's career she produced skillful works in watercolour. Gradually she went on to explore contemporary art forms. Her installations have won her acclaim and several awards. Using diverse materials, such as glass, stone, fabric, gold and silver leafing, she has explored the fragile and transparent nature of glass and the woven strength and opacity of the fabric. Recycled materials are a unique feature of Saberah's art and in this process she investigates the tactile quality of her chosen mediums.

In a recent show, in which she displayed her signature stone images, her work is described in these words,

What looks like an arrangement of precious stones, is actually deceptive, as the viewer draws nearer, the stones appear so light and delicate, it is as though they might float away. Reading the piece's label, the viewer realizes Saberah Malik's sculpture "Boundary Unbound" is constructed of polyester fabric scraps marbled and spattered with inks. Such playfully deceptive objects embody the delightful interactivity that the best exhibitions offer visitors.⁵⁷



Fig. 70
Boundary Unbound (2012)
 By Saberah Malik
 Installation with ink and textile
 Private Collection
 Photograph provided by the artist



Fig. 71
Lapis (2012)
By Saberah Malik
Installation with pigment and textile
Private Collection
Photograph provided by the artist

Saberah lives in Rhode Island, USA and has participated in numerous group exhibitions all over the world. She has had three solo shows in Providence, Rhode Island. In 2006, she had a show entitled “Whispering Waters Silent Stones” in Space at Alice. In 2009, a show entitled “Un-Glassed” at Mathewson Street United Methodist Church Chapel Gallery and in 2010, a show “Do Not Touch” at Above Providence Optical Gallery.

Saberah has drawn much inspiration from the Japanese art of fabric dyeing *shibori*. She herself says,

I am still experimenting and innovating the most efficient ways of molding fabric to form, and rely heavily on the principles of *shibori*. Specifically, my process of crafting fabric sculpture has been an expansion and enhancement of the *shibori* technique of *oboshi*, that is, capping large motifs... the ‘motifs’ are actual objects that are stitched into the capping process on an individual basis, releasing a freestanding fabric object!⁵⁸

57 Amanda DiSanto. “Show brings diverse works together: [Sabera Malik]” August 31, 2012. <<http://www.newportri.com/features/arts/show-brings-diverse-works-together>> (Accessed January 12, 2013)

58 Sabera Malik. Interview “Rythms of Filtered Light”. *Textile Study Group of New York*, March 27, 2012.

TAHSEEN ALI KHAN

(b. 1948)

Tahseen, after doing her Bachelors from Kinnaird College for Women, Lahore, joined the Fine Arts Department of the University of the Punjab for an MFA in Graphic Design in 1970.

During her studies at the Fine Arts Department, Tahseen developed a natural tendency towards Miniature painting. She studied the techniques of Miniature painting from Haji Muhammad Sharif and would often visit the Lahore Museum to study this traditional art form. She is one of the first miniature painters to have experimented in a contemporary idiom. She would often make contemporary portraits, dressing up her sitters in royal regalia, which became very popular with her foreign clientele. When Haji Sharif and Ustad Shuja Ullah stopped teaching at the University, she taught Miniature painting at the Fine Arts Department and inspired many young students to adopt this style of painting.



Fig. 72
Bulbul (1975)
 By Tahseen Ali Khan
 Gouache on *vasli*. 3.5 x 2.5 inches
 Private collection
 Photograph provided by the artist



Fig. 73
A Mid-Summer Night (1975)
By Tahseen Ali Khan
Gouache on *vasli*. 5.5 x 6 inches
Collection: Mr. and Mrs. A. H. Noon, Lahore
Photograph provided by the artist

Having attained a remarkable degree of perfection in Miniature painting Tahseen moved on to other genres and media.

In 1974, she moved to the United States, joined Parson's School of Design for a summer course and went on to study fashion design at the Fashion Institute of Technology in New York. She also studied portrait painting at The Art Student's League with the master painter, John Howard Sanden. She had her solo exhibition of paintings titled "Reading Faces Marking Places", at Alhamra Art Gallery, Lahore in 2011. Instead of painting miniatures she is now more prolific in oils and paints still lifes, portraits and landscapes. Her effortless brush-strokes knit together the character of a figure and the ambiance of a place in subdued colours. Strong and angular composition and freshness of paint are the salient features of her present style.

LALA RUKH

(b. 1948)

Lala Rukh grew up in Lahore, in a cultural environment in which music, drama and the fine arts played a major role. In 1970, she completed her Masters in Fine Arts at the University of the Punjab and went on to take a second Masters from the University of Chicago in 1976. On her return to Lahore, Lala Rukh became a founder member of the Woman's Action Forum (WAF) and joined the faculty of the Fine Arts Department, University of the Punjab, where she remained for four years. In 1982, she joined the National College of Arts, Lahore as an Assistant Professor and in the new millennium, she became the head of the newly established NCA Master's Programme. Lala retired in 2010.

Lala Rukh has exhibited her work selectively in international events. In 2001, she participated in a VASL art workshop held at Gadani, an island thirty miles off Karachi and spent most days sitting on a rock jutting from the sea, photographing the changing panorama of sea and sky. Her photographic series "River in an Ocean" involved hand-painted photos and making screen prints and half tone exposures. The process entailed rubbing and mixing with water based crayons, China markers, graphite, metallic poster paint, India ink and acrylic paint.

The element of silence in John Cage's music was the inspiration for a unique series of drawings by Lala that created restrained linear impressions. An exhibition of her work was held in Karachi in 2011.



Fig. 74
Hieroglyphics V: Keherva-jhoomar (2008)

By Lala Rukh

Silver paint and graphite on carbon paper. 8 x 20 inches

Artist's collection

Photograph provided by the artist



Fig. 75

Hieroglyphics V: *Jhaptaal* (2008)

By Lala Rukh

Silver paint and graphite on carbon paper. 8 x 20 inches

Artist's collection

Photograph provided by the artist



Fig. 76

Hieroglyphics V: *Iktaal* (2008)

By Lala Rukh

Silver paint and graphite on carbon paper. 8 x 20 inches

Artist's collection

Photograph provided by the artist



VEEDA AHMAD

(b. 1952)

Veeda Ahmad completed her MFA Painting in 1974 from the Fine Arts Department, University of the Punjab, Lahore, winning a Gold Medal for standing first. A gifted painter Veeda taught at the Fine Arts Department for a year in 1975. She then studied at the Ruskin School of Drawing and Fine Art, University of Oxford, UK from 1976 to 1977.

Her marriage took her to London where she pursued her interests in painting with commitment and dedication. After years of continued practice, Veeda recently undertook doctoral studies. She has completed her practiced-based PhD from the Prince's School of Traditional Arts, London in 2012. The title of her dissertation is "Drawing on Tradition: The Recognition and Relevance of the Elements of Persian, Mughal and Pahari Drawing and Painting in Contemporary Art Practice".

Veeda has many exhibitions and group shows to her credit in Pakistan, as well as in the United Kingdom. In 1994, she had a solo show of paintings at the Barbican Art Gallery London; in 2000, she had one at Chawkandi Art Gallery, Karachi.

Veeda mastered the traditional miniature technique, which she practices with great skill and sensitivity. The stylized rendering of objects decorated with gold are a special feature of her work.



Fig. 77
Veil upon Veil (2012)
By Veeda Ahmad
Watercolour and shell gold on *vasli*, triptych 10 x 19 inches
Artist's collection
Photograph provided by the artist

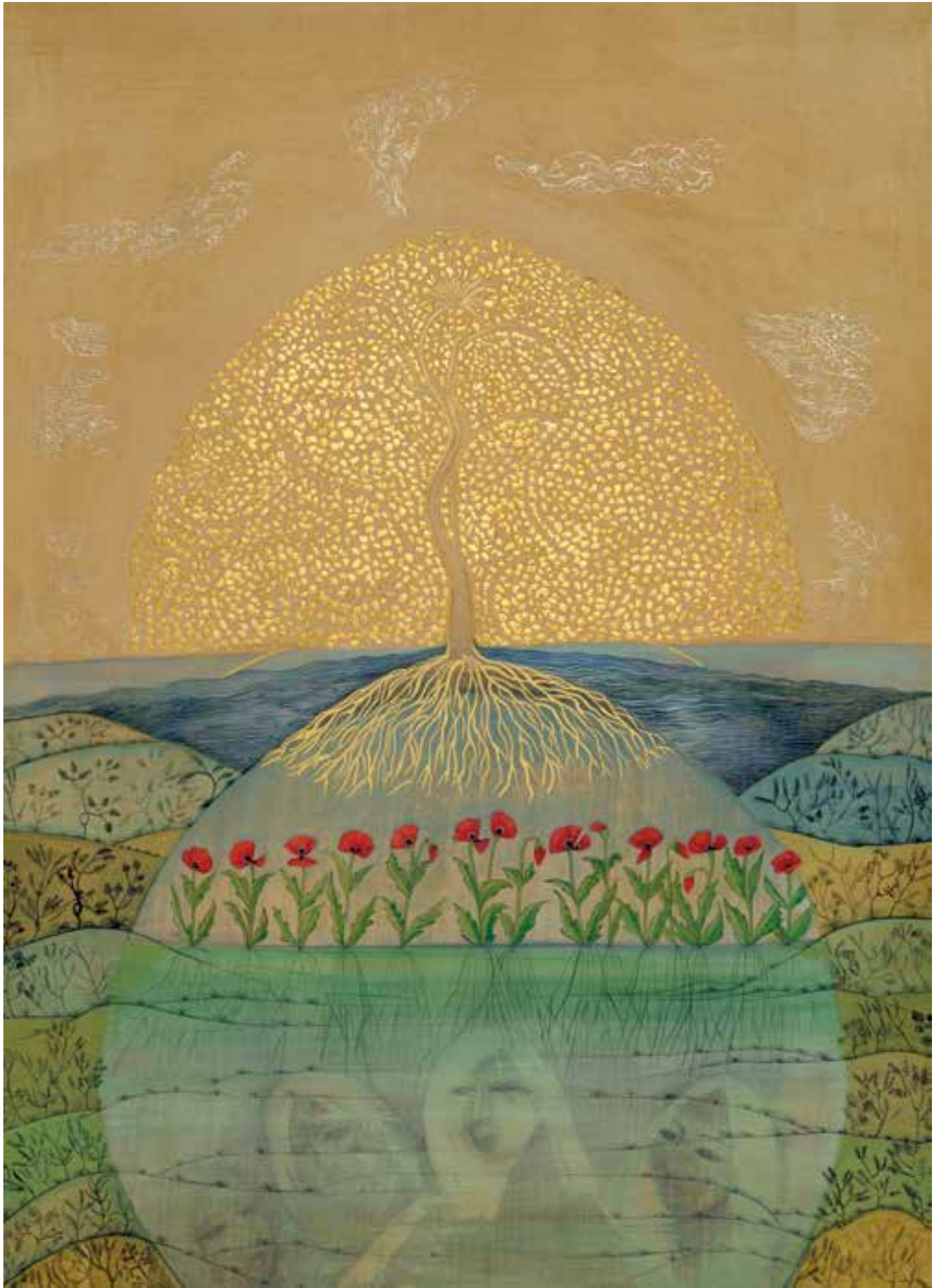


Fig. 78
Sub Kahan Kuchh Lala-o Gul Mein Numayan Ho Gaein (2012)
 By Veeda Ahmad
 Watercolour, and yellow shell gold on *vasli*. 17 x 12 inches
 Artist's collection
 Photograph provided by the artist

KHALID SAEED BUTT

(b. 1950)

Khalid Saeed Butt took his MFA in Graphic Design from the Fine Arts Department, University of the Punjab in 1974 and started teaching there soon after. Since 1976, he has been painting in the style of the traditional miniature artist. From 1979, until his retirement in 2010, he taught Miniature Painting and Drawing at the College of Art and Design.

For a period of six years, Khalid carried out pictorial research on the uniforms of Indian Cavalry Regiments (1860-1947). He was commissioned to do this project by a Colonel in the Pakistan Army. This project required him to depict minute details of the uniforms using traditional miniature painting techniques.

In 1981 and 1994, he was the recipient of awards from the Artists' Association of Punjab and the Punjab Arts Council. In 1996, two of the artist's miniature paintings were selected for UNICEF cards. His work has been exhibited in Singapore, China and London. Many of the artist's paintings are in private collections. A solo exhibition of Khalid Saeed Butt's work titled *Ragniyar*, took place at the Art Scene Gallery, Karachi in March 1993.

Khalid Saeed Butt is an artist whose work has maintained its singular popularity for decades. He is known for his special approach in the art of miniature painting, inspired by the romance of ancient legends and folk stories. His work may be interpreted as romantic, as it freely fuses traditional and contemporary artistic trends.

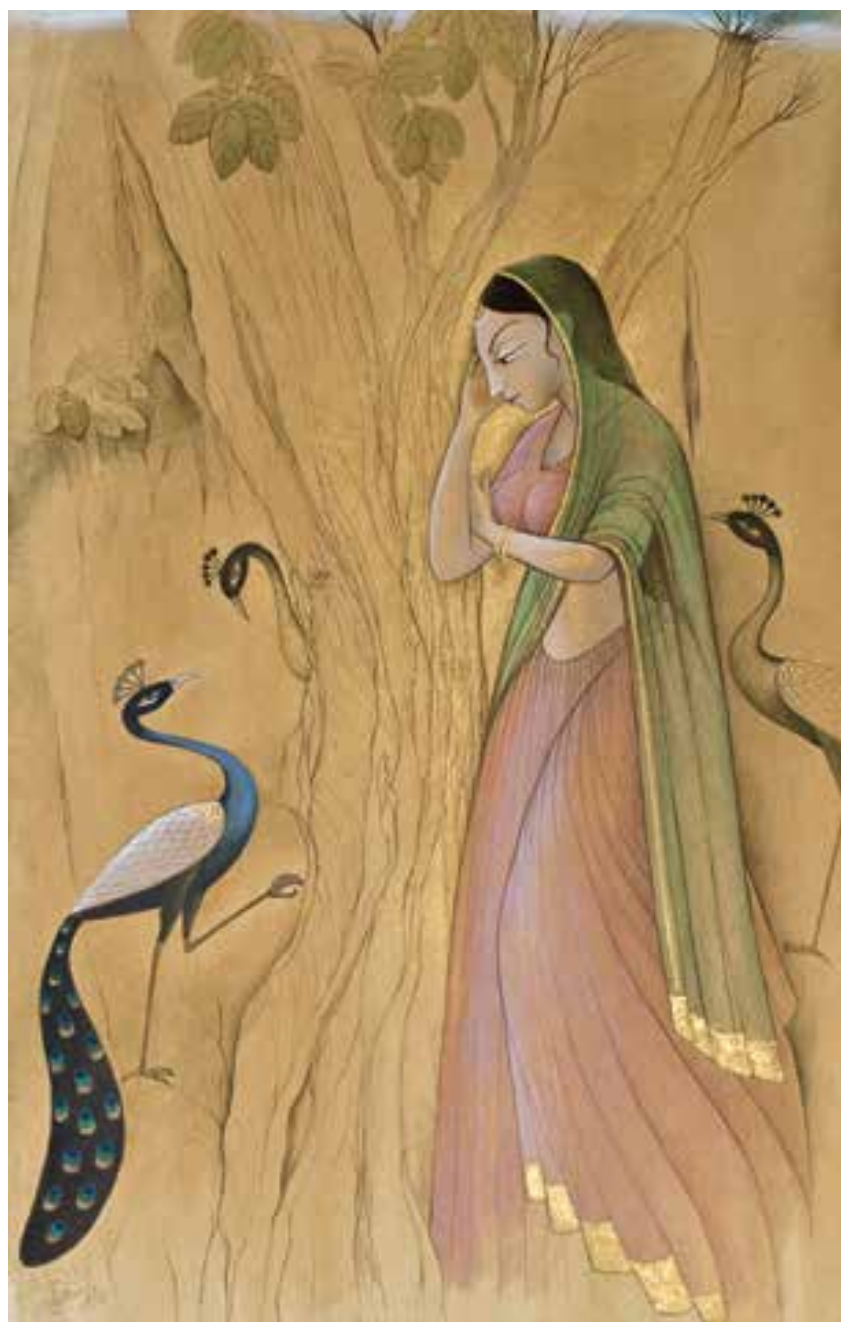


Fig. 79
Raga Kokab Bilawal (2010)
By Khalid Saeed Butt
Gouache and gold leaf on *vasli*. 12 x 8 inches
Artist's collection
Photograph provided by Topical Printers



Fig. 80
Euphoria (2010)
By Khalid Saeed Butt
Gouache on *vasli*. 12 x 8 inches
Artist's collection
Photograph provided by Topical Printers

ZAMURRAD SAFDAR

(b. 1952)

Zamurrad Safdar did her MFA Painting from the Department of Fine Arts in 1975. Zamurrad has been primarily associated with teaching and currently is the Director of the Institute of Design and Visual Arts at the Lahore College for Women University.

She has recently displayed a renewed interest in painting, producing solo shows at the Alhamra Art Gallery, Lahore in 2012 and at Coopera Art Gallery, Lahore in 2013.

Her earlier work in her student days was rendered in a realistic manner; now, however, Safdar can be titled an “action artist” who likes to fill her canvases with energy and passion. In her own words, “In realist painting, art is an accurate depiction of life, while the genre of abstract art is more about individual interpretation”.⁵⁹



Fig. 81
Abstraction (2012)
By Zamurrad Safdar
Acrylic on paper. 24 x 18 inches
Artist's collection
Photograph provided by Topical Printers

MOHAMMAD ALI BHATTI

(b. 1951)

Mohammad Ali Bhatti is a renowned portrait artist who has painted portraits of many distinguished personalities of Pakistan, India, Malaysia, Singapore, Bangkok and the United States. He is presently the Director of the Institute of Art and Design, University of Sindh, Jamshoro where he began his art career in 1974, by taking a BA in Fine Arts. In 1978, he completed his Master of Fine Arts in Painting from the University of the Punjab.

Bhatti went on to take admission from Edinboro University in Edinboro, Pennsylvania, United States where he did another MFA in Painting. During his studies at Edinboro University, he was enthusiastically involved in organizing exhibitions. During 1990-1991, he served as the Curator at the Edinboro University Museum. In 1993, Bhatti moved to the School of Comparative Arts of Ohio University, Athens, Ohio where he took his PhD in Fine Arts. After graduation, he was appointed as a faculty member at Ohio University where he taught Painting and History of Western Art.

Continuing in the tradition of his early mentor Anna Molka Ahmed, Bhatti encouraged his students to share their work, arranging many exhibitions to display the work of faculty and students. His efforts initiated the establishment of a permanent art gallery at Ohio University.

In 2003, Bhatti was appointed Professor at the Sains University School of Arts, Penang, Malaysia. During his time in Malaysia, he was commissioned to paint a portrait of a former Prime Minister. The portrait was unveiled by her Highness the Queen of Malaysia in Penang.



Fig. 82
Self Portrait with Glasses (2011)
 By Muhammad Ali Bhatti
 Oil on canvas. 16 x 20 inches
 Artist's collection
 Photograph provided by the artist



Fig. 83
Saqi (2011)
By Muhammad Ali Bhatti
Acrylic on canvas. 40 x 30 inches
Artist's collection
Photograph provided by the artist

In 2005, Mohammad Ali Bhatti returned to Pakistan where he resumed the original post as Director of the Department of Art and Design at Sindh University. That year he also taught for two semesters at the Indus Valley School of Art and Architecture, Karachi.

Bhatti frequently organizes portrait-painting workshops and gives seminars and lectures in Pakistan and internationally. He has had numerous solo exhibitions both in Pakistan and abroad. In 2012, he mounted exhibitions of his work in Lahore and in Karachi.

Bhatti's paintings are contemporary in form and content and are textured with layers of pure colour. He likens his work to "playing music – enjoying the subtleties of dynamic compositions".

SYED TANWIR RIZVI

(b. 1952)

Syed Tanwir Rizvi, more commonly known as Tanwir Murshad, belongs to Sialkot, the soil of poets and authors like Zafar Ali Khan, Allama Iqbal and Faiz Ahmad Faiz. Apart from being a professional designer and painter, Tanwir has expressed his thoughts through poetry and prose.

He completed his MFA, Graphic Design from the Department of Fine Arts in 1976 and started teaching at the same institution in 1981. In 1987, he had his first solo show at Alhamra Art Gallery, which was followed by several others: at Originals Art Gallery, Islamabad, in 1988, two consecutive solo exhibitions in 1995, one at the Shakir Ali Museum, Lahore and another at the National Arts Gallery, Islamabad. In 2006, he had another solo show at Tollington Market, Lahore.

Tanwir's interest in design, painting and poetry has been a source of inspiration for his students at the College. His paintings display the quality of pure colours in an abstract and non-representational manner, where concepts seem strong enough to communicate with the viewer through simplicity of form instead of shapes or objects. His frames represent a feeling of togetherness, with colours melting and mixing with each other and creating an effect of tonal perspective.

As a designer, Tanwir Murshad has also created numerous covers for literary books.

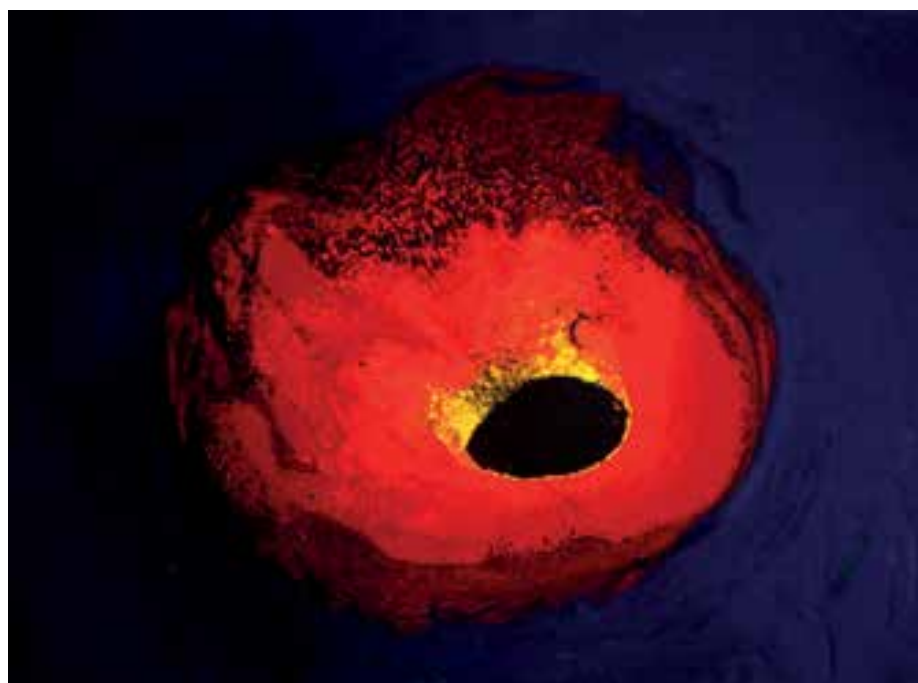


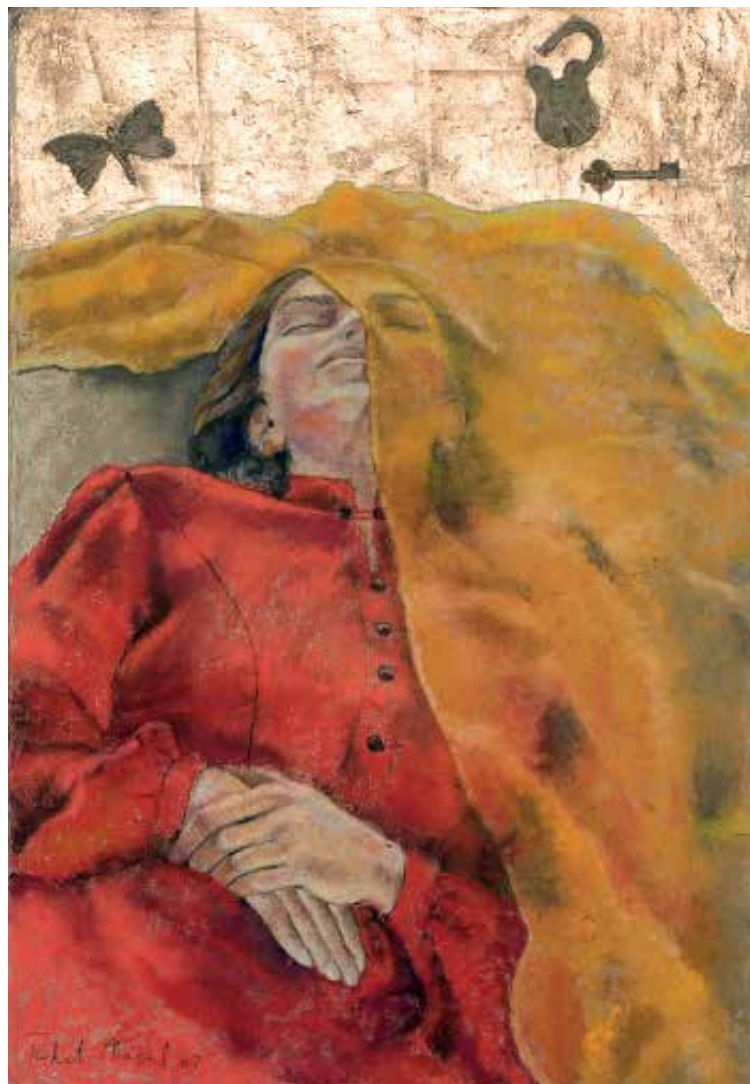
Fig. 84
**Nothing Fills the Black Hole of
 My Heart** (2013)
 By Syed Tanwir Rizvi
 Oil on board. 18 x 24 inches
 Private Collection, Lahore
 Photograph provided by the artist

RAHAT NAVEED MASUD

(b. 1953)

Rahat Naveed Masud follows in the footsteps of Anna Molka Ahmed as an active and enthusiastic Principal of the College of Art and Design. As a painter she is deeply rooted in the soil of this land. Her work deals with the human condition, displaying varied aspects of human existence. Her luminous portraits and figurative works are not mere physical representation but have core cultural and social values. The female form expressively executed in her work, becomes representative of all human kind and articulates contemporary social and political concerns.

Born in Lahore, the second youngest of five daughters of a well-respected family, Rahat first discovered her liking and talent for art through a conducive atmosphere at home. After graduating from Lahore College as a student of Naseem Hafeez Qazi in 1974, Rahat obtained an MA in Painting from the University of the Punjab (Gold Medal) in 1976; in that same year, she was awarded a second Gold Medal for Overall First Position in all the Social Sciences at the University of the Punjab. She began her teaching career by joining the Art Department as Lecturer in 1979. In due course, after marriage and raising her children, she obtained admission at Kingston University, London where she took another Master's Degree in Art and Design in 1995.



From the England sojourn, we have recognizably English landscapes documenting the artist's time spent there. It was there, too, that she first began to work in pastels. She is one of the best exponents of the pastel medium in the country. The unique combination of pastel and gold leaf on handmade paper in her work, heightens the aesthetic and visual aspects of the mystical and spiritual quality of her work.

Returning to Lahore, Rahat undertook full-time teaching at University of the Punjab and became Principal of the College, in 2009. She obtained a PhD from Kingston University in studio practice in 2010.

Fig. 85
Red (2008)
By Rahat Naveed Masud
Pastel and gold leaf on handmade paper. 23 x 34 inches
Collection: Shahzad Saeed, Karachi
Photograph provided by the Artist



Fig. 86
Aye Arz-e Watan (Ah! My Homeland) (2010)
 By Rahat Naveed Masud
 Oil and gold leaf on canvas
 35 x 44 inches
 Collection: Mr. Ali Jamil, Karachi
 Photograph provided by the artist

Rahat Masud has played an active role in Pakistan's art scene for three decades – as a committed member of the board of the Punjab Artists' Association, as an outstanding teacher and as a practicing artist. As a scholar and researcher in her own right she has presented and published numerous papers on art. As a teacher she is known for her dedication and commitment, as evident in the many students, she has trained who are now well-known in the art field. She has exhibited widely, with her work acquired in private and public collections both at home and abroad. Her presence at the College has been vital in giving a new direction to theory and practice.

Dr. Rahat Naveed Masud has been the recipient of several prestigious awards: Punjab Council of the Arts Prize for Outstanding Work in 1991; Punjab Artists' Association Award in 1999; Fatima Jinnah Award for Meritorious Performance in Painting in 2007; and the "President's Pride of Performance" in 2012.



Fig. 87
The Other Realm (2001)
By Rahat Naveed Masud
Oil and copper leaf on canvas. 36 x 28 inches
Collection: Mr. Ehsan Mani, London
Photograph provided by the artist

MUSSARAT NAHID IMAM

(b. 1956)

Mussarat Nahid Imam was born in Rawalpindi. She obtained her Master's in Fine Arts from the University of the Punjab in 1980. During the academic year 1985-86, she attended the prestigious Department of Fine Arts, University of Hawaii where she took courses in Printmaking (Lithograph and Silkscreen). On her return to Pakistan, Mussarat joined the Pakistan National Council of the Arts, where she was appointed Curator of the National Art Gallery, Islamabad (PNCA).

In her official capacity, Mussarat has traveled extensively, representing Pakistan and curating exhibitions held to commemorate events of international importance, in Egypt, Iran and Syria. In 1996, Mussarat attended the Summer Art School Programme of the University of Oslo, where she took courses in European Art History. In 2010, she attended the Beijing International Art Biennale and represented Pakistan in Nanjing, China in an Asian Museum Directors' Forum. That same year she attended a SAARC Artists Camp held in Thimpu, Bhutan to coincide with the 16th SAARC Conference. In 2012, Mussarat visited Saudi Arabia as Curator of an exhibition by artists from Pakistan and was nominated to represent Pakistan at UNESCO Headquarters.



Fig. 88
Untitled (2011)
 By Mussarat Nahid Imam
 Mixed media on canvas. 30 x 30 inches
 Artist's collection
 Photograph provided by the artist

Mussarat has had several solo shows. In her artwork, she focuses on details of ancient rock paintings and carvings. To simulate them, she uses a layering technique on fiberboard, with media such as powdered pearl, augmenting the graininess of her textures. The effect of vibrant paints superimposed on printed images and sprayed with copper, silver and gold distinctively combine her artistic inspiration with an awareness of the vital importance of conserving Pakistan's historic landmarks.

KAHKASHAN JAFRI

(b. 1956)

Kahkashan Jafri has received both her BFA, Fine Arts and her MFA, Painting (1980) from the Department of Fine Arts, University of the Punjab. She has over two decades of experience in teaching Painting and History of Art at this institution, as well as teaching for three years in Karachi. Currently, she is an Assistant Professor, serving as Section In-charge of the Fine Arts Department, College of Art and Design and is engaged in teaching painting to MA Final Year students at the Department.

The love for nature and the dynamic application of colour are powerful elements in Kahkashan's paintings. She applies pure colours on the canvas and does not paint the atmosphere of a certain place or surrounding in a representational manner.

After participating in group exhibitions in Central Asia, Turkey and Singapore, Kahkashan had a solo show in New Delhi in 2004. As an active member of the Artists' Association of Punjab, Kahkashan has contributed regularly to their exhibitions. She has also quietly played a vital role in organizing College activities and events.



Fig. 89
The Simmering Woods (2011)
By Kahkashan Jafri
Oil on canvas. 42 x 30 inches
Artist's collection
Photograph provided by the artist

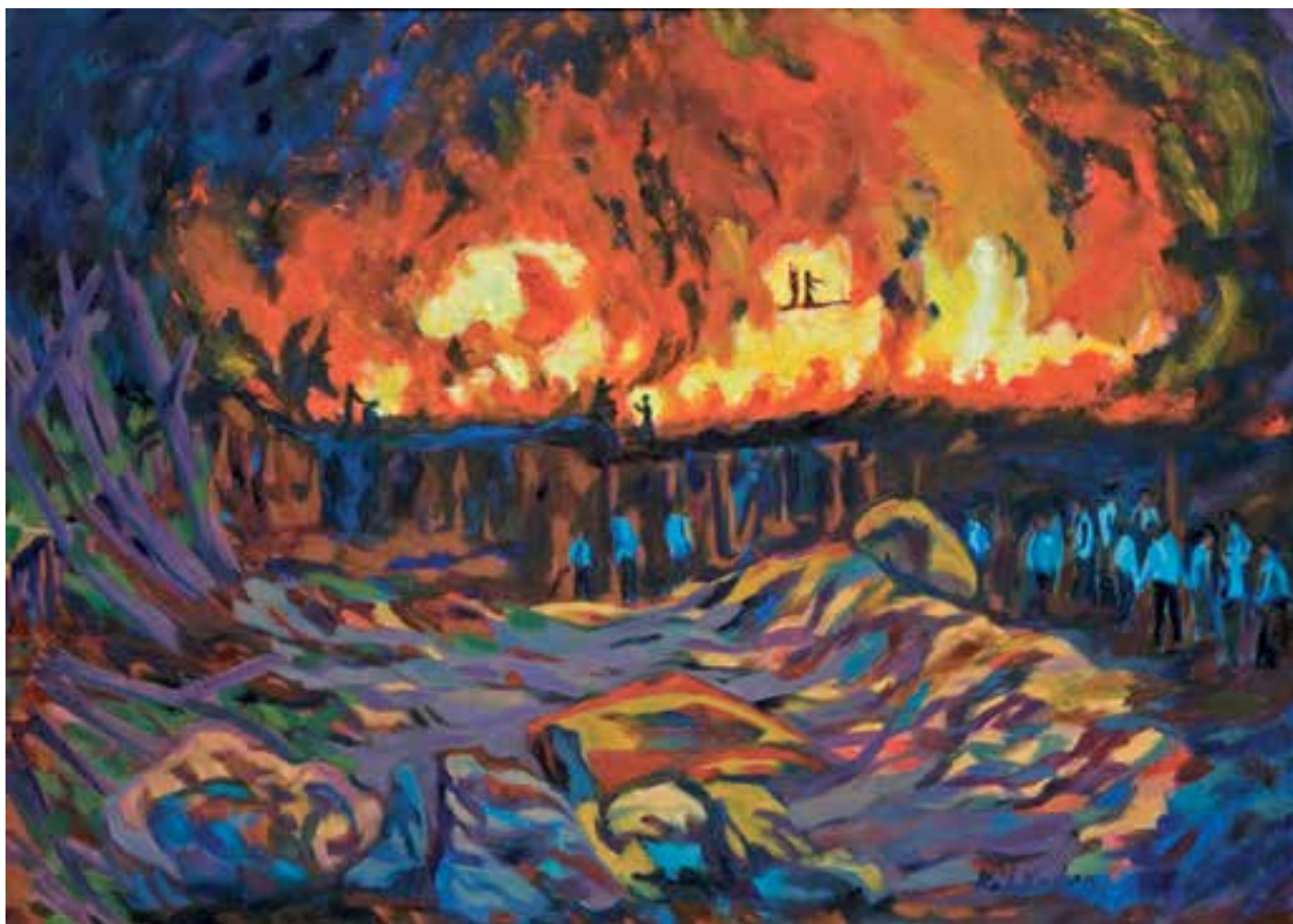


Fig. 90
Devastation (2009)
By Kahkashan Jafri
Oil on canvas. 30 x 42 inches
Artist's collection
Photograph provided by the artist

MALIHA AZAMI AGA

(b. 1957)

Maliha Azami Aga did her MFA, Graphic Design from the College of Art and Design, University of the Punjab, Lahore in 1982 and went on to do her MA in Art Education from the Philadelphia University, United States in 1992. She has been participating in various exhibitions of the Artists' Association of Punjab and was given the Artists' Association Award in 1997. She had her first solo show at the Hamail Art Galleries in January 2013, in which she displayed a variety of landscapes, portraits and drawings.

She is one of those painters who follow their instinct and for whom the act of painting is as important as the painting itself. That is one reason that her palette is very exuberant and flamboyant in its nature. She does not use naturalistic tones; instead she goes for the bright colours.

She likes to blend her colours directly on her canvas rather than mixing them on her palette, a technique that has been associated with the Expressionists. She paints actively and forcefully under the urge to capture the unseen quickly. She seldom retouches a painting after completing it and enjoys the act of painting as much as the painting itself.⁶⁰

Her landscapes are based on imagination rather than direct observation; electrifying and intense, they express the savage nature of the human instinct. More recently, she has produced a series of portraits that display her ability to capture the spirit of her subject in vibrant colours.



Fig. 91
Brush with an Angel (2013)
By Maliha Azami Aga
Acrylic on paper. 18 x 8 inches
Artist's collection
Photograph provided by Topical Printers

60 Rahat Naveed Masud and Nadeem Alam. "Maliha Azami Aga". In *Landscapes, Cityscapes and Related Conceptual Paintings*, by Rahat Naveed Masud and Barbara Schmitz, 83. Lahore: Department of Press and Publications, University of the Punjab, Lahore, 2012.

RUKH-E NILOFER ZAIDI

(b. 1957)

Nilofer graduated from the Fine Arts Department with an MFA in Painting in 1982. She taught at the Department as a Visiting Lecturer 1985-1988 and 1996 to 2002. In between these years she served various institutions, by teaching art and developing art syllabi. She did two certificates; in the UK from Bradford University (2005) and from University of Exeter (2007).

She has been participating in group shows and has exhibited her work in Turkey and India. Nilofer also has many solo exhibitions to her credit. In 2008, she had solo exhibitions at Nomad Gallery, Islamabad and in Kanpur, India. She has also displayed her work at Artists' Association of Punjab exhibitions in Lahore. In 2010, Nilofer curated a large exhibition of children's work consisting of approximately pieces at the Alhamra Art Gallery, Lahore.

Nilofer, by nature, is a restless soul. As a painter, she has experimented, not only with her technique and style but also with her subject and themes. She can be considered as a feminist painter who likes to portray diverse facets of a woman's life. In her own words, she expresses:

All around me, I see women being exploited and oppressed and the more I see, the more I want to paint them; strong women, beautiful and resilient despite their conditions and status.⁶¹

Nilofer has changed her medium from oils to tempera, and then to gouache. This process has gradually created flat yet alluring areas in her frames. She likes to create visual textures using foliage, motifs and patterns of indigenous handicrafts.



Fig. 92
Kailash (2012)
By Rukh-e Nilofer Zaidi
Tempera on board. 36 x 36 inches
Artist's collection
Photograph provided by the artist

61 Rukh-e Nilofer Zaidi. Artist's statement on *Saatchionline.com*
<http://www.saatchionline.com/neeloferz>. (accessed January 08, 2013)

BASHIR AHMED

(b. 1954)

Bashir Ahmad studied Miniature painting under Ustad Shujaullah at the National College of Arts, Lahore. He completed his diploma from NCA in 1974 and then joined the Fine Arts Department of the University of the Punjab, Lahore, for his Masters in Fine Arts in 1985. When Ustad Shujaullah retired from NCA in 1977, Bashir Ahmed took his place as a teacher of Miniature painting at the National College of Arts. Bashir Ahmed's work came into prominence when he won the Chughtai Award for his exceptional skill and expertise, in an exhibition organized by the National Council of the Arts in 1980. Bashir also learnt the art of restoring Miniature painting from Ustad Haji Muhammad Sharif and Ustad Aftab Ahmad Khan who were considered masters of this art.



Fig. 93
Two Friends (2000)
By Bashir Ahmad
Oil on canvas. 38 x 26 inches
Artist's collection
Photograph provided by Topical Printers

Bashir is a staunch follower of the traditional-style of Miniature painting. However, his natural instinct and creativity urged him to explore his own idioms also. He experimented with new compositions based on subjects from court style paintings. His major contribution to the art of Pakistan, however, has been his dedicated efforts in the promotion of the traditional art of Miniature painting at NCA. A Bachelor's degree in Miniature painting started in 1982 has given the institution an international reputation. His students, such as Shazia Sikandar, Imran Qureshi and several others, have made a mark in contemporary painting worldwide.

Bashir's paintings are part of the permanent collections of museums in Japan, Australia, England, Istanbul, Canada and the United States. Bashir Ahmad sums up his career by saying, "As a teacher and an artist I have worked hard to keep the purity of the traditional art form alive along with contemporary themes and vision".⁶²



Fig. 94
Singhar (1997)
 By Bashir Ahmad
 Graphite on paper. 30 x 22 inches
 Artist's collection
 Photograph provided by Topical Printers

62 Bashir Ahmad's statement on his work published in an exhibition brochure.





NAHEED FAKHAR

(b. 1958)

Naheed Fakhar graduated with distinction from the National College of Arts in Miniature painting in 1984. She then joined the Department of Fine Arts for an MA in Fine Arts, which she completed in 1989. She has since been associated with the Department of Miniature Painting at the National College of Arts.

Naheed has participated in numerous group shows and she has four solo exhibitions to her credit: at the Goethe Institute, Karachi in 1984; at BM Art Gallery, Karachi in 1985; at Nomad Art Gallery, Islamabad in 2009 and at Hamail Art Galleries, Lahore in 2010.

Naheed has experimented with various techniques to find a personal expression in Miniature painting. She has explored the traditional techniques of *abriz*⁶³ and has worked on possible expressions of social and humanistic themes through this genre. Naheed has spent a long time studying and using various techniques of Miniature painting and it shows in her fine works.

Naheed has been using miniature paintings to express her imagination for many years. She has spent a long time while studying and using various techniques of miniature paintings. After viewing the work of Naheed, one feels that miniature is not 'mini' but can delineate every aspect of human life. Naheed is devoted to miniature paintings and she wants to uphold the traditions of the art.⁶⁴



Fig. 95
Untitled (2009)
By Naheed Fakhar
Gouache on *vasli*. 8 x 11 inches
Artist's collection
Photograph provided by Topical Printers

⁶³ A technique used in illumination and miniature painting also known as marbling.

⁶⁴ Bashir Mahtab. "Nomad Exhibits Naheed's Miniature Paintings Today". *The Daily Times*, January 3, 2009.

RAKSHANDA ATAWAR

(b. 1957)

Rakhshanda completed her MA Fine Arts from the Department of Fine Arts, University of the Punjab Lahore in 1984. In that same year, she had her first solo exhibition at Trends Gallery, Lahore. In 2003, she had two more solo exhibitions, first at the Rohtas Gallery, Lahore and then at Rohtas II Gallery, Islamabad. In 2010, she mounted a single-person show at the Khas Gallery Islamabad and in 2012, she came up with two more solo shows, one at Alhamra Art Gallery and the other at the 39-K Gallery, in Lahore. She also has several group shows to her credit, in Lahore and one in Agra India. She has been teaching Fine Arts at the *Hunerkada* and at Lahore College for Women University both in Lahore.

Rakhshanda's main expertise is in the quality and flow of her line. She draws with inks, acrylic and charcoal with great ease and spontaneity letting "the line unleashed".⁶⁵ Over the years, the line quality of Rakhshanda has evolved strongly to create an abstract and non-representational expression.

Experimenting with different inks, their chemical reactions and then looking for suitable expressions, Rakhshanda moves away from the semi-figurative to the completely non-representational and wants to 'sensationalize' the viewer with the language of colour.⁶⁶



Fig. 96
Plate I 2009 (2009)
 By Rakhshanda Atawar
 Charcoal and pastel on paper. 15.5 x 12 inches
 Artist's collection
 Photograph provided by Topical Printers

⁶⁵ This was the title of Rakhshanda's solo exhibition at the Khas Gallery Islamabad in 2010.

⁶⁶ Bibi Gul. "Emotional Outbursts". *The Dawn Gallery*, January 14, 2006.

DURRE WASIM

(b.1964)

Durre Wasim took her Bachelor of Arts from the Lahore College for Women in 1985. In 1986, she joined the College of Art and Design, University of the Punjab where in 1989 she obtained a Masters in Fine Art. During her student years, she was recognized as an exceptionally talented young artist who invariably stood first and won numerous prizes. Beginning in 1986, she conducted several workshops for children and adults and, in 1988-1989, she was the Fine Arts Instructor for Salamat Academy, Lahore.

After graduation, Durre joined the faculty of the College of Art and Design, where she remained for seven years. After teaching art at the College, Durre Wasim left Pakistan with her family and settled in Corona, California. There in 2007 she became a full time painter. From 2008 to the present time she continues to teach at the Art Institute, Land Empire, California.



Fig. 97
Still Life (2010)
By Durre Waseem
Oil on canvas. 30 x 30 inches
Artist's collection
Photograph provided by the artist



Fig. 98
At the Lahore Zoo (1997)
 By Durre Waseem
 Oil on canvas. 36 x 30 inches
 Collection: Mrs. Shehla Saigol, Lahore
 Photograph by Muhammed Ashfaq

Durre Wasim is a painter of still lifes, portraits and landscapes. Working with bold colourful brushstrokes she has a loose impressionistic style that effectively captures the energy of the environment. Her media include watercolours, acrylics, pastels and ink. Durre has shown her work in numerous international exhibitions and regularly contributes to exhibitions in the United States and in Pakistan. In 2010, she joined Mughees Riaz in a well-received two-artist exhibition held at the Canvas Gallery, Karachi.

NAHEED SALEEM

(1957-2002)

Naheed Saleem did her Bachelors in Fine Arts from Government College Rawalpindi. There, under the tutelage of Jamila Zaidi, Naheed was encouraged to do her Masters from the Fine Arts Department of the University of the Punjab, Lahore. At the University, the conceptual dynamism of Zubeda Javed inspired Naheed to further explore her interest in art. She became passionately involved in the subject and after her marriage, she found in her partner, a soul mate, who although a computer specialist, equally shared her enthusiasm in the subject. Her early years after marriage were spent in Saudi Arabia. Once back in Pakistan, seeing her fervour and eagerness to serve the cause of art, her husband took a major decision by giving up his profession to support his wife's dream. Together they set up an 'art club' in their home in Abbotabad and aroused a keen interest amongst the residents of this hilly town. She did not have children of her own, but she fervently encouraged the local children by holding art competitions and exhibitions in her club. She even lectured and gave lessons on art and craft at the military training academy of Kakul in Abbottabad. As an art educationist and an art activist, she with her husband visited schools and colleges in the vicinity and created an awareness regarding the subject of art. Artist friends from Islamabad, Hajra and Mansur Rahi, also contributed towards her teaching programme.



Naheed continued to produce abstracted works of her own, which were based on architectural motifs and designs. She had her first solo exhibition in 1989. Unfortunately her life and mission were cut short by her untimely death in 2002.

Fig. 99
Rohri Sahib V (1996)
By Naheed Saleem
Oil on board. 37 x 30 inches
Artist's collection
Photograph from *Unveiling the Visible* by
Salima Hashmi

SAMINA ALI

(b. 1965)

Samina Ali completed her MA from the Fine Arts Department of the University of the Punjab in 1987. Before that she had studied at the College of Home Economic, Lahore for her BSc, Home Economics. Since 2007, Samina has had several solo shows at home and abroad. In 2008, she had a show at Galleries in Karamat Ibn Hanie Cultural Center, Ahmed Shawky Museum, Cairo; in 2010 at Gandhi Memorial Center, Washington DC and in 2011 at Twelve Gate Gallery, Philadelphia.

Painting has been a passion for Samina Ali since her childhood. At the Fine Arts Department, Samina was exposed to various styles and techniques of notable painters such as Anna Molka Ahmed and Zubeda Javed, which made a lasting impact on her mind. She also sought inspiration for her work from the miniature tradition, which she assimilated with modern methods and techniques; mix media became her favourite means of expression. She incorporates traditional miniature images with splashes of colour “creating interesting compositions and tactile surfaces with visually pleasing imagery. Despite this skill, all the pictorial elements in her art reveal the artist’s decision to use the tradition for the sake of nostalgia”.⁶⁷ In recent years, Samina Ali has taught the History of Miniature Painting at the College of Art and Design and at the National College of Arts, Lahore.



Fig. 100
Untitled (2012)

By Samina Ali

Mixed media on paper 24 x 16 inches

Artist's collection

Photograph provided by Topical Printers

⁶⁷ Quddus Mirza. “Glorious, Glamorous, Golden Past”. *The News*, May 13, 2007.

NAELA AAMIR

(b. 1966)

Naela Aamir took a Masters in Fine Arts at the Fine Arts Department, University of the Punjab in 1988. From 1996 to 2000, she was a part-time faculty member at her College and today is an Assistant Professor.

In 1989, Naela was given a Merit Award at the Young Artists' Exhibition by the Artists' Association of Punjab. She has participated in numerous group exhibition in Lahore and Karachi. Her first solo exhibition was at Ejaz Gallery, Lahore in 2000. In 2003, Naela received the National Award for Excellence (Visual Arts) at the 8th Pakistan National Visual Arts Exhibition in Lahore. She is currently on leave from her teaching job and enrolled in the



Fig. 101
A View From my Window (2009)
By Naela Amir
Pastel on paper 24 x 16 inches
Artist's collection
Photograph provided by the artist

PhD Programme, Research Centre, College of Art and Design on an HEC Scholarship.

Working on site with oil on canvas or pastels, Naela's paintings give a sensitive impression of the streets and green spots around the city of Lahore. She notes that in her student days, she was influenced by the painting of her teacher Zulqarnain Haider, but unlike him, she presents her vistas from a different angle.



Fig. 102
Through the Scaffolding (2000)
 By Naela Amir
 Oil on canvas. 38 x 20 inches
 Collection: Mrs. Tanya Sohail, Lahore
 Photograph provided by the artist

SUMERA JAWAD

(b. 1967)

Sumera Jawad did her MFA Painting in 1992 from the Fine Arts Department, University of the Punjab. Apart from participating in various group exhibitions, Sumera has had solo exhibitions as part of her studio practice studies. In 2007, she organized exhibitions at the Research Centre of the College of Art and Design; at the Minhas Art Gallery, Government College University; and at Nairang Art Gallery. In 2008, she had a solo show at Shakir Ali Museum Lahore, while in 2009 she took her work to the UK where she exhibited at Solihull Arts Complex, at Chameleon Art Gallery and at Rugby Art Gallery. In 2009, she had a solo show at the Nomad Art Gallery, Islamabad.

During the early phase of her research for a studio based PhD, Sumera was mainly interested in portraits. Gradually, she became obsessed with the woman's image in its historical context. "As a painter, she lives in history, in civilizations, in mythologies, in rituals and in literature that revolves around the fragile gender".⁶⁸

In her own words she writes:

Art stems from human experience and this experience is based on our readings, feelings, dreams, surroundings, relationships and sometimes in intangible realities. Even if she [the woman] is Sappho, Meerabai or Parveen Shakir; every female has expressed herself according to her own time and space. However, the inspiration behind these writings has always been the same.⁶⁹



Fig. 103
Ishter Series (2008)
By Sumera Jawad
Mixed media on paper. 20 x 34 inches
Artist's collection
Photograph provided by Topical Printers

68 Nadeem, Alam "Inner Itinerary" *Pakistan Today, The Review*, April 17, 2011.

69 Artist's Statement in the catalogue *Carpe diem* published for Sumera's exhibitions in the UK.

Fig. 104
Sura-e al-Asr (2012)
 By Arif Khan
 Oil on paper. 25.5 x 14 inches
 Artist's collection
 Photograph provided by Topical Printers



ARIF KHAN

(b. 1960)

Arif Khan has an MFA in Graphic Design (1990) from the College of Art and Design, University of the Punjab. His interest in Calligraphy led him to explore this traditional art form deeply. He has developed a unique style in calligraphic art and has won several calligraphic competitions in Pakistan and Dubai. In 2011, Arif Khan had a solo show at the Anna Molka Gallery of the College of Art and Design and in 2012, at the Zee Grill Café of the Ejaz Galleries. Earlier, he held solo exhibitions at Nairang Gallery and Ejaz Galleries Lahore.

“Arif Khan’s brush and *qalam*, present the flow, which is considered as the soul of Calligraphy. He creates a visual balance with the help of colour tonalities”.⁷⁰ He has experimented with various sizes and surfaces, ranging from large to a very small scale, taking the form and size of almost a miniature painting.

Arif Khan does not belong to any traditional school of Calligraphy. However, his continuous practice and strong commitment have helped him to evolve his style in a manner that can be called a blend of tradition and modernity.

70 Nadeem, Alam “Resonance of a Tradition” *Pakistan Today The Lounge*, February 5, 2012.



Fig. 105
Ayat al-Kursi (2012)
By Arif Khan
Oil on Paper. 17.5 x 14 inches
Artist's collection
Photograph provided by Topical Printers

ISHTIAQ MAHMOOD SANDHU

(b. 1964)

Ishtiaq started his journey in art by taking art classes at Alhamra Art Council, Lahore. Later, he joined the Department of Fine Arts of the University of the Punjab for his MA, which he completed in 1992. Ishtiaq completed another MA in 2009 from RMIT University, Melbourne. He served at the Fine Arts Department as Lecturer from 1993 to 1996 and at *Khana-e Farhang* (the Persian Culture Centre in Lahore) from 1994 to 1997. After migrating to Australia in 1999, Ishtiaq has been serving as an art and antique restorer for sculptures and paintings. In 2006, he had his first solo show at the Ejaz Galleries in Lahore.

Ishtiaq's stay at the Fine Arts Department provided him the opportunity to observe the unique style of Zubeda Javed, who also taught young Ishtiaq to explore his own style with hard work and sincerity. Zubeda Javed says of Ishtiaq,

Serious and hard working, he was much inspired by the demonstrations I gave in class, using a broad one-inch brush and a large canvas. His working abroad has not changed his style though.⁷¹

In his self-exploration, Ishtiaq found himself naturally attracted towards figurative painting, using broad and bold brush strokes to shape his models' anatomy. His colours, applied with intensity, display his deep understanding and command of the painting technique.



Fig. 106
The Reluctant Martyrs (2010)
 By Ishtiaq Sandhu
 Oil on canvas. 34 x 36 inches
 Artist's collection
 Photograph provided by Topical Printers

71 Bibigul, "Sandhu's Emotional Testimonials", *The Dawn Gallery*, March 11, 2006.

ERFAN ULLAH BABAR

(b. 1965)

Erfan Ullah Babar did his MFA in Graphic Design from the Department of Fine Arts in 1991. In the 1990s, after graduation, Erfan worked in the advertising field for the corporate sector.

Eventually, Erfan chose teaching as his vocation and was appointed as Chairman of the Fine Arts Department at Government College, Lahore (now GC University). Despite the fact that his degrees are in Graphic Design, painting has been his passion. He has participated in various group exhibitions, notably in exhibitions of the Artists' Association of Punjab, for the last twenty-five years. He had a solo show of his paintings in 2010 at the Alhamra Art Gallery, Lahore. He completed his MPhil in Art History in 2012 from the Research Centre of the College of Art and Design, University of the Punjab, Lahore.

Erfan's paintings display frenzied movements that express the artist's own emotional thrust, a trait often related to Expressionism. His strong colours and compositions may be due to his training as a designer. He paints human figures, sometimes arranged in a tight and closed compositions that express his feelings and pathos towards human conditions and sufferings.



Fig. 107
The Embrace
By Erfan ullah Babar
Acrylic on paper. 24 x 16 inches
Artist's collection
Photograph provided by the artist

MUNAWAR MOHIUDDIN

(b. 1965)

Munawar hails from a remote corner of southern Punjab where he received his early training in painting by making banners and hoardings. He later joined the Fine Arts Department of the University of the Punjab to get his formal education in art. In 1995, he graduated with an MFA in Graphic Design, although his inclination had been towards painting.

He has been participating in the shows arranged by the Artists' Association of Punjab for the last ten years. In 2011, he mounted his first solo exhibition at the Hamail Art Galleries, Lahore.

Munawar Mohiuddin belongs to that group of landscape painters who consider Khalid Iqbal as their spiritual mentor. In his early paintings, Munawar preferred to paint figures with landscape serving as a background only. Later, Munawar experimented and concentrated on painting the landscape solely and in a short time, he developed a bold and individual style.

In an impressionistic style, with strokes applied in uninhibited energy and vigour, he creates a colourful pattern of complimentary hues.⁷²



Fig. 108
Reflections at Lawrence Garden (2012)
 By Munawar Mohiuddin
 Oil on canvas. 18.5 x 24 inches
 Artist's collection
 Photograph provided by Topical Printers

⁷² Rahat Naveed Masud "Munawar Mohiuddin". In *Landscapes, Cityscapes and Related Conceptual Paintings*, by Rahat Naveed Masud and Barbara Schmitz, 91. Lahore: Department of Press and Publications, University of the Punjab, Lahore, 2012.

SAMINA ZAHEER

(b. 1965)

Samina Zaheer did her MA Fine Arts in 1989 from the Department of Fine Arts, University of the Punjab, Lahore. Since 1991, she has been teaching Fine Arts at the Government Polytechnic Institute for Women, Lahore.

Samina started participating in group shows in 2004, the same year she joined the Research Centre of the College of Art and Design as a PhD candidate. She mounted her first solo show at the Research Centre, College of Art and Design in 2008; a second at the Gallery 39 K, Lahore in 2009 and a third at the Nairang Gallery, Lahore in 2010.

In her paintings, Samina tries to explore varied expressions based on indigenous motifs and geometric shapes. Much of her art can be placed under the category of abstract expressionism.

For Zaheer, a seemingly child-like expression that exudes spontaneity and takes recourse in simple forms and bright colours is the way to expressing the character of her local environment. A sense of abandon that is nonetheless, controlled by aesthetic considerations is evident in the painted canvases that subscribe to both abstraction and symbolism.⁷³



Fig. 109
Indigenous Impact (2009)
By Samina Zaheer
Mix media on canvas. 28 x 35 inches
Collection: Dr. Murtaza Jafri, Lahore
Photograph provided by the artist

73 Saira Dar "Exhibition: Exploring Folklore". *The Dawn Gallery*, April 29, 2012.



HABIB ALAM

(b. 1966)

Habib Alam belongs to Hyderabad, Sindh. He did his BA in Fine Arts from the University of Sindh, Jamshoro before joining the College of Art and Design, Lahore for his MA Painting in 1997. He has been teaching at the same institution thereafter.

Habib's interest in sculpture led him to participate in a group show of sculptures along with Shahnawaz Zaidi, Jabbar Gul and Jam Depar in 1997. He has participated in numerous exhibitions of the Artists' Association of Punjab and in international sculpture exhibitions in Turkey (2003) and in Japan (2012), winning prizes and appreciation for his work.

Habib's interest in sculpture can be traced back to 1989 when he did his first woodcarving. His father knew the art of woodcarving and young Habib was inspired by his unique talent.

Fig. 110
Zulqarnain Haider (1997)
By Habib Alam
Plaster of Paris. H: 36 inches
Private collection
Photograph provided by the artist

Habib Alam has worked in various mediums like metal, clay and stone but his favourite is wood. African and Japanese patterns seem to be amalgamated in his work. Habib has been teaching Sculpture at the College since 1998 and has inspired and taught the skills of woodcarving to his students.



Fig. 111
Meditation (2012)
By Habib Alam
Wood. H: 24 inches
Artist's collection
Photograph provided by the artist





MUGHEES RIAZ

(b. 1971)

Deeply rooted in Lahore where he was born, art has been a major factor in Mughees Riaz's family for generations. His grandfather was an artist and his father studied Graphic Design at the National College of Arts, Lahore. Both of Riaz's younger brothers are also involved in art.

After gaining a Bachelors degree in Fine Art from the College of Art and Design, University of the Punjab in 1997, Mughees took a Master's Degree there in 1999 and subsequently, he joined his alma mater as a Visiting Lecturer. Mughees Riaz first showed his work in public at the Artists' Association of Punjab's Exhibition in Lahore in 1994 and was encouraged to contribute regularly to this annual event. His teaching experiences in 2000 included assisting as a Drawing Instructor at Saeed Akhtar's Drawing studio and at a Drawing Workshop conducted by Colin David held at the Alhamra Cultural Complex, Lahore.

Fig. 112

Buffalo in the Mist (2008)

By Mughees Riaz

Oil on canvas. 30 x 40 inches

Artist's collection

Photograph provided by Topical Printers



Fig. 113
The Terrorist (2011)
 By Mughees Riaz
 Oil on canvas. 30 x 24 inches
 Artist's collection
 Photograph provided by Topical Printers



The first of his nine solo exhibitions was held in 2001 in Lahore, where the entire collection was sold. That year Mughees was awarded First Prize at an exhibition organized by the Directorate General, Social Welfare and Education, Women's Development. In 2003, Mughees Riaz was the recipient of a National Award for Excellence (Visual Art) awarded by the Pakistan National Council of the Arts during its 8th National Visual Arts Exhibition. As one of the most critically acclaimed artists of his generation, Mughees has participated in numerous art exhibitions throughout Pakistan and in the UK, United States and in India.

During the artist's final year as a student he began to explore the phenomenon of early evening or "dusk" -- the time of day when the sky over the river Ravi is a melting canvas of palest hues. His approach to his medium is smoothly sensual with the paint stroked across the surface with a delicate touch. The translucent layers of colour that melt imperceptibly one into the other appear to embody a form of narrative abstraction. The artist masterfully combines the male figures with animals and birds in his more recent work, subtly commenting on social problems prevalent in our times.

AMJAD NAEEM

(b. 1972)

Amjad Naeem did his MFA in Painting from the College of Art and Design, University of the Punjab in 1999. He has participated in numerous group exhibitions. In 2009, he had his first solo exhibition at the Art Scene Galleries, Karachi and in 2012 he had his second solo show at the Ejaz Galleries, Lahore. Amjad has been teaching Drawing at the Alhamra Art Council for more than a decade. He has also been an art teacher at the Fountain House, Lahore since 2011.

In his early years, Amjad preferred painting with the palette knife rather than the brush, which facilitated him in adopting a comparatively bold technique usually associated with the expressionistic style of painting. Amjad Naeem has been greatly inspired by the colours and technique of the Post-impressionist artist Vincent Van Gogh.

Night Scenes have become a passion with Amjad in recent years, showing the strong influence of Van Gogh on his work. He loves to capture the city life of Lahore, especially that of Anarkali Bazar, Gowalmandi and the Walled City.⁷⁴

He has painted gardens, cafes, streets and alleys of Lahore by night and has developed a new range of natural and fluorescent light. Amjad's canvas also advocates his love for colours that are unusual for a landscape painter.



Fig. 114
Night Scene (2012)
By Amjad Naeem
Oil on canvas. 36 x 36 inches
Artist's collection
Photograph provided by the artist

74 Rahat Naveed Masud. "Amjad Naeem". In *Landscapes, Cityscapes and Related Conceptual Paintings*, 93. Lahore: Department of Press and Publications, University of the Punjab, Lahore, 2012.

Mirza Matloob Baig

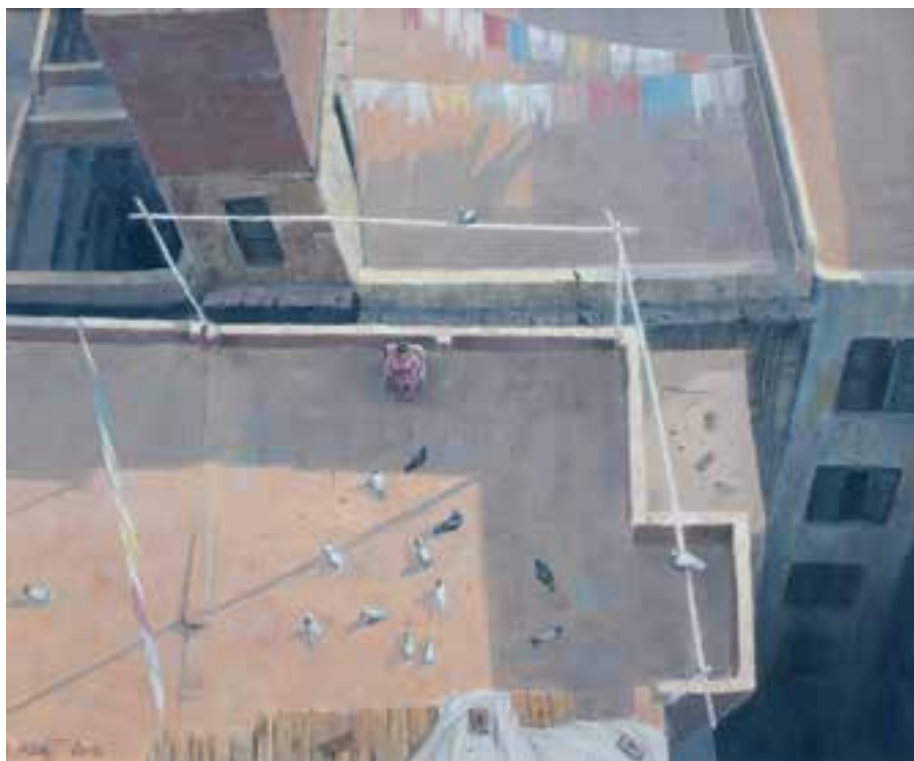
(b.1975)

Matloob completed his MFA, Painting in 1999 from the College of Art and Design. In 2007, he had his first solo show at the Designers Guild, Lahore. In the next four years, Matloob had six consecutive solo exhibitions in Lahore, Karachi and Islamabad, at Royaart Gallery, Lahore, Gallery 6, Islamabad and Majmua Gallery, Karachi.

Matloob has mostly worked in oil and acrylic, but his experimental work in dry pastels is also captivating, especially his treatment of birds. He balances his frames quite often with grayish-blue pigeons anatomically drawn and very well composed. His paintings reveal his observational abilities, especially in capturing fluttering birds and changing effects of light.⁷⁵

Mirza Matloob Baig has been successful in presenting a panorama of beautifully arranged and skillfully painted canvases in oil colour, acrylics and watercolour. Matloob also likes to paint indigenous characters like dervishes and *malangs*⁷⁶ alongside his landscape frames.

Fig. 115
Above the Rooftops (2012)
 By Mirza Matloob Baig
 Oil on canvas. 18.5 x 22.5 inches
 Collection: Mr. Nadeem Alam, Lahore
 Photograph by Mohammed Ashfaq



⁷⁵ Nadeem Alam. "Mirza Matloob Baig". In *Landscapes, Cityscapes and Related Conceptual Paintings*, by Rahat Naveed Masud and Barbara Schmitz, 95. Lahore: Department of Press and Publications, University of the Punjab, Lahore, 2012.

⁷⁶ A follower of Sufism in his faith and practice, normally associated with a spiritual mentor.

ALI AZMAT

(b. 1973)

Ali Azmat discovered his talent for drawing in early childhood, but in Multan, the city of his birth, the closest he came to art was observing commercial billboard painters at work. After completing his formal education, Ali Azmat got himself apprenticed in the billboard trade, where he acquired the ability to work on a large scale. Thus suitably primed, he made his way to Lahore in 1992 and there his considerable drawing skills ensured he was accepted by the Fine Arts Department of the University of the Punjab. That same year he also joined a course in Drawing and Painting at the Alhamra Academy of Arts from where he received a diploma in 1994.

Living in the University hostel, Ali Azmat enjoyed the companionship of a group of like-minded art students who spent their time seriously focused on painting and discussing art issues. One of his class-fellows was Mughees Riaz, who became and remains his closest friend. With Rahat Naveed Masud as their initial instructor, they embarked on an era of new exploration of the human figure.

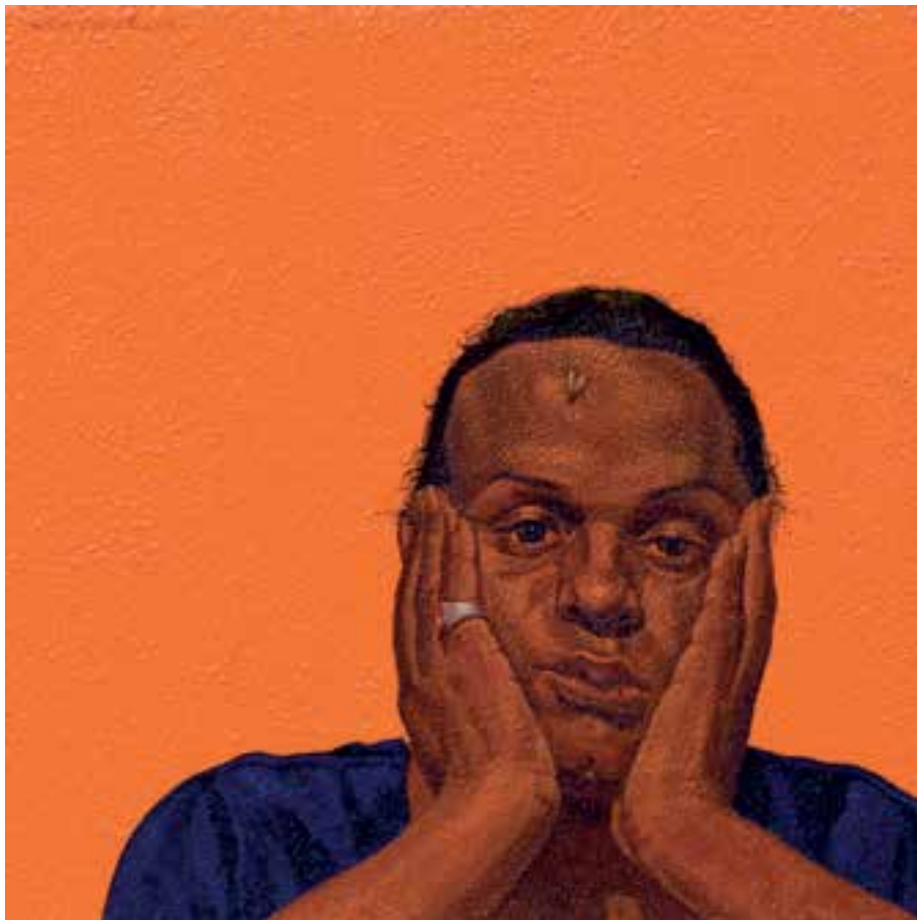


Fig. 116
Jatti (2008)
By Ali Azmat
Acrylic on canvas. 15 x 15 inches
Artist's collection
Photograph provided by Topical Printers



Fig. 117
Sirat-e Mustaqeem (2012)
 By Ali Azmat
 Acrylic on canvas. 9 x 15 inches
 Private Collection
 Photograph provided by Topical Printers

In 1997, Ali Azmat was awarded Second Prize at the Annual Arts Council Student's Exhibition. The following year he received his Master's degree in painting, winning a Gold Medal from the Institute of Art and Design and in 1999, he became a member of its faculty. That same year he was given an award by the Artists' Association of Punjab at their exhibition and he also displayed his drawings at an exhibition held at the Alhamra Art Gallery.

Ali Azmat's first exhibition in Karachi was as part of a four-artist display in 2001. His first solo exhibition was at the Canvas Gallery, Karachi in 2002. At the 8th National Visual Arts Exhibition held in Lahore in 2003, Ali Azmat was presented an Award of Excellence by the Pakistan National Council of the Arts. In 2005, a solo exhibition of his work was mounted at the Canvas Gallery, Karachi. Since then he has continued to participate in group exhibitions and solo exhibitions throughout the country.

Ali Azmat mounted his first overseas exhibition in London in 2009 at the Delaye Saltoun Art Gallery, Saville Row, where his "Moorat Series" sensitively portrayed the innermost feelings of the Pakistan transgender community. In 2011, he exhibited a series on children entitled "Let a Thousand Flowers Bloom".

Ali Azmat's earlier paintings -- in which lone female figures appeared to symbolize emotions - have proven to be extremely influential among younger artists. With maturity, his subject matter now examines social issues. However, it is Ali Azmat's inherent drawing skills and a command of composition that underlie his work.

IQBAL KHOKHAR

(b. 1973)

Iqbal Khokhar did his BA from University of Sindh, Jamshoro in 1996. After completing his MA Fine Arts in 1998 from the College of Art and Design, he joined Chandbagh School as a teacher of art where he developed the art curriculum.

Iqbal had his first group exhibition at the Co-opera Art Gallery in 1999. He has also been participating regularly in the exhibitions of the Artists' Association of Punjab and the Young Artists' Association. In 2008, Iqbal had his solo show at the Nairang Art Gallery, Lahore.

During his early education at Jamshoro, he painted in an exceedingly realistic manner capturing the pastoral life and its diverse shades. Gradually, Iqbal found his own style and he started to paint in simple flat areas and subdued colours.

Local village culture is what inspires him the most. Iqbal always looks for a suitable place for his landscape paintings, a place where he can find his desired light and colour effects. Moreover, he captures the same in his realistic portraits of common people.

He is a traditionalist as far as his landscape and portrait painting go. He does not try to be an experimentalist by adding conceptual and emotional aspects in his paintings. Instead, he likes to be simple in his technique, strong in his compositions and conventional in his approach.⁷⁷



Fig. 118
Dera (2011)
By Iqbal Khokhar
Oil on canvas. 24 x 30 inches
Artist's collection
Photograph provided by the artist

⁷⁷ Nadeem Alam, "Iqbal Khokhar", in *Landscapes, Cityscapes and Related Conceptual Paintings* by Rahat Naveed Masud and Barbara Schmitz, 97. Lahore: Department of Press and Publications, University of the Punjab, Lahore, 2012.

ANILA ZULFIQAR

(b. 1975)

Anila Zulfiqar is a painter having experience as a teacher, art journalist and cartoonist. She obtained a Gold Medal in 2000 for standing first in the class. Currently, she is on leave from the College of Art and Design, enrolled for the MPhil studio practice at the Research Centre of the College.

Anila began to participate regularly in group exhibitions in 1995 and was awarded several prizes in competitions. In 2003, she participated in the 8th National Exhibition of Visual Arts at VMR Galleries. She mounted her first solo exhibition, entitled “Raastay”, in 2012 at Hamail Art Galleries, Lahore, showing impressions of the city of Lahore and its environs. Her chosen subject was interpreted in a colourful and contemporary style that securely established her art credentials.

Anila’s landscapes are not a visual documentation of existing places. She likes to paint the effect that her mind records. She recalls and recollects the festivals and fairs that she visited in her childhood, where the brightly-coloured cloaks of the *malangs* and the colourful buntings fascinated her. These memories caused Anila to explore the peace of blue and green colours in her early phase of painting while recently she has discovered the liveliness of the warmer tones of red, orange and pink colours.



Fig. 119
Cityscape (2012)
 By Anila Zulfiqar
 Oil on canvas. 31 x 31 inches
 Artist's collection
 Photograph by Mr. Nadeem Alam



Fig. 120
Changa Manga (2011)
By Muhammad Arshad
Oil on canvas. 36 x 36 inches
Artist's collection
Photograph provided by Topical Printers

MUHAMMAD ARSHAD

(b. 1978)

Muhammad Arshad did his MA, Painting from the College of Art and Design in 2002. Since then, he has been participating regularly in the annual exhibitions of the Artists' Association of Punjab and other group shows. In 2007, Arshad had his first solo exhibition titled "Late Afternoon Light", held at the Ocean Art Galleries, Karachi. In 2010, under the title of "Essence of Natural Reserves", he mounted his second solo show at the Ejaz Galleries, Lahore, while two years later, in 2012, he had a third at the Royat Art Gallery, Lahore.

As a child, Arshad molded small birds in clay. That could have been his first encounter with nature, which introduced him to the plasticity of form through the medium of clay.

Today, Muhammad Arshad is an emerging landscape painter who seems to create depth, detail and light in his work. One observes small objects like shrubs, twigs and birds in the foreground. Muhammad Arshad, with his detailed approach of looking at nature, never paints a full tree; instead, the area where he stands and paints becomes his focal point. Arshad plays with



Fig. 121
Late Afternoon (2011)
By Muhammad Arshad
Oil on canvas. 38.5 x 30.5 inches
Artist's collection
Photograph provided by Topical Printers

soft tones and he tries to fill his canvases with fragile and sinuous flora.⁷⁸ In a short period of time Arshad has developed his own unique style of painting landscapes that speaks of his determination and commitment to his work.

78 Nadeem Alam. "Muhammad Arshad". In *Landscapes, Cityscapes and Related Conceptual Paintings*, by Rahat Naveed Masud and Barbara Schmitz, 99. Lahore: Department of Press and Publications, University of the Punjab, Lahore, 2012.

AQEEL JAVED

(b. 1978)

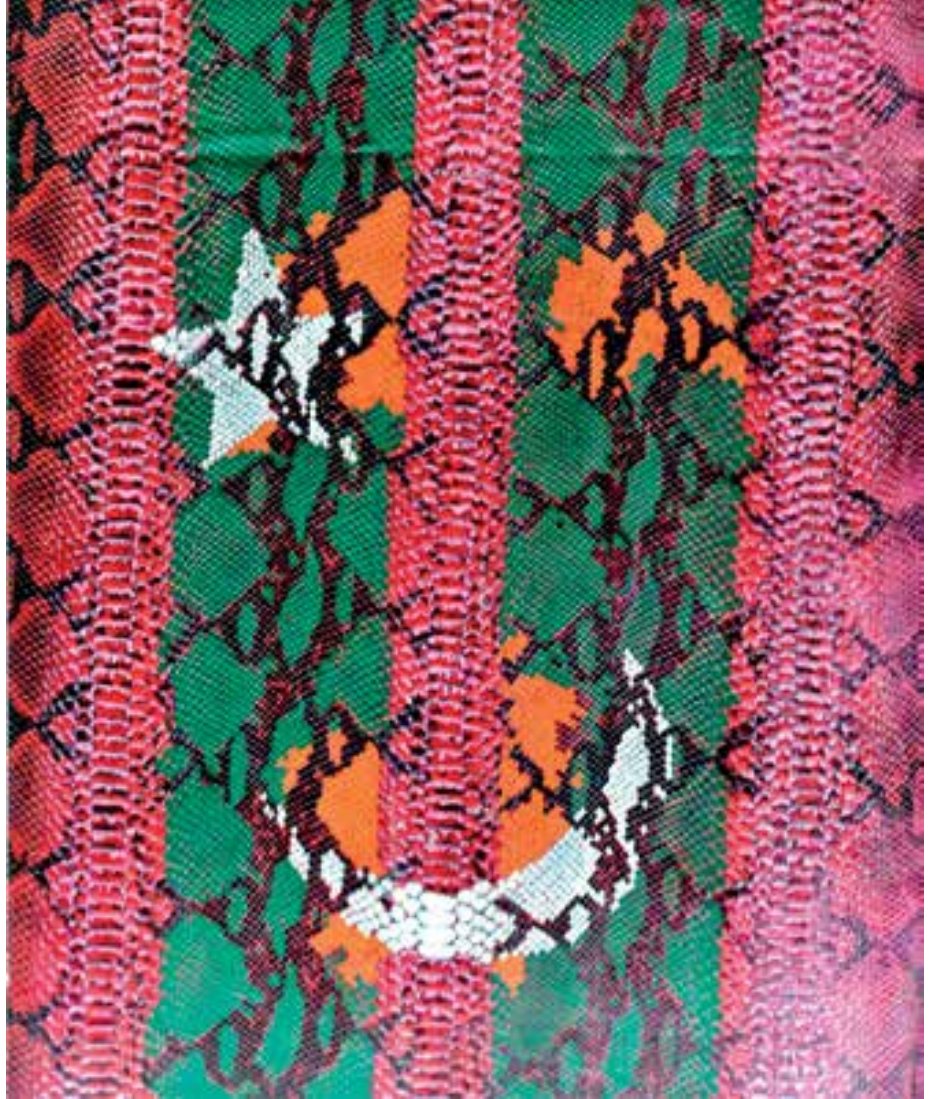
Aqeel Javed did his MFA Painting in 2006 from the College of Art and Design. Aqeel has a natural tendency towards painting still life. In 2011, he exhibited an assortment of fifty still-life paintings at a solo exhibition at Alhamra Art Gallery, Lahore. He had a two-person show at Gallery Six, Islamabad in 2012 and there have been several recent exhibitions in Lahore and Islamabad that Aqeel has participated in.

Aqeel follows the school of super realism, displaying his skills while rendering his subject under naturalistic light. His canvases sometimes have a photographic quality and “snapshot” compositions. However, his palette suggests a subtlety that shows the painter’s individuality within his paintings. Aqeel’s subjects and themes are normally based on his memories and recollections.



Fig. 122
Book Shelf (2005)
By Aqeel Javed
Oil on canvas. 42 x 32 inches
Artist's collection
Photograph provided by the artist

Fig. 123
The Flag (2009)
By Abdul Haleem Barech
Oil on leather. 30 x 24 inches
Artist's collection
Photograph provided by the artist



ABDUL HALEEM BARECH

(b. 1976)

Haleem did his BFA in Painting from the University of Baluchistan, Quetta in 2004 and went on to complete a Diploma in Fresco Painting in 2007 from the National College of Arts, Lahore. In 2009, Haleem completed his MFA in Painting from the College of Art and Design, University of the Punjab, Lahore.

Since 2010, Haleem has been a faculty member of Baluchistan University of Information Technology, Engineering and Management Sciences (BUITEMS), Quetta.

Apart from group shows at Lahore, Karachi and Islamabad, Haleem has two solo exhibitions to his credit, the first at the Minhas Art Gallery of Government College University, Lahore in 2009 and a second at *Hunerkada* Art Gallery, Islamabad in the same year.

Haleem's visual vocabulary evolved during his stay at the College of Art and Design in Lahore, when he switched from traditional realism to a conceptual Fauvist technique. His canvases filled with wild colours and textures, express social and political issues. His political concerns add a symbolic depth and contemporary visual dialect to his work.

SHOAIB MAHMOOD

(b. 1978)

Shoaib Mahmood did his BFA Fine Arts with specialization in Miniature Painting in 2004 from the National College of Arts and then completed his MFA Painting in 2009 from the College of Art and Design, University of the Punjab, Lahore. In 2008, Shoaib displayed his work in a solo exhibition at Anant Art Gallery, New Delhi, India. Another solo exhibition was held at the Drawing Room Gallery, Lahore in 2009. Apart from these, Shoaib has participated in many group exhibitions and two-person shows in Pakistan and abroad.

As a skilled artist in the technique of Miniature painting, Shoaib has used this traditional genre to comment on social issues in a historical perspective. His painting depicts the colonial mindset of our post-colonial generation. In one of his miniature paintings Shoaib uses Urdu script as a dying language; other times, he exploits the popular culture of brands as an overwhelming force that is affecting our cultural identity.

In a statement, published in a newspaper the artist said,

My work navigates between cultural history and trends. The hegemony of western imports and the subservient mindset of Asian cultures refer to the idea of neo-colonialism, wherein the influence of the West still persists strongly.⁷⁹



Fig. 124
Tongue in Cheek 2 (2009)
By Shoaib Mahmood
Embossing and screen printing on
vasli. 17 x 22 inches
Artist's collection
Photograph provided by the artist

79 Momina Sibtain, *The Express Tribune*, Lahore, March 3, 2011.

SAQIBA HAQ

(b. 1982)

Saqiba Haq did her BS from the College of Home Economics, Lahore in 2003 and then completed her MA Fine Arts from the College of Art and Design, University of the Punjab in 2005. She has since served as Lecturer at Islamia University, Bhawalpur. Saqiba has mounted three solo shows: in 2007, at Hamail Art Galleries, Lahore; in 2009 at Khas Art Gallery, Islamabad; and in 2011 at Tanzara Art Gallery, Islamabad. Saqiba usually paints the female figure. She depicts her figures surrounded by objects of everyday life, patterns and motifs and sometimes with bold



Fig. 125
Bats (2007)
By Saqiba Haq
Oil on canvas. approx. 30 x 33 inches
Artist's collection
Photograph provided by Rahat Naveed Masud

flowery foliage -- to express the physical and psychological connection of a female to her home surroundings. In most of Saqiba's paintings, a woman's hidden and concealed emotions take the shape of tangible objects; they accompany the solitude of her very well composed female figures.

Marjorie Husain commenting on Saqiba's work writes:

The focus of creativity in her work is the figure of a young woman who is the soul of personal emotions. At times, the artist lays care aside finding relief in a private fantasy world of escape, initiating a wellspring of relief for the viewer, sheer delight that one may enjoy viewing over and over again; invariably finding a new aspect to surprise the eye.⁸⁰

80 Marjorie Husain, *The Aesthetic Force of a Young Artist: Saqiba Haq*. On-Line, UAE: Villano6, 2008. (accessed January 10, 2013)

IMRAN MUDASSAR

(b. 1982)

Imran Mudassar completed his BFA with specialization in Printmaking from the National College of Arts, Lahore in 2008 and his MFA Painting from the College of Art and Design, University of the Punjab in 2013. Imran's work has been exhibited in major galleries of Lahore, Karachi and Islamabad as well as internationally, in London, Brussels, Paris, Tokyo, Hong Kong, New Delhi and Bangalore. His work is in the permanent collection of the British Museum, London; the Gandhara Art and Asia Art Archive, Hong Kong and the Turquoise Mountain Foundation, Kabul.

Imran's work displays a linear aspect as a result of his meticulously rendered drawings. He uses the graphite pencil to its maximum tonal variation to achieve depth and different shades of grey. Imran belongs to the generation of Pakistani artists who have grown up seeing suicidal attacks, bomb blasts and target killings. Therefore, the agony, irony and sufferings of the individual in relation to unfavourable surroundings are his inspirations and the themes for his paintings. As Quddus Mirza has noted,

Mudassar has managed to create convincing art pieces, which not only impress a viewer with their technical sophistication but also indicate a tendency towards exploring serious subject matter.⁸¹

Violence, terrorism and other social issues related to the individual and society have become a salient feature of Imran's art.

76 Quddus Mirza, "Worn-out War". *The News*, Lahore, May 1, 2011.



Fig. 126
Open Secret (2013)
By Imran Mudassar
Ink on paper. 12 x 18 inches
Private collection, Karachi
Photograph provided by the artist



Section 3

A Preview of the Future

Works by Recent Graduates

Rahat Naveed Masud



A Preview of the Future

WORKS OF RECENT GRADUATES



Fig. 127
The Flag 1947–2010 (2010)
By Arfa Nasir
Etching on paper. 20 x 27.5 inches
Artist's collection
Photograph provided by the artist



Fig. 128
The Predators (2011)
By Ayesha Zakki
Installation in fiberglass with stuffed rats. diam. 48 inches
Artist's collection
Photograph provided by the artist

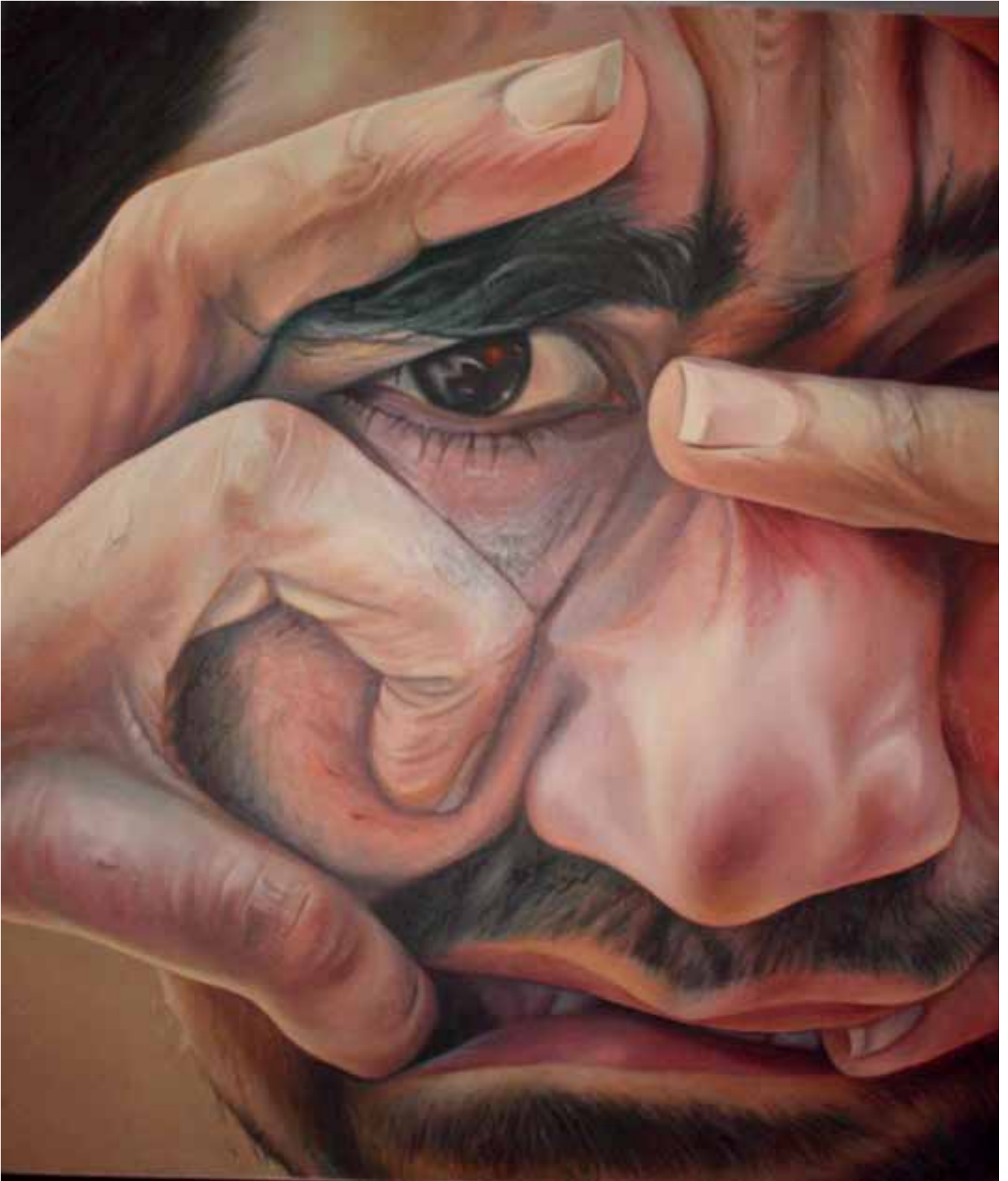


Fig. 129
Qafs-e Rooh (2011)
By Asad Ali Changhezi
Oil on canvas, 42 x 36 inches
Artist's collection
Photograph provided by the artist



Fig. 130
Untitled (2012)
By Kiran Riaz
Installation with bees en-capsuled in glass. H: 60 inches
Artist's collection
Photograph provided by the artist

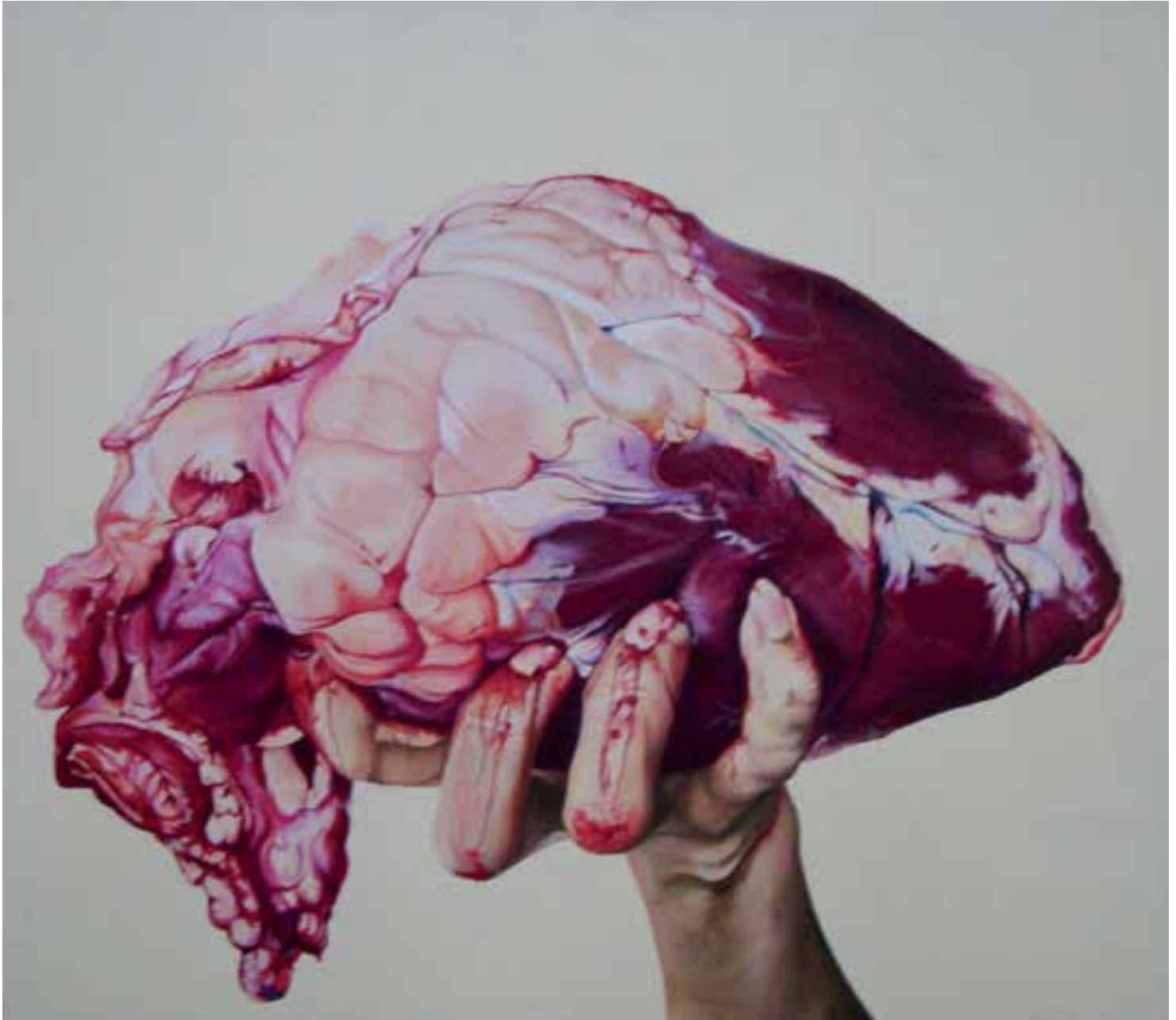


Fig. 131
Untitled (2009)
By Madiha Ali
Oil on canvas, 42 x 48 inches
Artist's collection
Photograph provided by the artist



Fig. 132
Seeking Peace (2011)
By Durre Nayab
Installation on the Mall with white paper flags. diam. 422 inches
Photograph provided by the artist



Fig. 133
Untitled (2012)
By Maliha Imtiaz
Moulded in wax. Life size
Photograph provided by the artist



Fig. 134
Oh! I am Burning in Love (2011)
By Maria Khan
Charcoal on canvas. 48 x 36 inches
Artist's collection
Photograph provided by the artist



Fig. 135
Untitled (2012)
By Ahmad Sajjad
Laser print on transparency. 7 x 12 inches
Photograph provided by the artist



Fig. 136
Balochi Tribe (2011)
By Abdul Wahab
Molded Fiberglass. 60 x 96 inches
Artist's collection
Photograph provided by the artist



Fig. 137
Quetta Landscape (2011)
By Imran Ali
Oil on canvas. 24 x 18 inches
Artist's collection
Photograph provided by the artist



Fig. 138
Self (2010)
By Sadia Iqbal
Plaster of Paris and injection needles. H: 36 inches
Artist's collection
Photograph provided by the artist



Fig. 139
Room No. 199 (2005)
By Mohsin Latif
Oil on canvas. 30 x 41 inches
Artist's collection
Photograph provided by the artist

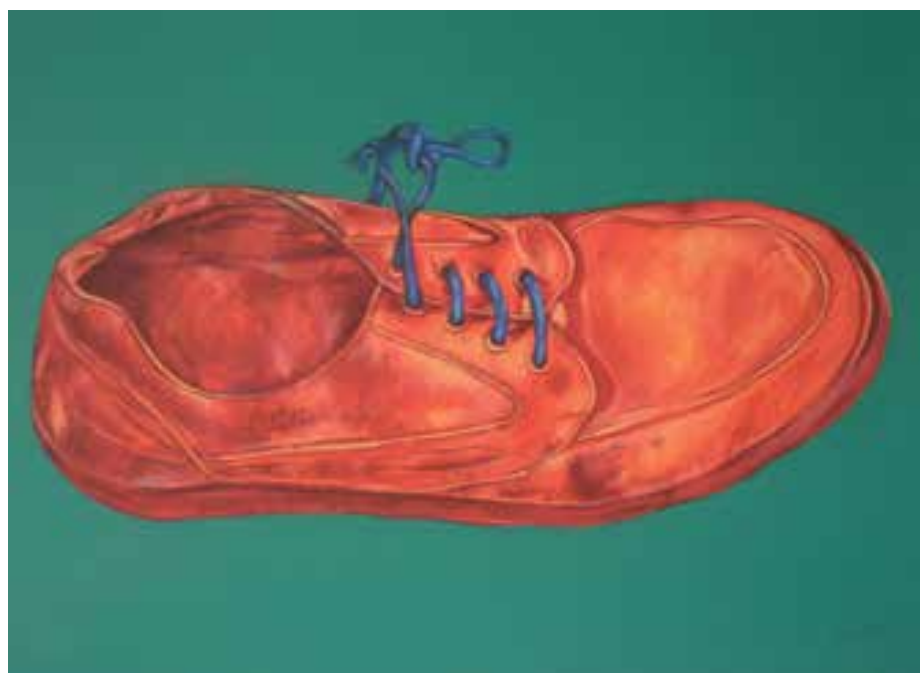


Fig. 140
Struggle (2010)
By Waheed ur Rehman
Oil on canvas. 36 x 48 inches
Artist's collection
Photograph provided by the artist



Fig. 141
The Terrorist (2011)
By Saba Saleem
Oil and nails on canvas. 54 x 72 inches
Artist's collection
Photograph provided by the artist



Fig. 142
Snail Man (2012)
By Maliha Zafar
Iron wires and crystal balls
Life size
Artist's collection
Photograph provided by the artist

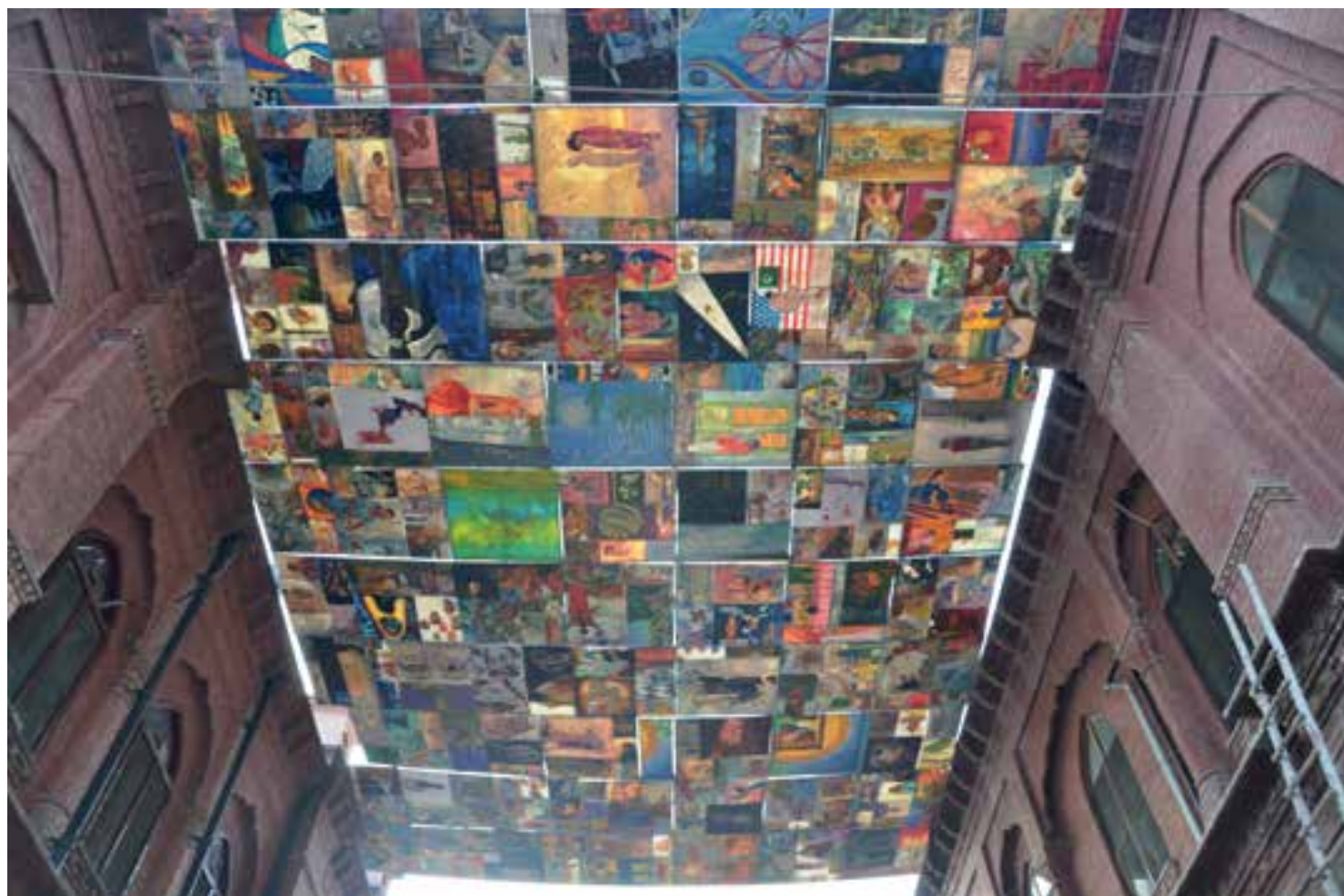


Fig. 143
Seeking Harmony (2012)
By Durre Nayab
Installation with old retouched discarded boards and canvases suspended between the two building blocks at the rear of the College of Art and Design
Photograph provided by the artist



Fig. 144
Darzan (2011)
By Maham Gul
Oil on canvas. 18 x 24 inches
Artist's collection
Photograph provided by the artist



Fig. 145
Self (2011)
By Sidra Shafiq
Oil on canvas. 33 x 36 inches
Artist's collection
Photograph provided by the artist



Fig. 146
Calligraphy (2011)
By Noreen Akhtar
Oil and ink on paper. 18 x 7 inches
Artist's collection
Photograph provided by the artist



Fig. 147
Current Affair IV (2007)
By Amina Ejaz
Oil on canvas. 48 x 36 inches
Artist's collection
Photograph provided by the artist

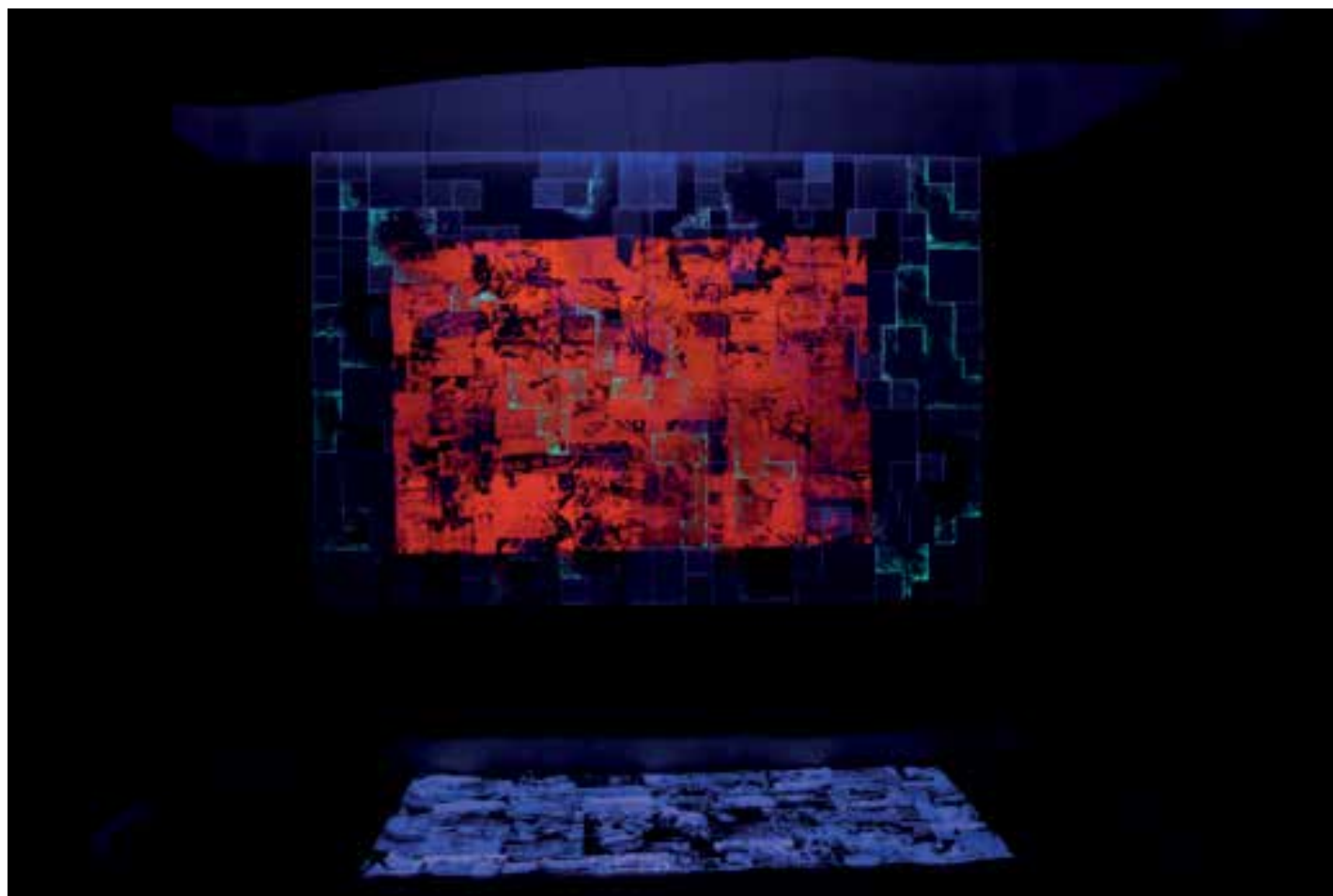


Fig. 148 a.
Integral Disintegration (2013)
By Hira Shakeel
Installation
Artist's collection
Photograph provided by the artist



Fig. 148 b.
Detail of Integral Disintegration



Fig. 149
Beggary Mafia (2011)
By Irum Naeem
Oil on canvas. 48 x 36 inches
Artist's collection
Photograph provided by the artist



Fig. 150
Black Magic (2011)
By Shazia Munir
Installation with plastic eggs
Photograph provided by the artist



Section 4

Present and Past Faculty Members of the College

Ajmal Hussain



Present Faculty

Permanent Faculty

Professor Dr. Rahat Naveed Masud did her MA in Fine Arts in 1976 (Double Gold Medalist) from the University of the Punjab. She did another MA in Art and Design from Kingston University, London, UK in 1995 and completed a Practice-led PhD from the same institution in 2010; her dissertation was entitled “Materializing the Spiritual in Contemporary Painting in Pakistan: An Artist’s Exploration of Figurative Art and Sufism”. She joined the College of Art and Design as a Lecturer, permanent faculty in 1980. In 2009 she became Professor and Principal of the College of Art and Design and in 2013, the Dean, Faculty of Arts and Humanities. She has supervised MPhil and MFA, Painting theses and has taught Painting, History of Persian and Mughal Painting at the College. She is also a HEC approved supervisor for PhD scholars. See page 120.



Maliha Azami Aga did her MFA in Graphic Design (Gold Medal) in 1982 and a Masters in Art Education in 1992 from the United States. She has taught Graphic Design and Painting in the College since 1986. She also teaches Art History to MFA students. She was promoted as Associate Professor in 2011 and has worked as In-charge Graphic Design Section. She helped to develop the two year MFA Graphic Design curriculum. See page 126.



Dr. Shahida Manzoor did her MFA in Painting (Gold Medal) from the University of the Punjab in 1987 and started teaching at the College in 1989. She holds a PhD (2003) in Fine Arts from Ohio University, United States. The title of her dissertation was “Chaos Theory and Robert Wilson: A Critical Analysis of Wilson’s Visual Arts and Theatrical Performances”. She is a HEC approved supervisor for PhD scholars and was Coordinator of the Research Centre at the College (2006-2010). She is an Associate Professor and has several research publications to her credit. She has conducted research projects and has participated in exhibitions in Pakistan. She is now teaching PhD and MPhil students and is supervising their dissertations. She has been a member of the National Curriculum Development Committee, Higher Education Commission, Islamabad and has been part of the curriculum development of the MS Art History Programme.



Dr. Safia Farooq did her MFA in Graphic Design (Gold Medal) from University of the Punjab in 1978 and in 2012 completed her PhD from the University of the Punjab. Her dissertation was entitled “Chughtai’s Concept of Maya: Critical Analysis of His Narrative Imagery”. She has been teaching Photography and Graphic Design since 1983 and is presently the Course Leader of the Illustration Section. She has published research papers in the *Lahore Museum Bulletin* and in other research journals. She was a member (1997-2010) of the Inter-religious and International Federation of World Peace.





Amjad Pervaiz did his MFA in Graphic Design (Gold Medal) from the University of the Punjab in 1987. He joined the faculty in 1991 and has since provided his expertise to major College and University printing and publishing projects, namely, the University Calendar, Diaries and the College Prospectus. He also serves as the Coordinator of the Replica/ Diploma Programme. He teaches the MFA students in Graphic Design and has participated in many public projects such as the 1996 World Cup advertisement campaign. He is currently Course Leader and an Assistant Professor of Graphic Design at the College and also holds the important portfolio of Director, Press & Publications Department of the University of the Punjab.



Kahkashan Jafri did her MFA in Painting in 1978 and started her teaching career at the Department in the mid-1980s. Now an Assistant Professor, she is currently the In-charge Painting Section. She has helped to develop the curriculum of MFA and BFA, Fine Arts. See page 124.



Naela Aamir did her MA in Fine Arts in 1988 and started teaching at the College in 1995. Working as an Assistant Professor, she is presently enrolled as a PhD candidate at the Research Centre of the College. See page 138.



Muhammad Atif Ameer did his BA from the National College of Arts in 1991 and worked as an autographist in the Graphic Arts studio of the College of Art and Design. He then took a Masters in Printmaking in 2005. He is currently an Assistant Professor at the College and the Course Leader in Graphic Arts.



Israr Hussain Chishti did his MFA in Graphic Design in 1993 from the University of the Punjab and thereafter started teaching at the Fine Arts Department. Recently promoted as an Assistant Professor, he teaches Photography and Graphic Design at the College and is also Coordinator of the College's Musicology Department.

Ahmad Bilal did a MFA in Graphic Design from the University of the Punjab in 1996 and joined the faculty in 1997. He was promoted as an Assistant Professor in 2011. He has taught Computer Graphics at the College and has vast experience in Print, Web and Electronic media. In 2010, he won a scholarship for a PhD in video production in the UK where he is currently completing his studio based Doctorate. He is also known for his contributions to television dramas and film productions. He has actively promoted the College Dramatic Society called *Natak* as its Director. Bilal has won several awards for his work at drama festivals and in television productions.



Arif Khan did his MFA in Graphic Design in 1988. Keeping in view his interest in Calligraphy, he was appointed as a Lecturer on contract at the College to teach Calligraphy to the Graphic Design students. In 2011, he was inducted as Assistant Professor on the permanent faculty. See page 141.



Isar Kamran did a Bachelors in Architecture from UET in 1987 and joined the College faculty as Assistant Professor in 2011. He won the competition project “Little Tollington” on Main Boulevard Gulberg (opposite to College of Home Economics). He also provided design consultancy for the new Islamic Department, University of the Punjab. He has published a number of articles in *Frontier Post*, *Jang* and *The Nation*. Apart from other architectural projects, he designed the back courtyard of the College, named “*Gosha-e Behzad o Mani*”, in 2011. He has attended various national and international seminars on Architecture.



Sobia Faheem joined the permanent faculty of the College as a Lecturer of English. She is currently completing her MPhil from Beaconhouse National University.



Habib Alam did a MA in Fine Arts from the University of the Punjab in 1997. He started teaching Sculpture at the College in 1998. He is currently the Course Leader in the subject of Sculpture. See page 147.





Ali Azmat did a MFA in Fine Arts (Gold Medal) in 1999 and started teaching at the College in the same year. In 2008, he was appointed as Lecturer on the permanent faculty. See page 154.



Syeda Urooj Zehra Rizvi did her MFA in Graphic Design in 2003 and worked as a colour consultant at ICI, Pakistan for a while and then joined the College as Lecturer on the permanent faculty.



Ufaq Nauman did her MFA in 2007 and MPhil in 2011 from the College. She was appointed a Lecturer on the permanent faculty in 2008. Currently, she is a HEC scholar doing her PhD in Graphic Design in Austria.



Sumera Jawad did her MFA in Fine Arts (Gold Medal) in 1992 from University of the Punjab and is now completing her PhD in Fine Arts (studio practice) from the University of the Punjab. Before joining the College as a Lecturer in 2008 she was teaching at the Anjuman-e-Himayat-e Islam Khawateen College, Lahore. See page 140.



Aqsa Malik did her MA in Fine Arts from the College. She is currently a PhD candidate at the Research Center. She joined the faculty as a Lecturer in 2008 and has taught Drawing and Painting.

Tassadduq Amin did his MFA from the College in 1999. After teaching at Lahore Grammar School for four years, he joined the faculty in 2004 and has been teaching Graphic Arts and Drawing since his appointment as Lecturer on the permanent faculty in 2008.



Anila Zulfiqar did her MFA in Fine Arts (Gold Medal) 2001 from the College and joined the permanent faculty in 2008. She is currently enrolled in the MPhil programme at the Research Centre of the College. She has been actively contributing reviews on art to Urdu magazines and newspapers. See page 157.



Khalifa Ahmed Muiz graduated in Architecture from the University of Engineering and Technology (UET), Lahore in 2003. He joined the Military Engineers Services as Assistant Garrison Engineer. He then served in the Pakistan Air Force for three years. He left the Air Force and opted for a teaching job. He has been a Lecturer at the Department of Architecture at the College since 2006. In 2012, he completed a Masters in Architecture from the University of the Punjab.



Humera Omer did a MFA in Graphic Design from the College and joined as Lecturer on contract in 2006. She became a member of the permanent faculty in 2011. She has taught Advance Computer Graphics and Communication Design to MFA students. She has also worked as a design consultant with the *Daily Times*, Pakistan. She has participated in several publications of the College as a designer.



Farjood A. Rizvi did a MFA in Graphic Design from the College. Before joining as a Lecturer on permanent faculty in 2011, he was serving as Assistant Professor of Graphic Design at Bahauddin Zakariya University in Multan. He has also worked for Packages Ltd., as an assistant manager of Graphic Design.





Mamoonah Rahim did her MFA in Graphic Design (Gold Medal) in 2006. She had previously worked with Orient McCann-Erikson and has been a member of the permanent faculty of the College since 2011. She has been actively involved in the designing of College publications. Presently she is teaching Graphic Design and Computer Graphics.



Beenish Tahir graduated in Textile Design from NCA in 2005. She did her Masters in Interior Design from NCA and completed her MPhil from the University of the Punjab in 2012. She taught at NCA for four years before joining the College of Art and Design in 2005. She became a permanent faculty member at the College in 2011. She has successfully established the Textile Department in a short period of time. She is the Course Leader in Textile Design and has worked towards developing the MFA (two year) Textile Design curriculum.



Mughees Riaz did his MFA in 1999 and was inducted in the faculty on contract soon after. In 2011, he was appointed as a permanent faculty member. See page 150.



Shoaib Mahmood graduated in Miniature painting from the National College of Arts in 2004 and then completed a MFA from the College of Art and Design in 2009. He joined the permanent faculty as Lecturer in 2011. See page 162.



Zeeshan Ashraf did his B.Arch from the National College of Arts in 2006 and became a lecturer on permanent faculty of the College of Art and Design in 2011. He has expertise in Architectural Design, Auto CAD and Advanced Animation.

Rakae Rehman Jamil graduated in Musicology from the National College of Arts in 2006. He joined the Musicology Department at the College as Lecturer on permanent faculty in 2012 and is now completing his Masters in Music from the United States. He is an accomplished *sitar* player and has performed at various venues here and abroad. He has been learning the *sitar* from Ustad Shujaat Khan of India.



Hina Hasnain did a Masters in Architecture from UET in 2010 and joined the permanent faculty of the College as Lecturer in 2012. She has done various architectural projects in Pakistan with Bukhsh Group and Interwood Mobil Pvt. Ltd.



FACULTY ON CONTRACT

Professor Dr. Mahmood Hussain completed a Doctorate from the University of Sheffield, UK in 1978. He joined the faculty of Architecture at the College in 2004 and helped to establish the Architecture Department of the College. He is currently teaching as a Professor on contract. Dr. Mahmood has published various papers concerning building design and sustainability, and has won various prizes and awards including the Best Teacher Award conferred by the Federal Ministry of Education in 2001 and the Second OCIC (Organization of Islamic Capitals and Cities, Saudi Arabia) Award in 2001. He has contributed towards conservation and management of important historical buildings in Lahore (Lahore Fort, Akbari Gate, Shalimar Gardens, Asif Jah's Tomb and Lahore High Court Building). He has been working in collaboration with UNESCO on various architectural projects.



Professor Dr. Anis Siddiqi obtained a B. Arch from the University of Engineering and Technology, Lahore (Gold Medal). He received his PhD from the University of Sheffield, UK in 1978. He was a Professor for the Architecture Programme, College of Environmental Design, at Dhahran and at Jeddah, Saudi Arabia from 1981 to 2004. He is an HEC Professor and presently the Head of the Department of Architecture. He has facilitated the College in establishing the Architecture Department. He has participated in many international conferences and seminars and has published a number of articles on their proceedings.





Sabiha Zulqarnain did her MFA in Graphic Design (Gold Medal) in 1986. She has been working as an Assistant Professor at the College. She holds certificates from the École des Beaux Arts, Paris in Techniques of Mosaic and Fresco Painting. She joined the faculty in 1988 and teaches Book Illustration and History of Western Art.



Nadia Majid joined as a Lecturer on contract in English in 2006. She had been teaching at the Convent of Jesus and Mary School for two years before her appointment. She has completed her Masters in English Language Teaching and Linguistics and is a MPhil student in the Teaching of English as a Second Language at Beaconhouse National University. She has taught at the University of Engineering and Technology, Fatima Memorial Hospital of Medicine and Dentistry and Pakistan Academy of Family Physicians.



Arshad Khokhar did his BA in Music from Government College University. He teaches in the Music Department of the College. He has also been working with television for the past two decades and has performed nationally and internationally as a keyboard player.



Rabia Nawab did a MA in Fine Arts from the College of Art and Design in 2003 and in the same year she was inducted into the faculty as Lecturer on contract. She teaches Painting and Drawing to undergraduate students.



Badaruzzaman is a renowned vocalist of classical music. He started his career in 1956. He served in the Punjab Council of the Arts as Deputy Director of Drama and Resident Director in Faisalabad, Sargodha and D.G. Khan Arts Councils. He is also an author of many books on the fundamentals of music. He has been associated with the Musicology Department at the College of Art and Design since its inception in 2004. Badaruzzaman is a recipient of the President's Pride of Performance (2005).

Ajmal Assadullah Khan has done a MFA from the Fine Arts Department, University of the Punjab. He joined the College as a Lecturer on contract in 2004. As a freelance professional illustrator, he has worked with national and international organizations such as Chantily Boutique, B.G and W.W.F. Now he is a senior designer in Bareeze, where he has been working for the last twelve years.



Nadeem Alam did his MA in Fine Arts in 2000 and another Masters in Urdu Literature from University of the Punjab. He was appointed as a Lecturer on contract at the College in 2009. He has been regularly writing art reviews that are published in national newspapers and international online journals. He teaches “The History of South Asian and Contemporary Pakistani Art”. He has been involved in curriculum formulation of the new Masters courses at the College, such as the MS Art History, and in college publications such as the yearly prospectus and the exhibition catalogue, *Landscapes, Cityscapes and Related Conceptual Paintings*.



Maria Asad Khan graduated in Fine Arts from Beaconhouse National University in 2008 and joined the Textile Department at the College of Art and the Design in 2009 as Lecturer on contract.



Asim Islam graduated from NCA and now serves as Lecturer on contract in the Textile Department at the College. He has diverse professional interests, such as interior designing, fashion designing and choreographing fashion shows. He is also an events organizer. He has exhibited his work as a textile designer at several venues in Lahore and Islamabad.



Maria Khan did her BFA in Painting from the University of the Punjab in 2009. She completed her MA in Visual Arts from the National College of Arts in 2011. She received the Punjab Arts Council’s Young Artists Award twice, in 2010 and in 2012. She has exhibited her work in various group shows in Pakistan. She is a Lecturer on contract at the College of Art and Design.





Naveed Ata did a BFA from the College in 2009 and joined the faculty as Lecturer on contract. His major professional fields are Textile Design and Calligraphy.



Raza ur Rehman did a Masters in Graphic Design from the College in 2008 and joined the faculty as Lecturer on contract in 2010. He has had ten years of experience as an illustrator, working for various magazines and newspapers.



Asna Mubashira has done her Masters and MPhil in Home Economics (Textiles and Clothing) from the University of the Punjab and is currently pursuing her PhD. She was appointed Lecturer on contract in the Textile Department in 2010.

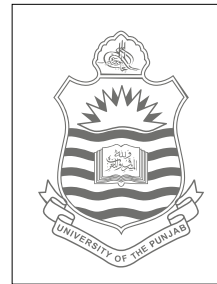


Faisal Asghar graduated in Fine Arts from National College of Arts in 2004 and joined the faculty of the College of Art and Design as Lecturer on contract in 2012. He also teaches at the National College of Arts and has participated in many exhibitions at national level. Faisal teaches Drawing and Painting.



Maira Khan graduated with distinction in July 2012 and joined the College as a Lecturer on contract. Currently, she is teaching and simultaneously doing a MSc in Architecture from the College.

Naeem Mir did his Bachelors in Architecture from UET, Lahore in 1974 and taught there till his retirement. He joined the Department of Architecture of the College in 2012 as faculty member on contract. He has published various articles and edited books on Architecture. He has had extensive practical experience as an Architect.



Tariq Khan Khalidi did a Diploma in Architecture from the National College of Arts in 1983 and then obtained a Masters in Architecture from Oklahoma, United States. He has been teaching at the National College of Arts since 1998 and joined the College as Associate Professor on contract in 2008. He has extensive practical experience and has done various architectural projects in the country.



Raza Shaukat graduated from Government College University, Lahore in 1996. He is a *tabla* player and is the son of the distinguished *tabla* player Ustad Mian Shaukat Hussain Khan. He began teaching in the Musicology Department of the College of Art and Design in 2008.



Amina Cheema earned a Masters in Fine Arts (Gold Medal) from the University of the Punjab in 2002. She taught for five years in Dubai and then joined the College as Lecturer on contract in 2012



Saad Arslan Iqbal graduated in Architecture from the College in 2012 and joined the Architecture faculty as Lecturer on contract. He is an expert in AutoCAD, and has represented the College in international student seminars and conferences.





Sadaf Raja graduated from the College in 2011 with a Bachelors degree in Architecture and joined the faculty as Lecturer on contract. She is currently enrolled for a Masters in Architecture.



Sana Barkat did a Bachelors of Architecture from the College in 2010 and joined the faculty in 2012 as Lecturer on contract.



Suleman Amanat did his Intermediate from Government College, Lahore and then took a Masters in English Literature from M.A.O. College. He is a *tabla* player and learned from the renowned Ustad Tari Khan. He has represented Pakistan abroad as a *tabla* player. He teaches in the Musicology Department of the College.



Muhammad Ahsan Bilal did a MFA in Graphic Design (Gold Medal) from University of the Punjab in 2011. He was appointed as Lecturer on contract in 2012 for his outstanding skills as a graphic designer. He is also working as an online Designer with Electronic Arts, a United States based Company. He has extensive professional experience in advertising, publishing and computer graphics.



Usman Maqsood Mirza graduated in Architecture from the College of Art and Design in 2012 and in the same year, he was appointed as Lecturer on contract. His future goals include studying abroad for a Masters and a PhD and starting his own architectural practice. He is actively involved in the research projects of the College.

Muhammad Asif Sharif did his Bachelor from NCA in 1999 and then did his MA in Visual Arts in 2003 again from National College of Arts. He taught at his alma mater and at the Pakistan Institute of Fashion Design before joining the College of Art and Design as Assistant Professor on contract in the Sculpture Department in 2012. He has participated in numerous exhibitions in Pakistan and abroad and has held four solo shows of his works. He won the Charles Wallace Fellowship for three months of study at the University of London in 2004-2005.

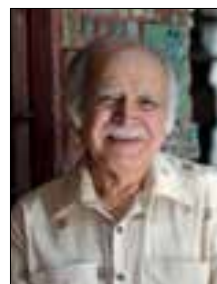


Ali Baba did his Masters in Visual Arts from the National College of Arts in 2012. He has participated in several workshops on Drawing, Music and Video Art. In 2013, he was appointed Curator of the Anna Molka Art Gallery at the College of Art and Design. Presently, he is also teaching in the Sculpture Department.



FACULTY AT RESEARCH CENTRE

Professor Dr. Shaukat Mahmood presently Coordinator of the Research Centre, holds a PhD in Islamic Architecture from the University of Edinburgh, a MA degree in Fine Arts from University of the Punjab and a MSc in Architectural Conservation from Heriot-Wall University, Edinburgh. He is also a well-known Pakistani cartoonist; his work, under the pseudonym “Maxim” appears daily in the newspaper *The Nation*. See page 70.



Professor Dr. Barbara Schmitz holds a PhD (1981) and MA (1970) from the Institute of Fine Arts, New York University and AM (1960) from University of Chicago, Committees on General Studies in Humanities. Her major awards include two Fulbright Senior Research Grants for India (1992-1993) and (1997-1998). She is the principle author of three major catalogues of Islamic illustrated manuscripts and painting, for the New York Public Library (1992), The Pierpont Morgan Library, N.Y. (1996) and Raza Library, Rampur UP (2006). Her more recent publication include, *Rediscovering Naseem Hafeez Qazi: A Master Painter of Pakistan's Formative Years* (2008), *Lahore: Paintings, Murals and Calligraphy* (ed. and contributor, 2010); *Landscapes, Cityscapes and Related Conceptual Painting* (co-author, 2012) and *Jamal: A Journal of Aesthetics* (Guest Editor, 2013). Since 2007, she has been in Lahore, at Lahore College for Women University and University of the Punjab, as a Professor of Research Methodology and Advisor to students writing PhD dissertations in Art History.



Dr. Musarrat Hasan did her MA in Fine Arts at University of the Punjab in 1959 and later started teaching Fine Arts at Queen Mary College, Lahore, where she became Head of the Department. She completed her PhD from the University of the Punjab in 1989 with a thesis entitled “Painting in the Punjab Plains (1857-1947)”, which was later published as a book. Currently she is a Visiting Professor at the Research Center, College of Art and Design. See page 88.





Dr. Naseem Akhtar Saeed did her PhD in Fine Arts from the University of the Punjab. She has had thirty-five years of teaching experience and has taught at a number of institutions (Government College for Women, Gujranwala; Government College for Women, Multan; Government College for Women, Samnabad; and Government Education College for Women). In 1990, she began teaching post-graduate classes at Lahore College for Women. She is a Visiting Professor at the Research Centre, College of Art and Design.



Dr. Murtaza Jafri has been the Registrar of National College of Arts and did his Doctorate in studio practice from the University of East London. He is the Director of MA Visual Arts programme at NCA. He is currently a Visiting Professor at the Research Centre of the College, supervising studio-based PhD. He has participated in various exhibitions in Pakistan and abroad.



M. Athar Tahir is a Visiting Professor at the Research Centre of the College of Art and Design. He was a Rhodes Scholar from Pakistan at Oxford University, U.K. in 1974; he is a Rotary Foundation Fellow, University of Pennsylvania, U.S.A. and the Hubert H. Humphrey Fellow, University of Southern California, U.S.A. He has published over twenty research papers on art, culture and literature in English. He was elected a Fellow-for-Life by the Pakistan Academy of Letters in 2008 and is an Elected Fellow of the Royal Asiatic Society of Great Britain, U.K. The Civil Awards of *Tamgha-i Imtiaz* (Medal of Distinction) and *Sitara-i Imtiaz* (Star of Distinction) were conferred upon him by the State of Pakistan. He teaches in the MS Art History Programme.



Sabah Hussain graduated from the National College of Arts and did her Masters from Japan in Printmaking where she also learned the technique of making handmade paper. She started teaching at the National College of Arts and has also been associated with the MA Visual Arts Programme there. She has exhibited widely and her work is in several collections here and in museums abroad (V&A, British Museum, London). She curated an international exhibition in Printmaking in 2006. She is currently a Visiting Professor in the MPhil Programme of the College.



Prof. Sarwat Ali did his Masters in English Literature from Government College, Lahore in 1974. He then joined the Civil Services but quit, preferring to remain in the fields of art and literature. In 1995, he joined the National College of Arts as Curator of the Zahoor ul Akhlaque Gallery. He has been associated with its Musicology Department since its inception in 2002. He became Professor and served as Head of the Musicology Department (2008-2011). He has been regularly writing on music, theatre and the arts in newspapers and is well respected as a music critic. He has also published a book on Puppetry in Pakistan. He is currently a Visiting Professor at the Research Centre and at the Musicology Department at the College of Art and Design.

Sairah Ali did her Masters in Visual Arts in 2010 from National College of Arts. She has worked as a researcher and a writer in *Insan Foundation Trust* in 2009. She also has been a documentation consultant for Canadian International Development Agency. She taught Printmaking at *Hunerkada*, Lahore in 2007. She has exhibited her works in Pakistan and abroad. She is now a Visiting Lecturer at the Research Centre of the College.



Dr. Shoaib Ahmad did his Doctorate in Persian Language and Literature with his thesis entitled “Life and Works of Meer Qamaruddin Minnat” from the University of the Punjab in 2006. He is a faculty member in the Persian Department of the Oriental College, University of the Punjab. He is a Visiting Professor of Persian Language at the Research Centre of the College. Earlier, he served in the Lahore Museum as a Research Officer from 1994-2003. His poetry and short stories have been published in various books.



Dr. Riffat Dar did her Doctorate in Art History from Lahore College for Women University in 2009 with her dissertation entitled “Stucco Sculpture of Gandhara Art in Taxila Valley”. She is a Visiting Faculty member at the Research Centre since 2012.



Hareem Tanvir did her Masters in Painting from Pennsylvania Academy of Fine Arts, United States in 2009. She is a Visiting Faculty member at the Research Centre since 2012. She is a painter and has exhibited her work in USA, Germany and Pakistan.



Ajmal Hussain completed his Bachelors in Musicology from the National College of Arts in 2005 and has been teaching at NCA since then. In collaboration with UNESCO, he has worked as a researcher at *Sanjan Nagar* Institute of Philosophy and Arts, Lahore (2003-2008). He was appointed as a Research Assistant at the College of Art and Design in 2009. He is now a Visiting Lecturer focusing on his major interests in Philosophy, Psychology, Aesthetics and Research Methodology. He is currently finishing a MPhil in Art History from the Research Centre of the College.







Plate 51
The Faculty
Gosh-e Behzad-o Mani (2013)





Plate 52

Administrative and technical staff with the Principal Prof. Dr. Rahat Naveed Masud.

Members of the administrative staff, third row, sitting fifth from the left (L–R) Syed Tauseef Hussain (Librarian) Ghulam Rasool (Assistant Treasurer) Saleem Akhtar (Private Secretary to Principal) Dr. Khadija Naveed (Assistant Registrar) the Principal, Gulraiz Khan (Admin. Officer) Naseer Chaudhry (Assistant Accounts) Shahzad Ahmad (Stenographer to Principal) Abdur Rehman (Stenographer) Asif Jameel (Lab Assistant) and Ali Sher Sajid (Senior Stenographer). Pearl Courtyard (2013)



Plate 53

Models of the Life Drawing and Painting Class who have been with the College for several decades. (L-R). Ahmad Din, Kausar Bibi, Mohammed Akram, Irshad Ahmed and Mohammed Bashir (Bashir has been modelling for practicing artists and students since the last forty years). *Gosha-e Behzad-o Mani* (2012)

Past Faculty of the College of Art and Design

(Formerly known as the Fine Arts Department of the University of the Punjab)

Professor Emeritus Anna Molka Ahmed was the founder and the first Head of the Fine Arts Department of the University of the Punjab (1940-1973). She is known for her all encompassing personality; she was an authoritative administrator, a great artist and a committed teacher. It was her enthusiasm, hard work and consistency that shaped the Department in its formative years. She also published *Vista*, the first art magazine of the Fine Arts Department. Her momentous efforts for the promotion of art resulted in the spreading of art education throughout Pakistan. For her meritorious services she was honoured with many awards. See page 36.



Anwar Afzal was one of the first students of the Fine Arts Department. She joined as a teacher at the Fine Arts Department in 1947. She was a close associate and companion of Anna Molka Ahmed, for whom she was a source of great strength and support. See page 42.



Razzia Feroz did her Postgraduate Diploma in Fine Arts from the University of the Punjab in 1949 and joined the Fine Art Department in 1951 as a Demonstrator. See page 54.



Zakia Mallick Sheikh was among the first teachers at the Fine Arts Department. She excelled in draughtsmanship and taught Drawing and Sculpture. She also had great singing talents. She was the daughter of Khawaja Dil Muhammad, a renowned mathematician. See page 44.

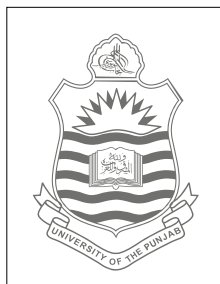


Tasneem Mazhar did a Post Graduate Diploma in Fine Arts in 1948 then a Masters from the Punjab University. She started teaching at the Department thereafter till her marriage in 1955. She continued as an external examiner at the University for many years. See page 55.





Naseem Anwar did her Post-Graduate Diploma in 1953. She was a Prize Winner at the All Punjab Art Exhibition held in 1952 and won the University Shield for Woman in 1954. She joined the faculty of the Fine Arts Department in 1954 and taught there until 1956. She participated in an Exhibition by Four Pakistani Woman Painters and was a Prize Winner at the International Women's Art Exhibition, Karachi and at the All Pakistan Exhibition, Dhaka, 1954.



Malik Shamsuddin obtained a Bachelors Degree and became a Curator at the Lahore Museum. He also taught MA classes in Islamic and Indo-Pakistani Art at the Department of Fine Arts.



Professor Emeritus Khalid Iqbal was the first male teacher at the Fine Arts Department. He joined the faculty in 1955. With his modern realism, he inspired a whole generation of painters. An eminent painter and a proficient teacher, he is considered to be the Father of Landscape Painting in Pakistan. See page 48.



Professor Lester F. Pross was a Fulbright Lecturer, who taught Art Appreciation at the Fine Arts Department in 1957-58. He procured for the Department nearly 1500 slides from the People to People Programme, Washington and fifty-six valuable books from the Museum of Modern Art, New York. In the United States he was the Co-Chairman of the Art Department, Berea College, Kentucky.



Professor Naseem Hafeez Qazi (Gold Medalist) earned a reputation as a distinguished teacher. She joined the faculty of the Fine Arts Department on deputation in 1962 and taught there until 1965 when she rejoined Lahore College for Women, as Head of the Fine Arts Department. See page 52.



Plate 54

The early years

Standing: (L–R) Jalees Nagi, Anna Molka Ahmed, Mohammed Wali Ullah Khan, Khawaja Nazar, Khalid Iqbal, Anwar Afzal and Tasneem Mazhar

Sitting: (L–R) Zarah Ahmed, Tahira Ahmed, Zakia Mallick Sheikh and her son

Fine Arts Department (c. 1954)



Plate 55

Fifty years hence: a re-union of veterans

After more than five decades, Tasneem Mazhar meets Professor Emeritus Khalid Iqbal at the College, for the inauguration ceremony of *Gosha-e Behaz-o Mani* performed by the living legend himself. Zarah David also seen in the background (2012)



Ustad Sheikh Shujaullah was among the last generation of the traditional miniature painters post-Partition. A well reputed Miniature artist, he taught at both National College of Arts and University of the Punjab in the 1960s and 1970s.



Ustad Haji Sharif a renowned painter, was trained in the traditional skills of miniature painting. As a well versed teacher of miniature painting, he taught at NCA and University of the Punjab in the 1960s and 1970s.



Muhammad Wali Ullah Khan taught History of Muslim Architecture at the Fine Arts Department in the 1960s. He was Superintendent of Archeology at the Lahore Fort. Wali Ullah Khan was respected for his in-depth knowledge of Muslim Art and Architecture.



Colin David one of the most respected teachers and well known Pakistani painter belonged to the first batch of male students admitted at the Fine Arts Department. After his graduation in 1960 (Gold Medal) he joined the faculty and taught Painting. See page 60.



Akhtar Dean was a teacher at the Fine Arts Department in the 1960s. He was known for his knowledge and expertise in Photography, a skill he learned in UK before joining the faculty. He helped to establish the Photography Section at the Fine Arts Department. He was also associated with Aga Khan Hospital in Karachi due to his technical expertise in installing and handling sensitive machinery and taught in the Geology Department of the University of the Punjab.

Zubeda Javed did her Masters from the Fine Arts Department in 1960 and joined the faculty in the mid-1960s. She established a firm reputation as an exceptional painter and became the Head of the Department for two terms (1982-1983, 1984-1986). See page 67.



Professor Dr. Khalid Mahmood did his Masters in Fine Arts (Gold Medal) from the University of the Punjab and was appointed lecturer in the Fine Arts Department in 1964. In 1967 he completed his Masters in Art History from the University of Honolulu, Hawaii. In 1975, he became the Head of the Department (1975-1977, 1981-1982, 1983-1984, 1986-1990) and taught Modern Art History to Master's classes. He completed his PhD on Sikh murals at the University of the Punjab in 1980. See page 79.



Zulqarnain Haider did his Masters in Fine Arts from the University of the Punjab in 1964 and developed a strong bond with his teacher Khalid Iqbal that survives until today. He joined the faculty in 1964. In 1973, he went to France to study painting at École National Supérieur Des Beaux Arts. See page 83.



Ghulam Rasul did an MA from the University of the Punjab in 1964 and another Masters in Printmaking from the United States in 1971. He joined the faculty of the Fine Arts Department in 1973 but left soon after, for the post of Director, Visual Arts, at the PNCA (Pakistan National Council of the Arts), Islamabad. See page 86.



Professor Dr. Asma Serajuddin did her Masters from the Fine Arts Department in 1959 and left for England for higher studies. She became the first graduate of the Fine Arts Department to receive a Doctorate, in 1968. Her dissertation title was "Architectural Representations in Persian Miniature Painting during the Timurid and Safavid Periods" She taught at the Fine Arts Department in 1965. See page 64.





Najma Waqar did her Masters in Fine Arts from the University of the Punjab in the mid-1960s. She started teaching painting at the Fine Arts Department when a vacuum was created in the faculty with the departure of Colin David, Naseem Hafeez Qazi and Khalid Iqbal. She left for England in the late 1970s and returned in the 1990s to resume her duties as a faculty member.



Qudsia Nisar did a Masters in Fine Arts (Gold Medal) from the University of the Punjab in 1968. She joined the faculty in the same year and taught till 1973. She was awarded an Honorary Diploma in Painting from the Academia Italia, Calvatone. See page 97.



Abid Hussain Qureshi did his MA in Fine Arts in 1968. He completed an MFA (oil painting) from Tokyo University, Japan and later another MFA (mural painting) from ENSAD, Paris France. On his return in the mid 1980s he taught at the College for a couple of years. He has written several articles on art and has participated in many exhibitions. He has worked as faculty member at the University of Balochistan, Quetta and the Bahauddin Zakariya University, Multan.



Sohail Wali studied Graphic Design at the University of the Punjab and then did a year's course at Central St. Martins, London. He started teaching at the Fine Arts Department in the early 1970s. He then left for Kenya and returned in the 1980s. He rejoined the Department of Fine Arts as a Graphic Design teacher and retired in 2007.



Hasan Shahnawaz Zaidi did his Masters in Graphic Design from the University of the Punjab in 1968 and soon after joined the faculty as a teacher of Design. He left for Nairobi where he served as the University's Director of the Graphic Design Department and then returned in 1982 to rejoin the faculty at the Fine Arts Department. He has been the longest serving Head of the College (1990-1999, 1999-2002, 2004-2008) after Mrs. Ahmed. His achievements include the expansion of the Fine Arts Department. During his period, the Department was elevated to an Institute (1998) and then into a full fledged College (2004). It became active in the field of performing arts and the College dramatic society, *Natak*, was formed. Inter-University Drama Festivals were also held under the auspices of the HEC (Higher Education Commission). He has published books on poetry and has also performed on stage and television dramas. See page 101.

Dr. Ajaz Anwar completed a Masters in Fine Arts (Gold Medal) from the University of the Punjab in 1969 and taught there from 1970-1972 before going to Turkey for his Doctorate in History of Architecture. See page 94.



Munazza Rasheed qualified with MFA in Graphic Design from University of the Punjab in 1968. She taught at the Fine Arts Department from 1969 to 1979 and then left for the United States to pursue a Masters in Art Education from Rhode Island School of Design. As a committed faculty member she consolidated the Photography Department at the University of the Punjab. She was meticulous in organization the photographic studio and was a dedicated teacher.



Shama (Mubarika) Rasheed graduated with a MFA in Graphic Design from the University of the Punjab in 1968. She taught Life Drawing, Autographic Methods and Miniature painting at the Fine Arts Department of the University of the Punjab (1969-1980). She then left for the United States where she has now settled.



Aboo Bakar Rana did his MFA in Graphic Design in 1970 and in the same year started teaching at the Fine Arts Department. He left for the United States and then returned to teach again at Department (2009-2012). See page 103.



Saberah Malik did her MFA in Graphic Design in 1968 from the Fine Arts Department of the University of the Punjab, Lahore and another Masters in Industrial Design from the Pratt Institute in Brooklyn, New York in 1971. She taught Design at the Fine Arts Department as a Part time Lecturer in 1971. See page 105.





Ghazanfar Ali did a MA from the University of the Punjab in 1967 and joined as an autographist in the Graphic Arts studio. He later became a member of the faculty. He made his mark as a master printmaker and became an expert in the techniques of Woodcut and Aquatint. See page 89.



Tahseen Ali Khan did her Masters in Fine Arts from the University of the Punjab in 1970. She taught Miniature Painting at the Fine Arts Department from 1971 to 1974, before going for higher studies to the United States. See page 107.



Masood Abbas did his Masters in Graphic Design in 1968 from the University of the Punjab. He taught at the Fine Arts Department in 1975. He made a name as an interior designer in private and public spaces. He is widely travelled and has lived a bohemian lifestyle.



Dr. Veeda Ahmed completed her MFA in Fine Arts (Gold Medal) from the University of the Punjab in 1974 and joined the faculty a year later. She taught Drawing and Painting to MA students and later left for the UK. See page 112.



Dr. Rukhsana David did her BFA and MFA (Graphic Design, 1974) from the University of the Punjab. She taught at the Fine Arts Department (1975-1978) and worked as an interior designer in the 1980s and 1990s. Married to the famed Colin David, she also taught Drawing at Alhamra, Lahore. She completed her PhD on the Modern Miniature Movement from Lahore College for Women University in 2009. She has held the prestigious post of Principal of Kinnaird College for Women since 2010.

Muhammad Zafarullah graduated with a MFA (Gold Medal) in Graphic Design in 1975 from University of the Punjab. He started teaching in the Fine Arts Department in 1978 and was promoted as Assistant Professor in 1985. He taught Drawing and Marketing to students of Graphic Design. He was appointed the In-charge of the College twice (2002-2004, 2008-2009) and retired in 2009.



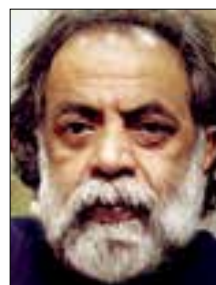
Khalid Saeed Butt graduated with a MFA in Graphic Design in 1975 and started teaching Drawing at the Fine Arts Department in 1978. He was promoted as Assistant Professor and developed his skills as a miniature artist. See page 114.



Professor Lala Rukh did a MFA in 1970 from the University of the Punjab and then another Masters from the University of Chicago, USA. She joined the Fine Arts Department as faculty member for a few years in the 1980s and then joined National College of Arts. See page 109.



Syed Tanwir Rizvi graduated with a MFA in Graphic Design in 1976 and joined the faculty in 1981. He retired in 2011. As a poet and a writer he has also published several books. See page 119.



Shahnaz Akhtar received her MFA in Graphic Design (Gold Medal) in 1978 and joined the faculty in 1979. She was appointed as Lecturer on contract and taught Drawing and Graphic Design. She then left to teach art at Lahore Grammar School. She is currently enrolled as a MPhil student at the College.





Sohail Butt did his MFA in Graphic Design in 1985 from the Department of Fine Arts, University of the Punjab. He taught Drawing at the Department in the late 1980s. He now works as a freelance interior designer.



Iqbal Ahmad did his Masters in Fine Arts from the University of the Punjab in 1965 and taught at the College from 1987–1997. See page 78.



Dr. Amra Raza taught English at the College from the late 1980s to the mid-1990s and was the first English language teacher inducted on a permanent basis. She is now Head of the English Department, University of the Punjab.



Durre Waseem did a Masters in Fine Arts in 1989. She joined the faculty on contract in 1990 and taught till 1998. She now resides in United States. See page 134.

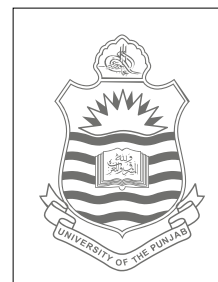


Ishtiaq Sandhu did a Masters in Fine Arts in 1992 and joined the faculty as a Lecturer on contract in 1993. He migrated to Australia a couple of years later. See page 143.

Dr. Nadhra S. N. Khan did her Masters in Graphic Design in 1987 and later wrote a PhD dissertation on the Samadhi of Ranjit Singh at the College of Art and Design, University of the Punjab, Lahore. She taught at the College from 1995-1998. Presently, she is an Assistant Professor at Lahore University of Management Sciences (LUMS) teaching Art History.



Faiqa Saeed completed her MFA in Painting from University of the Punjab in the early 1990s and taught for a couple of years at the College.



Jamal-e Mustafa graduated with a MFA in Graphic Design (Gold Medal) from the University of the Punjab in 1999 and joined the faculty the same year. He made his mark as a respected teacher of Drawing and Graphic Design. He is now in Birmingham, UK where he is pursuing a Masters degree in Art Education. He is one of the few Pakistanis to have mastered the traditional European Stained Glass technique and is practising independently on a professional level. Prior to that he worked for the highly reputed British stained glass manufacturer John Hardman Studio (Est. 1838).



Rukh-e Nilofer Zaidi graduated from the Fine Arts Department with an MFA in Painting (Gold Medal) in 1982. She taught at the Department as Lecturer on contract (1985-1988) and (1996 to 2002). See page 127.



Mandana Zaidi did her MFA in 2003 and joined the faculty at the College as Lecturer on contract. She taught Basic Design to undergraduate students (2003-2005). Married to pop singer Ali Noor, she has also produced videos for music albums.





Riaz Fatima Naqvi did her MA, Fine Arts from the Fine Arts Department of the University of the Punjab, Lahore in 1967. She has been a member of the Board of Studies at the College of Art and Design and has also served as examiner at the University. She taught History of Persian and Mughal Painting at the College as a Visiting Professor from 2004-2006. See page 93.



Fatima Zaidi graduated with a MFA in Graphic Design, 2003 and taught at the College in 2004.



Samra Malik has a BFA in Graphic Design from the United States. She taught Graphic Design at the College (2009-2011).



Urooj Zahid did her Masters in Fine Arts from the University of the Punjab and was a teacher of History of Sculpture at the College in 2009. She also contributed regularly to the *Nuqta* publications.



Rija Afshar did her Bachelors from the National College of Arts. She taught Sculpture at the College of Art and Design (2010-2011) and played an important role in introducing new insight to the students of the Sculpture Department.

Shajia Azam did her MA in Visual Arts from the National College of Arts and taught Graphic Arts at the College of Art and Design (2009-2011). She was instrumental in infusing a new spirit in the Printmaking Department.



Samina Ali did a Masters in Fine Arts from the University of the Punjab in 1987. She taught for a year at the College in 2010. See page 137.



Adeela Mushtaq did her B.Arch from UET in 2004. She taught at the College in 2012.



Kaleem Khan did his BA in Fine Arts from the National College of Arts in 1983. In 1984, he established the Fine Arts Department at Balochistan University and taught there till 2010. He joined the College of Art and Design in 2010 on contract and taught for a period of six months, before returning to join the Balochistan University of Information Technology and Management Sciences (BUIEMS). Kaleem Khan is an established painter and has exhibited in USA, UK, Germany, China, Japan, India and Pakistan. His works are in the collection of the Lahore Museum, Parliament House and President House, Islamabad, Staff College, PAF Base and Governor House in Quetta. He has also been honoured with the Presidential Award of Pride of Performance in 2006.



Sajjad Akram did his MFA in Sculpture in 2011 and taught Sculpture for a short period at the College of Art and Design as Lecturer on contract.





Namreen Zaman did her Bachelor's from Kinnaird College for Women Lahore, in 1985. She completed her Masters in Philosophy from Government College Lahore, in 1987. In 1996, she did another MA in English Literature from Kinnaird College. She has been teaching English Language and Literature and Business Communication at various academic institutions, including UET. She taught at the College of Art and Design from 2011 to 2012.



Shahzad Majeed did his MFA in Painting (Gold Medal) from the University of the Punjab in 2005. He taught Painting and Drawing at the College (2006-2012).



Dr. Kanwal Khalid Kanwal completed her MFA in Graphic Design in 1991 from the College of Art and Design and went on to do her PhD in Art History in 2011 from the Research Centre of the College. She joined as Visiting Faculty in 2012 and taught South Asian Art History at the College. After serving as Keeper Painting at the Lahore Museum for two years, she is now teaching at Lahore College for Women University.

Plate 56

A gathering of colleagues

Sitting on the ground (L-R) Waqar Ahmad, Zafarullah, Safia Farooq, Shaheena Zaidi, Rahat Naveed Masud, Maliha Aga, Tanwir Rizvi and Khalid Saeed Butt
Seated on sofas (L-R) Kanwal Amin, Shahnawaz Zaidi, Zubeda Javed, Shahnaz Akhtar, Zulqarnain Haider, Kahkashan Jafri and Najma Waqar (1990)









Plate 57
BFA Admission Drawing test
which now attracts hundreds
of candidates each year, being
conducted in the Main Hall
(2010)



Plate 58
The student council (formed of
class representatives) with faculty
(2010)

Plate 59
A unique drawing covering the entire façade of the College executed in charcoal and chalk by the students under the supervision of faculty members, Tassaduq Amin and Atif Ameer. In the foreground, the Vice Chancellor surrounded by faculty and administrative staff (2010)



Plate 60
A reference in memory of A. R. Nagori organized at the Research Centre of the College (L-R) Kh. Nazar, Naeem Ehsan, Mohammed Ramzan (Curator Ejaz Galleries) Ghulam Mustapha (Executive Director, Punjab Arts Council) and Zarah David. (Seated) Zubeda Javed and Bushra Hameed with faculty members (2011)



Plate 61
A Polish delegation of media personnel with faculty and MFA students in the Painting studio (2009)





Plate 62
Students performing in the play *Awam Ghar* in the Rafi Peer Theatre Festival at the Alhamra Cultural Complex, Lahore (2010)



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A Tribute to Shahnawaz Zaidi
Ahmed Bilal (Director, *Natak Dramatic Society of the College*) giving directions to students, backstage, Alhamra Lahore (2010)



Plate 64
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MFA students celebrating their farewell party at the Pearl Courtyard (2011)



Plate 66
Zubeda Javed's exhibition of paintings at Anna Molka Gallery.
(L-R) Tanya Suhail (Curator, Alhamra Art Gallery) Shahnawaz Zaidi (former Principal, College of Art and Design) Amna Patudi (Administrator, Shakir Ali Museum, Lahore and National Performing Art Groups) and Tahira Ayaz (2011)



Plate 67
A Russian media delegation viewing the works of the students at the Anna Molka Art Gallery (2011)





Plate 68
A rally against NATO strikes on Salala Check Post
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Plate 72
Inauguration of *Gosha-e Behzad-o Mani*
(L-R) Saira Dar, Shahnaz Akhtar, Prof.
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Plate 73
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(L-R) Humaira Qureshi, Kahkashan Jafri,
Prof. Dr. Rahat Masud, Zahid Rana, Raza ur
Rehman, Atif Amir and Habib Alam (2012)





Plate 74
Mamoona Khan at the launch of her book on Masjid Wazir Khan. Senate Hall (2012)

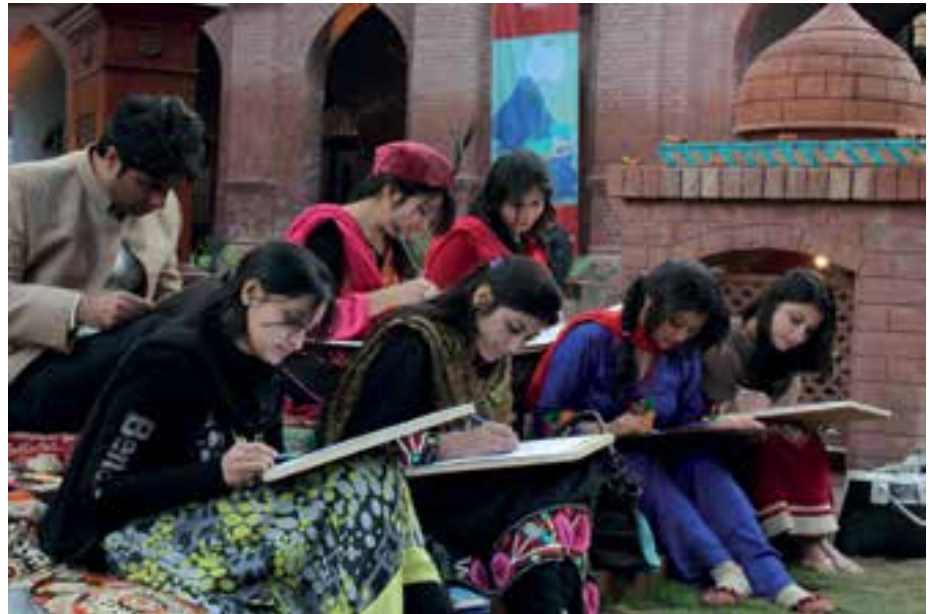


Plate 74 B
Students demonstrating Miniature Painting at the inauguration of the *Gosha-e Behazad-o Mani* with instructor Shoaib Mehmood (2012)



Plate 75
Members of the University academia after participating in the Tree Plantation Campaign organized by the College (L–R) Prof. Dr. Mazhar Moeen (Principal Oriental College), Mrs. Ghulam Rasool (Former Prof. of French at the Oriental College), Prof. Dr. Tehseen Firaqi, Prof. Dr. Mujahid Kamran, Prof. Dr. Rahat Naveed Masud and Prof. Dr. Mansoor Sarwar (Principal College of Information and Technology). *Gosha-e Behzad-o Mani* (2012)

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**A tribute to the great ghazal exponent
of the Subcontinent (the late) Ustad
Mehdi Hassan Khan**
(L–R) Qasim Jafri, Asghar Nadeem
Syed, Prof. Sarwat Ali, Prof. Dr.
Mujahid Kamran and Prof. Dr. Rahat
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Plate 77
Prof. Sarwat Ali paying tribute
to the maestro's contribution in
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Plate 78
**Opening of the Landscape Exhibition
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and collaborators.
(L–R) Prof. Dr. Barbara Schmitz, Prof.
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Plate 79

At the exhibition, part of the *Sarir-e Khama* International Conference on Calligraphy

(L–R) Prof. Dr. Mujahid Kamran,
Prof. Dr. Rahat Masud,
Prof. Dr. Ehsan Malik and
Syed Babar Ali (Chief Guest).
Main Hall (2012)



Plate 80

Members of the Exhibition Committee of *Sarir-e Khama* International Conference on Calligraphy, Arif Khan with Ustad Imdad Ahmad (son of celebrated Master Calligrapher Sufi Khursheed Alam Khursheed Raqm).
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Workshop on Calligraphy

Master calligrapher, Irfan Qureshi with
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Reception Committee
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Plate 84
Backstage
 Students getting ready for the mime performance, based on the concept of the *Nuqta*, part of the *Sarir-e Khama* International Conference on Calligraphy with Nadia Majeed (fourth from left) Member, Events Committee, Alhamra Hall (2012)





Plate 85

Sufi music night

(L–R) Dr. Salah Sherzad, a conference delegate from Iraq and Syed Saif ud Din Fakir, Director, Fakir Khana Museum, at the Haveli Barood Khana. The event hosted by Iqbal Salahuddin was part of the *Sarir-e Khama* International Conference on Calligraphy celebrations (2012)



Plate 86

Souvenir presentation

Ar. Isar Kamran, Convener of the Venue Preparation Committee, *Sarir-e Khama* International Conference on Calligraphy, being presented souvenirs by the Vice Chancellor of the University of the Punjab. Also seen are Master Calligrapher Irfan Qureshi and the Principal of the College. Senate Hall (2012)



Plate 87

Souvenir presentation

Ar. Wasif Ali Khan (one of the Conference sponsors) being presented souvenirs of the *Sarir-e Khama* International Conference on Calligraphy by Prof. Dr. Mujahid Kamran, Vice Chancellor, University of the Punjab at the Senate Hall (2012)

Plate 88
Souvenir presentation
 Prof. Dr. Mujahid Kamran, Vice
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 Naveed Masud, Principal of the
 College. Senate Hall (2012)



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Prize winners at the GIK
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 Media Fest. College of Art and
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 (2012)



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A memorable gathering of the students of Anna Molka Ahmad at a seminar held to commemorate her contributions
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Plate 92

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 Top (L–R) Osama Jilani, Mujahid Ali, Prof. Dr. Rahat Naveed Masud, Ajmal Hussain, Nadeem Alam, Mian Ashfaq and Ahmad Faraz
 Middle (extreme left) Amjad Pervaiz (Project Supervisor)
 Below (L–R) Prof. Dr. Barbara Schmitz and Prof. Dr. Rahat Naveed Masud,
 finalising the catalogue on the Landscape Exhibition which was held in collaboration with the Lahore Museum (2012)



Plate 102

The Pioneers — A historic gathering at the Punjab University's Fine Arts Department

Seated on the ground front row can be seen (L-R) Saeeda Karim, Razzia Feroz, Jamila Zaidi and Zarah David, Seated on the chairs amongst others (L-R) Tasneem Mazhar, Sheikh Ahmad, Anna Molka Ahmad, Tahira Ahmad in her lap, Abdul Rehman Chughtai, Zakia Mallick Sheikh and Anwar Afzal Standing (L-R) Abbasi Abidi, Jalees Nagi, Salma Jabeen and others (1951)

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Fig. 6095 Where Manto Lived (2012) By Ajaz Anwar	Fig. 77112 Veil upon Veil (2012) By Veeda Ahmad	Fig. 94129 Singhar (1997) By Bashir Ahmad
Fig. 6196 Home at Lytton Road (2003) By Ajaz Anwar	Fig. 78113 Sub Kahan Kuchh Lala-o Gul Mein Numayan Ho Gaein (2012) By Veeda Ahmad	Fig. 95130 Untitled (2009) By Naheed Fakhar
Fig. 6297 Mein Hoon Pakistan (2012) By Qudsia Nisar	Fig. 79114 Raga Kokab Bilawal (2010) By Khalid Saeed Butt	Fig. 96131 Plate I 2009 (2009) By Rakhshanda Atawar
Fig. 6398 The Footprints (2001) By Qudsia Nisar	Fig. 80115 Euphoria (2010) By Khalid Saeed Butt	Fig. 97134 Still Life (2010) By Durre Waseem
Fig. 6499 The Human Fate (2000) By Qudsia Nisar	Fig. 81116 Abstraction (2012) By Zamurrad Safdar	Fig. 98135 At the Lahore Zoo (1997) By Durre Waseem
Fig. 65100 HEC (2012) By Jawed Iqbal	Fig. 82117 Self Portrait with Glasses (2011) By Muhammad Ali Bhatti	Fig. 99136 Rohri Sahib V (1996) By Naheed Saleem
Fig. 66101 Alberuni (1996) By Shahnawaz Zaidi	Fig. 83118 Saqi (2011) By Muhammad Ali Bhatti	Fig. 100137 Untitled (2012) By Samina Ali
Fig. 67102 Quaid-e-Azam (1997) By Shahnawaz Zaidi	Fig. 84119 Nothing Fills the Black Hole of My Heart (2013) By Syed Tanwir Rizvi	Fig. 101138 A View from my Window (2009) By Naela Amir

Fig. 102139 Through the Scaffolding (2000) By Naela Amir	Fig. 119157 Cityscape (2012) By Anila Zulfiqar	Fig. 136174 Balochi Tribe (2011) By Abdul Wahab
Fig. 103140 Ishter Series (2008) By Sumera Jawad	Fig. 120158 Changa Manga (2011) By Muhammad Arshad	Fig. 137174 Quetta Landscape (2011) By Imran Ali
Fig. 104141 Sura-e al-Asr (2012) By Arif Khan	Fig. 121159 Late Afternoon (2011) By Muhammad Arshad	Fig. 138175 Self (2010) By Sadia Iqbal
Fig. 105142 Ayat al-Kursi (2012) By Arif Khan	Fig. 122160 Book Shelf (2005) By Aqeel Javed	Fig. 139176 Room No. 199 (2005) By Mohsin Latif
Fig. 106143 The Reluctant Martyrs (2010) By Ishtiaq Sandhu	Fig. 123161 The Flag (2009) By Abdul Haleem Barech	Fig. 140176 Struggle (2010) By Waheed ur Rehman
Fig. 107144 The Embrace By Erfan ullah Babar	Fig. 124162 Tongue in Cheek 2 (2009) By Shoaib Mahmood	Fig. 141177 The Terrorist (2011) By Saba Saleem
Fig. 108145 Reflections at Lawrence Garden (2012) By Munawar Mohiuddin	Fig. 125163 Bats (2007) By Saqiba Haq	Fig. 142177 Snail Man (2012) By Maliha Zafar
Fig. 109146 Indigenous Impact (2009) By Samina Zaheer	Fig. 126165 Open Secret (2013) By Imran Mudassar	Fig. 143178 Seeking Harmony (2012) By Durre Nayab
Fig. 110147 Zulqarnain Haider (1997) By Habib Alam	Fig. 127168 The Flag 1947–2010 (2010) By Arfa Nasir	Fig. 144178 Darzan (2011) By Maham Gul
Fig. 111147 Meditation (2012) By Habib Alam	Fig. 128168 The Predators (2011) By Ayesha Zakki	Fig. 145179 Self (2011) By Sidra Shafiq
Fig. 112150 Buffalo in the Mist (2008) By Mughees Riaz	Fig. 129169 Qafs-e Rooh (2011) By Asad Ali Changhezi	Fig. 146179 Calligraphy (2011) By Noreen Akhtar
Fig. 113151 The Terrorist (2011) By Mughees Riaz	Fig. 130170 Untitled (2012) By Kiran Riaz	Fig. 147179 Current Affair IV (2007) By Amina Ejaz
Fig. 114152 Night Scene (2012) By Amjad Naeem	Fig. 131171 Untitled (2009) By Madiha Ali	Fig. 148 a.180 Integral Disintegration (2013) By Hira Shakeel
Fig. 115153 Above the Rooftops (2012) By Mirza Matloob Baig	Fig. 132172 Seeking Peace (2011) By Durre Nayab	Fig. 148 b.180 Detail of Integral Disintegration
Fig. 116154 Jatti (2008) By Ali Azmat	Fig. 133172 Untitled (2012) By Maliha Imtiaz	Fig. 149181 Beggary Mafia (2011) By Irum Naeem
Fig. 117155 Sirat-e Mustaqeem (2012) By Ali Azmat	Fig. 134173 Oh! I am Burning in Love (2011) By Maria Khan	Fig. 150181 Black Magic (2011) By Shazia Munir
Fig. 118156 Dera (2011) By Iqbal Khokhar	Fig. 135173 Untitled (2012) By Ahmad Sajjad	



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Plate 103

The Authors

(L–R) Ajmal Hussain, Nadeem Alam, Marjorie Husain, Prof. Dr. Rahat Masud and Prof. Dr. Barbara Schmitz

Photograph by Mohammed Ali Talpur (2013)

Separators

Clock-tower of the College building. p.12

Inside the clock-tower. p.13

Hand impressions and signatures of notable painters/teachers in ceramic tiles on the wall of the Pearl Courtyard, cast by Iftikhar Butt. p.46

Hand impression of iconic painter Khalid Iqbal. p.47

Left wing of the College campus. p.69

Corridor leading to the Library. p.123

The right wing of the College campus. p.144-145

The *Jharoka* (right wing of the College campus). p.160-161

The porch. p.178

Latticed window of the staircase. p.179

The Principal's Office. p.194

A 1940 table clock belonging to Anna Molka Ahmad's office still ticking. p.195

In the background is the sculpture of Quaid e Azam, Muhammad Ali Jinnah by Anna Molka (c 1960s) acquired by the Vice Chancellor's office and gifted to the College in 2012

The *Jharoka* (right wing of the College campus). p.211

Northeastern view of the College campus. p.230-231

An aerial view of the *Gosha-e Behzad-o Mani*. p.241

The Pearl Courtyard. p.246-247