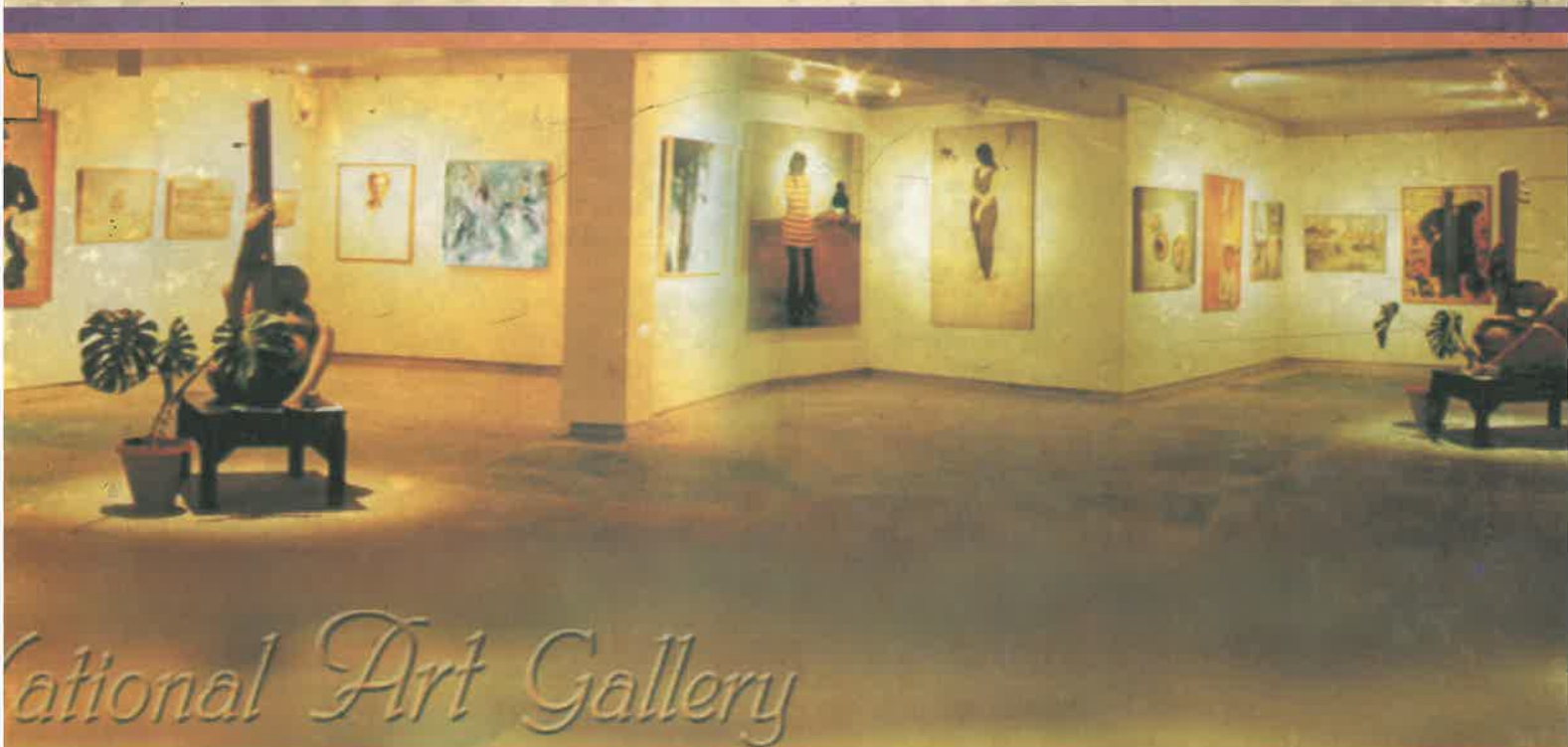


National Art Gallery Collection



National Art Gallery



Pakistan National Council of the Arts



DATA ENTRY

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Marketing Officer	Anjum Sajjad
Publisher	Pakistan National Council of the Arts
Quantity	1000
Printing Date	February, 2007
Printers	WordMate, Islamabad
Isbn	969-450-053-2
Price	Pak Rupees 1600



PRINTED UNDER THE GUIDANCE OF NAEEM TAHIR, CEO/DG
PAKISTAN NATIONAL COUNCIL OF THE ARTS



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DATA ENT



FOREWORD



It is the support and guidance provided by the President of Pakistan, General Pervez Musharraf, the Prime Minister of Pakistan, Mr Shaukat Aziz and the strength of the political will which has rejuvenated the cultural scene in Pakistan.

The arts in Pakistan are vibrant, dynamic and deeply embedded in millennia of tradition. The charter of the Council empowers it as Pakistan's apex national body for the promotion of culture and the arts through greater awareness, a nation-wide sense of public ownership, pride in our cultural assets, and the protection and promotion of our existing artistic resources.

Pakistan National Council of the Arts is the proud custodian of over 500 works of art by the leading Pakistani artists. The collection is representative of all mediums and forms of art including oil painting, water colour, miniature, woodcut, collage and sculpture. The artists have skillfully rendered portraits, landscapes, floral patterns, still life, compositions and abstracts. The collection includes art pieces by the internationally renowned names like Abdul Rahman Chughtai, Sadequain, Ustad Allah Bukhsh, Haji Sharif, Haneef Ramay, Zubeida Agha, Anna Molka Ahmed and Gulgee.

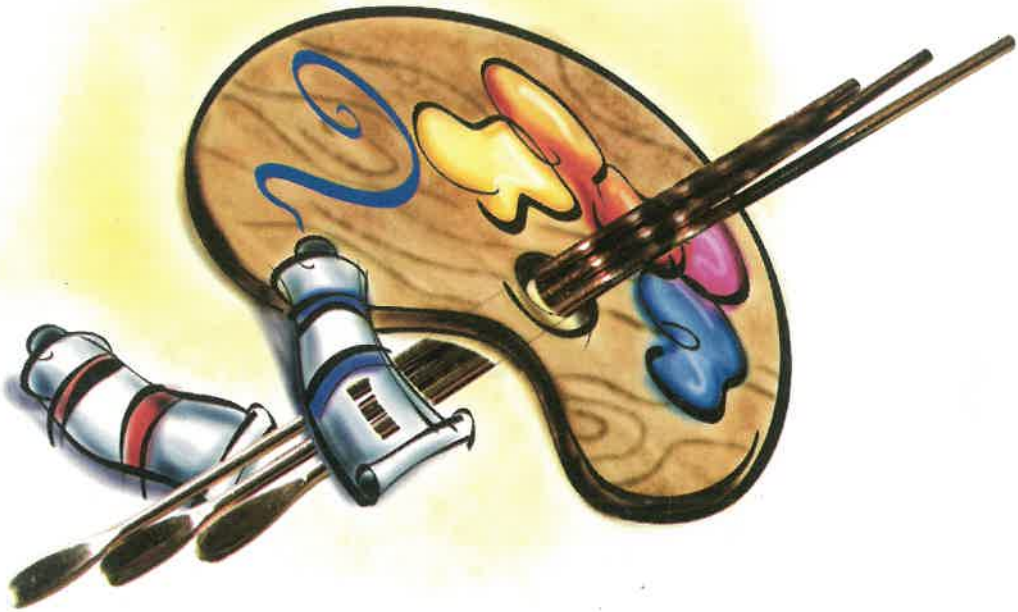
Art in Pakistan today is a diverse, vibrant phenomenon, rapidly expanding and acknowledged by way of exhibitions in international art circles, and a strong presence in foreign Art Museums.

A repository of the art of a nation is a symbol of the creative expression of people. The majestic new building of the National Gallery is a venue of permanent display of the national collection and is also able to hold periodic exhibitions.

It is a pleasure to work with dedicated Board of Governors, the Executive and Advisory Committees, and enthusiastic staff.

I look forward to the future as our arts continue to flourish, expand and become known throughout the nation and the world.

Naeem Tahir



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AN OVERVIEW OF ART IN A CHANGING WORLD

In 1943, Zainul Abedin was teaching at the Calcutta Institute of Art. Daily, returning home he witnessed the stark tragedy of the Bengal rice famine and expressed his horror through anguished pen and ink sketches. The first in the series depicted a skeletal corpse with a child rooting for milk at her breast. Ironically the artist titled his work *Madonna and Child*.

Zubeida Agha's early experiments with Abstraction leading to a controversial exhibition in Karachi in 1947, and the presence of Shakir Ali, who gave roots to Cubism in the 50s, were all contributory to establishing a philosophy of modern art in Pakistan.

By 1947, Abdul Rahman Chughtai had already completed a major body of work. He was renowned for the exquisite quality of his water colours, fine etchings and the *Murraqa-e- Chughtai*, an interpretation of Ghalib's poetry in book form. After Independence, he began to search for a national art identity, incorporating elements of album painting in his work. For established artists such as Ustad Allah Bukhsh and Miniaturist Haji Sharif, it was a time for readjustment.

Pakistan's first generation of artists has described the initial chaos of Partition, as a new beginning when young painters arrived from all corners of the subcontinent. Post colonial turmoil, the severing of old connections and permeation of new ideas were the factors that set the scene for art activities in the early days of the country. Postmodernism arose from global questioning of previous norms, and artists explored changed concepts and the influence on art disciplines. Young and optimistic, artists looked for ways to express their ideas with new idioms uncompromised by the past.

Both Anna Molka Ahmed and Shakir Ali encouraged young artists to continue their studies abroad. Several pupils including Colin David and Zahoor ul Akhlaq were awarded post graduate scholarships, while some sponsored themselves and stayed abroad for several years. Artists such as Shamza, Kohari, Tassadec Sohail and Ahmed Parvez made their homes abroad, yet their work

ABDUL RAHMAN CHUGHTAI

(1897-1975)



Pet Bird
Etching
19 x 17 cm

Pakistan's renowned artist, Abdul Rahman Chughtai was born in Lahore on the 21st September, 1897. The material available to us appears as a fascinating saga. One gleans the impression of a hugely talented, dedicated artist, committed to his muse and constantly working. At the same time, very much a family man who enjoyed his wife's cooking, flying kites, picnics by the River Ravi, and fishing expeditions. He traveled throughout Europe, taking time out to study etching techniques at the Central Institute in London. Chughtai was the first Oriental artist to have his work included in the Annual Summer Exhibition at the Royal Academy, London, in the 1930s, and he found and relinquished a life-long love.

As a young boy he loved to draw and throughout his life regarded drawing as the basis of art. His education began early at the Wazir Khan Mosque, Lahore, where he joined the *naqashi* class conducted by his uncle Baba Miran Bukhsh, who also initiated him into the art of the painted floral panels that decorate the mosque. After completing his education at the Railway Technical School, Lahore, in 1911, Chughtai joined the Mayo School of Arts and Crafts, Lahore, completing his course in 1914. He began teaching first at the Mayo School, then in 1916, was appointed drawing master at a school in Gujranwala. When the Mayo School created a photo-lithography department, the Principal, Lionel Heath, recalled Chughtai to head the department around 1919.

That same year Chughtai spent one month during the summer holidays in Calcutta, where he took further training in photo-lithography at the Calcutta Government Press. It was here he first encountered the exponents of the Bengal School of Art, but Chughtai had no desire to be associated with their movement. Growing up in the Mughal beauty of Lahore, surrounded by the buildings and parklands created by the once great dynasty, Chughtai was deeply admiring of Mughal art and it was his aim to form a Punjab Artists' Movement in Lahore.

In 1924, a massive British Empire Exhibition was held in Wembley, London. All countries linked to the British Empire were represented, and from India the exhibits were divided into three sections, Bengal, Bombay and the Punjab. Lionel Heath, Principal of the Mayo School, curated the exhibition of art and there Chughtai exhibited



Potter's Daughter
Water colour on paper
62 x 48 cm



Persian Princess
Water colour on paper
61 x 48 cm

eleven artworks which were very much appreciated.

Chughtai's passion for literature led to a visual interpretation of the poems of Mirza Asadullah Khan Ghalib, published as *Murraqa-e-Chughtai* in 1928. The book was reviewed by art journals in Europe and introduced the artist's work to the art historian, Laurence Binyon. When Chughtai visited England, through his brother, Dr. Abdullah Chughtai, he gifted a set of his line drawings to the British Museum. Chughtai was to illustrate the *Rubbayat of Omar Khayyam*, a work he spent years completing, and to publish a volume interpreting the verse of the poet philosopher, Allama Iqbal. International art critics and historians have opined that the aesthetic greatness of line, colour and concept of Chughtai's work far transcends the anecdotal genre.

In 1937, two of the artist's paintings were chosen for exhibition in the 169th Annual Royal Academy show in London. Chughtai was the first Asian artist to participate in this event.



Dr. Iqbal
Etching
25 x 27 cm

At the time of Partition in 1947, Chughtai had already produced a considerable output of work and his exquisite paintings and etchings were to be found in museums and private collections throughout India and further afield. In Pakistan, his subject changed as he eschewed the myths and legends of India, and sought for national identity through the work of the Mughal school of art that he loved so much. A solo exhibition of his work was held at the Commonwealth Institute Art Gallery, London, in 1967.

During 60 productive years, Chughtai produced 2000 paintings, almost 300 original plates for etching and aquatint, and thousands of drawings. With the passage of time he is increasingly appreciated for his genius, acknowledged by successive generations.

Abdul Rahman Chughtai was awarded the President's Medal for Pride of Performance in 1958, and the Hilal-e-Imtiaz in 1959.



Penetrate
Etching
26 x 21 cm

ABDUR RAHIM NAGORI

(born, 1938)



Garden East
Acrylic on board
61 x 61 cm

Nagori's art is directed towards raising serious socio-political issues while retaining pictorial and aesthetic value. Referred to by the Late Professor Shakir Ali as: "A scholar as well as a painter" Nagori is well versed in eastern history and philosophy. Using oils on canvas, his work resonates with symbols that refer to ancient myths and legends used to articulate his protest against the injustice and cruelty of man to his fellow beings tempered with a mood of sardonic observation.

In 1970, Syed Nayab Hussain, the widely traveled journalist and Professor of English Literature and Journalism, Sindh University, wrote about the artist: "Battling with the demons of his own imagination, Nagori went to every Sphinx in places like Lahore, Sarghoda, Kohat, Decca, Chittagong, Kaptai, Rangmati and others. As far as I know these Sphinxes still stand there in one piece. Nagori has come back alive but deeply clawed and bloodied from within. For his own intellect is the one great Sphinx to which he is destined to return continually..."

Undoubtedly the country's most outspoken radical, political artist, Nagori graduated with an MA in Fine Arts from the Punjab University in 1965, and in 1970 established a Fine Arts Department at the University of Sindh, Jamshoro. He remained Head of the Department for over two decades. Trained as a muralist, most of his work in exhibitions since the 1980s, for reasons of economy has been moderate in size. Expressed in colours of brilliant vibrancy, the work directly conveyed the artist's outraged feelings.

Nagori talks of the hardship of teaching art and the need to raise the status of teachers. He is a man who really cares about the downtrodden, the environment and the future and to this end he has dedicated his art notwithstanding his own interests. The beauty of sensual textures and adept simplification of form are as inherent a factor in Nagori's work as are his uncompromising statements rich with meaning. Nagori's work simultaneously depicts laughter and tears. His biting wit is always irresistible as is the sincerity of his feelings for the people without recourse. In a mellow mood he would talk of his student life in Lahore, his lasting respect for Anna Molka Ahmed, Khalid Iqbal and Shakir Ali.



ALLAH BUKHSH (USTAD) (1885-1978)



Mehnatkash
Mixed medium on paper
49 x 34 cm



Sain Marna
Oil on canvas
87 x 63 cm

Born in Wazirabad, Allah Bukhsh was apprenticed at five years of age to a sign painter, and was to spend the rest of his long life amid paints and canvas. While in his teens Allah Bukhsh joined a drama company in Calcutta where he created studio sets, cinema posters and theatrical backdrops. In later years, the fantasy elements of his early calling drifted through his masterly landscapes with rose streaked skies and patterned trees.

In 1914, the artist moved to Bombay and became successfully engaged in painting popular scenes of Hindu mythology. In 1923, Allah Bukhsh abandoned commercial art totally and participated in the prestigious annual Bombay and Calcutta Art Exhibitions and was awarded the top honours. From that time on he was a regular art award winner.

The artist's beautiful work caught the eye of the Maharajah of Patiala and in 1937, until the Maharajah's death in 1939, Allah Bakhsh lived and worked in Patiala. He then moved to Lahore where he remained for the rest of his life. After Independence, Allah Bukhsh gave up his successful style of painting and made a new, equally successful career portraying the landscape of the Punjab at which he excelled. He painted the villages, and the rural festivals, often painted crowded scenes with an amazing diversity of people, each face and expression unique. Allah Bukhsh maintained his own distinctive, romantic style, and painted exquisite renderings of Pakistan's folk stories such as Heer Ranjha, and he painted the rural population of the Punjab at work and at play, enjoying the festivals and seasons, in paintings of great beauty. In recent times the work of Allah Bukhsh has gained popularity, and is in great demand both at home and abroad. The National Gallery is fortunate to include in its collection a large number of beautiful artworks in different media: oil on canvas, water colour and pen and ink drawings. These are the legacy of the nation, now displayed in suitable surroundings for all to enjoy with pride.



Female Figure
Water colour on paper
53 x 37 cm



Heer Ranjha
Oil on canvas
158 x 84 cm



Buffaloes
Oil on canvas
150 x 83 cm



Landscape
Oil on board
60 x 44 cm



Intizar
Oil on canvas
67 x 50 cm



Basket Maker
Oil on canvas
173 x 64 cm



Untitled
Water colour on paper
59 x 40 cm



Qaht
Oil on canvas
85 x 60 cm



Old Man
Water colour on paper
52 x 34 cm



Old Man
Water colour on paper
52 x 34 cm



Old Man
Water colour on paper
52 x 34 cm



The Poet
Oil on canvas
127 x 82.5 cm



Tree
Water colour on paper
46.5 x 30 cm

ABDUL WAHAB JAFFER

(born, 1941)

Abdul Wahab Jaffer is a well known artist and art collector who began to study art seriously in 1971, first with Ali Imam and then with Ahmed Parvez. A modest man who customarily fills his walls with the work of others; Gulgee, Anna Molka Ahmed, Souza, Bashir Mirza, Ahmed Parvez and Ali Imam are a few of the 'old friends' he likes to live with in close proximity. In his own work, brilliant abstract compositions or exotic faces like androgynous masks are made gorgeous by shades of reflected colour. Wahab works constantly and rapidly in his studio totally absorbed in the surface before him. In the interplay of form and colour, the two elements merge until they are indistinguishable, created by an intuitive impulse that permeates the work and is his greatest gift.

For over three decades Wahab Jaffer has been deeply involved in and with art, but there were years before when he conformed to the expectations of a socially and politically prominent business family. He studied engineering in the UK – an element that emerges in his work, particularly in his drawings – then returned to Pakistan where he took up his assigned role in the family industry. Before the emergence of the galleries, Wahab started looking for paintings to decorate his home and gradually got to know the artist community. In the early 1970s, the family industry was nationalized and finding himself without a job his life took a U turn. "It was Mr. Bhutto who made me an artist," he says.

Wahab began to frequent the Indus Gallery and in '71 joined Imam's studio where he took guidance from Ali Imam for several months learning the technicalities of paint. During those months at the Indus Gallery he met the man who was to become an art mentor and a close friend, Ahmed Parvez. The two men; Wahab: softly spoken, impeccable manners, personable; Parvez: compulsively articulate, overwrought, volatile; bonded at some deep, cosmic level. Wahab considers Parvez one of the most candid, honest people he has ever encountered. One saw them together often at exhibitions or in the studio, each regarding the other with the utmost respect and affection.

Wahab began to show his work in group exhibitions in the mid '70s, and eventually emerged from the influence of Ahmed Parvez's style. Few today would confuse the work of the two artists. Wahab enjoyed the drama of contrasting colours and his easy style had to be sensed rather than interpreted. Behind a lush green, one might discern the violence of red, and behind that the coolness of gray. Though he found his own inner landscape to draw upon, Wahab retained his admiration for Parvez and became the most important collector of his work.

Once Wahab Jaffer unleashed his muse he was a prolific and obsessive painter. Ali Imam was delighted to introduce his former protégée to the public in a solo exhibition in 1981, and at the Indus Gallery was displayed a collection of small sized, luminous abstract works, rendered in the medium of gouaché. He began to experiment with acrylic paints and solo exhibitions followed in Islamabad, Rawalpindi and Karachi. He emerged as a painter of significance and sensitivity.

F.N.Souza once wrote of the artist's work: "It is always Christmas in Wahab Jaffer's paintings."



Painting No. 42
Acrylic on canvas
122.5 x 91.5 cm

ABDUL HAYEE

(born, 1948)



Landscape
Water colour on paper
71 x 46 cm

Water colour paint is a water-soluble pigment bound with gum arabic that in ancient times was used on papyrus, rice paper, silk and parchment. In the 15th century artists used water colour for landscape and in the 16th century, monochrome washes were often used with pen drawings. A Japanese wash system that was adapted by the New Bengal School of artists, became popular in the subcontinent through Calcutta School trained teachers. However in Pakistan, the water colour Landscape School of Painting that emerged from Karachi School of Art, was more defined, with a tradition that excludes the use of white for highlights, but allows the whiteness of the paper to shine through when desired.

Abdul Hayee is the doyen of water colourists in Pakistan. A modest, soft spoken man he is held in high regard in art circles and much appreciated for his sensitive handling of the medium. Since his student days at the Karachi School of Art, when teachers from the Decca School of Art trained by Zainul Abedin, and supervised by Mansur Rahi, instructed and inspired the students, Hayee has been an advocate of 'on-spot' painting. While still a student, he began a practice of working outdoors with like-minded companions around Karachi's environs, Malir and up to Thatta. There they would paint the wooded areas, large, sun-dappled trees and simple dwellings. Another favourite subject was the Karachi Fish Harbour, where Hayee loved to paint the ships and movement of the water. Starting off at the week-ends early in the morning, the artists would spend the day at their work until the light failed.

After graduation in 1971, Hayee began to paint views of Karachi, capturing the texture and colour of sun weathered stone, or unexpected verdant patches in the teeming city.

In 2002, with three other water colourists, Hayee featured in a book: *Four Artists in Water Colour*, which the artists produced from their own resources. He remains a consistent painter. His work is in demand. His impressions on large surfaces are superbly rendered.



AFSHAR MALIK

(born, 1955)



Untitled
Dry pastel and gouache
56 x 62 cm

Afshar Malik is a distinguished, widely experienced artist and ceramist who for years was primarily known as a printmaker. He expresses his views in solo exhibitions of his work that assimilates intricate detail using a language of varied motifs and optimistic colour. Malik graduated from the National College of Art, Lahore in '78, and set out to gain experience using his skills as an illustrator/cartoonist for a newspaper. He held a visualizer's post with an advertising agency for a year before joining the NCA as lecturer in '83. In '86, he joined the Slade School of Art, London, where in 1988, he obtained a postgraduate degree in Printmaking. After showing his work in a group display at the Royal College of Art, he returned to Lahore and at the NCA, where he was appointed Assistant Professor of Printmaking. Almost a decade was to pass after his graduation before he held his first solo exhibition of lithographs and etchings in Lahore. Since then there have been several solo exhibitions in Lahore, Islamabad and Karachi, and his participation in major group exhibitions abroad. In '95 Malik embarked on a group venture establishing a ceramic workshop named 'Humsub'.

The painting aspect began to figure largely in his work in recent years, yet he retains the detailed method and approach to colour recognized as a signature style. In Afshar Malik's work art references and idioms combine collage, photo montage, printmaking and painting in an exuberant freedom of expression. Movement is a salient feature of the artist's work and one often finds unrelated shapes, swirling around the central focus of the composition, creating a rhythm that keep the eye in motion. Malik's work is full of excitement. While he incorporates colour and technical aspects in an experimental way, he is always in control of the media. In his work he creates diverse textures to articulate a personal narrative that intrigues the observer.



AHMED KHAN

(born, 1938)



Sensation No. 2
Mixed medium on board
60 x 60 cm

Ahmed Khan's luminous paintings, in which a traditional interpretation of line and form are reassessed as calligraphic designs, are translated by the artist into an exciting contemporary personal expression assimilating a unique and complex process. Years of experimentation with chemicals and silver foil manipulated by the artist's expertise resulted in work that is awesome in its beauty. "I am an eyewitness to all elements of culture from primitive to the latest technology and that is strongly reflected in my work of art."

The artist who graduated as 'Best Graduate from the National College of Art, in 1963', has been an outstanding talent from those early days. In the 1960s, Ahmed Khan was lecturer in graphic design at the NCA. There he began a research project in folk art and design in every region of the country. The work resulted in an exhibition at the Commonwealth Institute, London.

As a printmaker he excelled. In a foreign sponsored printmaking workshop conducted by distinguished American printmaker Michael Ponce de Leon, held in Karachi in 1967, Ahmed Khan was offered the opportunity to return to the States with Ponce de Leon and work with him. As Ponce de Leon stated at that time: "Ahmed Khan thinks about the work, mentally composes it, and it comes out perfect every time." The artist declined the offer and continued with his work in Pakistan.

In the early days of the galleries in Karachi, Ahmed Khan's work was much in demand. He was the first to introduce three dimensional elements on canvas and his work is contained in many important collections. He was an outstanding sculptor, and was awarded a national prize by PNCA in 1984. In Lahore an example of his work may be seen at Kalma Chawk. In 1987, Ahmed Khan was awarded first prize for his paintings at the First Lahore Art Biennial. In 1996, the PNCA accorded him the Shakir Ali Award for 'Best Modern Painter of the Year'. His work retains enormous popularity and working constantly, he contributes to major exhibitions as well as mounting solo exhibitions. "Presently I am working with a new technique, achieving colours directly on the surfaces of paintings and sculptures from pure silver with chemical reactions. I am not satisfied with the illusion of light created by colour pigments."



AHMED PARVEZ

(1926-1979)



Composition
Oil on canvas
137 x 92 cm



Composition
Oil on canvas
137 x 92 cm

It all began for Ahmed Parvez in the year 1952, when he won the University Shield for 'Men at the Annual All Punjab Art Exhibition'. The exhibition was organized by Anna Molka Ahmed at the Punjab University, where his entry had been pastel pictures worked with children's chalk on printed newspaper. Anna Molka stated: "Although the articles of equipment are so simple, nevertheless they have expressed the quiet, thoughtful yet virile imagination of the artist."

In Lahore, Parvez was a member of the Lahore Group that grew up around Shakir Ali. He exhibited his work in Muree, Lahore and Karachi. In 1955, he set off for London to widen his horizons. In London his circle of friends included Ali Imam, Shamza, Murtaza Bashir and Souza, but he was to undergo years of frustration before his work was shown in a solo exhibition at a major gallery. There were encouraging reviews from *The Times*, *Guardian*, *The Arts Review* and *Victor Musgrove*. Dom Moraes wrote: 'The delicate and strange paintings of Parvez remind me of no one as much as Klee; but there is a certain weirdness, and, as it were, tapering off into another reality about these paintings that is wholly his Own.'

Paradoxically, just when success beckoned after suffering through the years of struggle, Parvez turned his back on London and returned to Pakistan. This behavior appeared as a *leitmotif* in his life.

In Pakistan, his work excited admiration; he was primarily a colourist with a very personal, vibrant, explosive approach. In all his work the lyrical, linear beauty took it far beyond the decorative. His volatile personality earned him detractors, but there was no greater critic of Ahmed Parvez's work than the artist himself.

During his lifetime Parvez sold a great deal of his work but never held on to money or possession. He was awarded the President's Medal for Pride of Performance in 1978.



Painting Twenty
Gouache on thermopore
35 x 25 cm

AHMED SAEED NAGI

(born, 1916)

Every year on 2nd February, Nagi celebrates his birthday in style and welcomes a variety of guests to mark the occasion with him. He has seen a kaleidoscope of changes in his life, and has enjoyed a large measure of fame and success. Nagi is the doyen of art in Pakistan. At the time of Independence, he had a studio in Saddar and it was the centre of art for artists newly arrived in Karachi. Many accounts of meeting him have been related by artists of that era, when Nagi invited artists for discussion and to paint with him. He was and remains a congenial man, welcoming company and enjoying talking of art and affairs of the day.

Laila Shahzada used to pass the studio on her way to the children's wear shop she set up in the 50's, and she often peeped through the windows to see what the artists were painting. Once Gulgee, painting in the studio, spotted her and called her in, and she began to paint in Nagi's studio. Uptill that time she was a water colourist and it was Nagi who taught her how to use oils. Nagi painted several portraits of Laila, many in traditional costumes with beautiful landscape in the background. Nagi was basically a self taught artist who had been tutored by several art teachers, starting as a young lad with the blessing of his mother, to whom Nagi attributes his artistic talent. He spent some time in Paris, where he widened his aesthetic horizons and learnt some French which he uses to this day.

Nagi is credited with painting from his sketches, a portrait of the Quaid-e-Azam, that adorned the VIP Lounge of the Karachi airport for a number of years until it disappeared. It seems a pattern in Nagi's life that his paintings should vanish. An extensive gallery built at his home, where he loved to sit and talk with guests surrounded by his work, was burgled in recent times, and most of his paintings taken away.

In the newly emerged Pakistan, Nagi was an enormously popular Interior Designer, much in demand. He was responsible for designing with great style, the first Pakistan International Airport Lounges in every city. It was he who recognized the possibilities of the cultural relics and traditions of Pakistan, and who originally designed the seals of Moenjodaro, and the bust of the King-Priest, and for many years he was involved in promoting the arts and crafts of the country for tourism.

As a painter, Nagi loved to paint beautiful, full bodied, large eyed women and created a number of portraits from models. Landscape was another of his strong points and he painted scenes from throughout Pakistan with rural backgrounds that are memorable. In recent years he executed a painting of the Shah Faisal Mosque in Islamabad, and portrayed both the grandeur of the subject, and the splendour of its surroundings.

Throughout his life he has been actively involved in art related fields. Though never mounting a solo exhibition of his paintings, he is firmly established in the art history of the country. He was awarded the President's Medal for Pride of Performance in 1991.



Lady with Flowers
Oil on canvas
77 x 61 cm

AJMAL HUSSAIN

(born, 1925)



Seed of Life
Acrylic spray on paper
70 x 50 cm

Ajmal Hussain was perhaps the first modern painter from Pakistan to exhibit his work in Europe after the Second World War. Settling in Karachi after the emergence of Pakistan in 1947, he began to seek out and work with local artists arriving in the city from all corners of the subcontinent.

In 1949, Ajmal proceeded to America to study journalism and at the same time he attended art classes at the Art Students League and Cartoonist's and Illustrator's School of New York. There began a period of intense art study. Ajmal began painting figurative and geometric structures on large canvasses. In 1950, he executed a mural for the Pakistan Consulate in New York; and there began his serious career as a painter.

In 1952, he returned to Karachi and became involved with local art developments as a founder member of the Karachi Arts Council, where he initiated art classes in the evenings. Ajmal continued to work and travel extensively, showing his work abroad in exhibitions. In the 1970s, he set up his studio in Paris, where his work entered a new phase. In '77, he set up a studio in London and proceeded to work out of his three studios in Karachi, Paris and London. In a quest for artistic fulfillment and spirit of experimentation, Ajmal Hussain has produced exciting work in many mediums. He has worked with oils and acrylics on canvas, produced murals on glass surfaces, molded in clay, carved in wood and created work in mosaics. Each medium provides its own challenge and excitement. There have been numerous solo exhibitions of Ajmal Hussain's work held at home and in many countries of the world. One finds his work included in many private and national collections.

Represented in the National collection by paintings worked with oil on canvas and acrylic spray on paper, the works convey an experience of Surrealism. Still the artist maintains his signature, uncluttered use of space and compositional structure. The relevance of Ajmal's art is in its great diversity and faultless technique. Whatever medium he chooses, the artist's aesthetic sensibility and sensitive creative vision are predominant.



Caprices of Venus
Oil on canvas
90 x 70 cm

ALI IMAM (SYED) (1924-2000)



Sain Marna
Oil on canvas
122 x 76.5 cm

For over four decades, Ali Imam was one of the leading figures in the art world of Pakistan. As the owner/curator of his own gallery - Indus Gallery - in Karachi, he wielded enormous influence on the art market, and in the media.

Imam spent 11 formative years in London, where his first solo exhibition took place in 1958, when he displayed an extensive collection of 56 paintings. Later that year Ahmed Parvez, Anwar Jalal Shamsi, Murtaza Bashir, Safiuddin Ahmed and Ali Imam joined forces as the 'London Group' and in '59, were offered an exhibition at the Woodstock Gallery, London.

Returning to Pakistan in 1967, Imam became a key figure in art circles. He became Principal of the Central Institute of Art and Crafts, Karachi until 1971, when he set up the Indus Gallery and a new chapter in art began in Karachi. It was Ali Imam who set the standards of future art galleries in the country. The early years of the Indus Gallery gave rise to an art era that no one connected with art in those days will forget. Ali Imam was the arbiter of art issues, the final word on authenticity. Looked up to by all, the bearded, scholarly, pipe-smoking man wielded a powerful force in the propagation of art. Well versed in aesthetics and art issues, he was widely traveled, never without a book in hand. For years the Indus Gallery was a focal point for artists and writers. There they would meet and discuss various points on art and its development in the country.

In Pakistan, Imam's involvement with the promotion of art and artists and the nurturing of new art collectors left him very little time for his own painting. Early examples of his delicate water colours and textured oils on canvas are now collector's items. Later paintings, oils on canvas, are heavily textured, pastel shaded compositions instantly recognizable by the paint quality, the use of analogous or neutralized colour, built up layer upon layer with distinctive brushwork. Paintings, such as 'Figures', seen in the National Gallery collection, is an exquisite example of his work portraying robust village women painted with extreme delicacy.



Figures
Oil on canvas
91 x 76 cm

AMIN GULGEE

(born, 1966)

At a green roundabout in Karachi on the way to Clifton, one finds a tall metal sculpture overlooking the area for miles around. The creator of the work, Amin Gulgee, calls this art piece: *The Karachi Eye*. Often in Amin Gulgee's sculpture, one finds historic connotations merged with modern innovations focusing on the sphere and the cube. In his desire to understand pure form, Amin strives to analyze structure and how things come together. Bringing the sphere and the cube together has been one of his predominant aesthetic challenges for over a decade.

Often in the artist's work text is read through space in his open, linear forms. Sculpture is excitingly textured and objectively dynamic. Among his outstanding artwork is an installation, largely created from ancient, wooden door tops from Sindh, as decorative and mysterious as one imagines the façade of a Zenana might be. It shines bright with polished metal, bells and stained glass. Amin explained that much of the glass is original.

The winner of the President's Pride of Performance Award 2006, Amin is a seasoned sculptor who has shown his work in many countries of the world. Initially his parents had hoped he would enter the world of commerce, but the art gene in Amin's make-up appeared to be too strong. He graduated from Yale University in '87, taking Honors in Art History and Economics and earned a coveted award for his thesis on Mughal Gardens, focusing on Shalimar.

After graduation from Yale, Amin rejected suggestions that he should take banking as a career and returned to Karachi. Determined to make his life in art he began to experiment with metal sculpture analyzing diverse aesthetic forms and unifying them with his own creative insight. Without inhibition he combined a diversity of materials with uninhibited enthusiasm; mirrors, bells, crystals, found objects, enamel work, and text were all combined with enormous daring. He aspired to develop an innovative yet traditional personal idiom and showed the results of his experiments at his first solo exhibition held in Karachi in 1988. It was an adventurous merging of contemporary methodology and traditional motifs that marked the debut of an artist with originality and wit. He was 23 at the time and eager to test his theories in the west. Heading for a studio loft in Brooklyn, USA, he began to work on a new collection of wearable sculpture, and in the process decorated the walls of his loft with discarded metal pipes. It was the first of a continuous series of murals he was to create from discarded and found objects.

Now settled in his own spacious studio-cum-gallery in Karachi, Amin Gulgee continues to experiment with form and materials. His work is in demand and he has installed large sculptures in Pakistan and other countries of the world. Amin describes his work process as a fragile, exasperating, exhilarating experience, obsessive and hugely enjoyable.

Amin's bronze sculpture in the collection of the National Gallery is a blending of geometric precision, fragmented symbols and the predominant circle.



Untitled
Bronze (mixed)
47 x 45 cm

AMINUL ISLAM

(born, 1931)

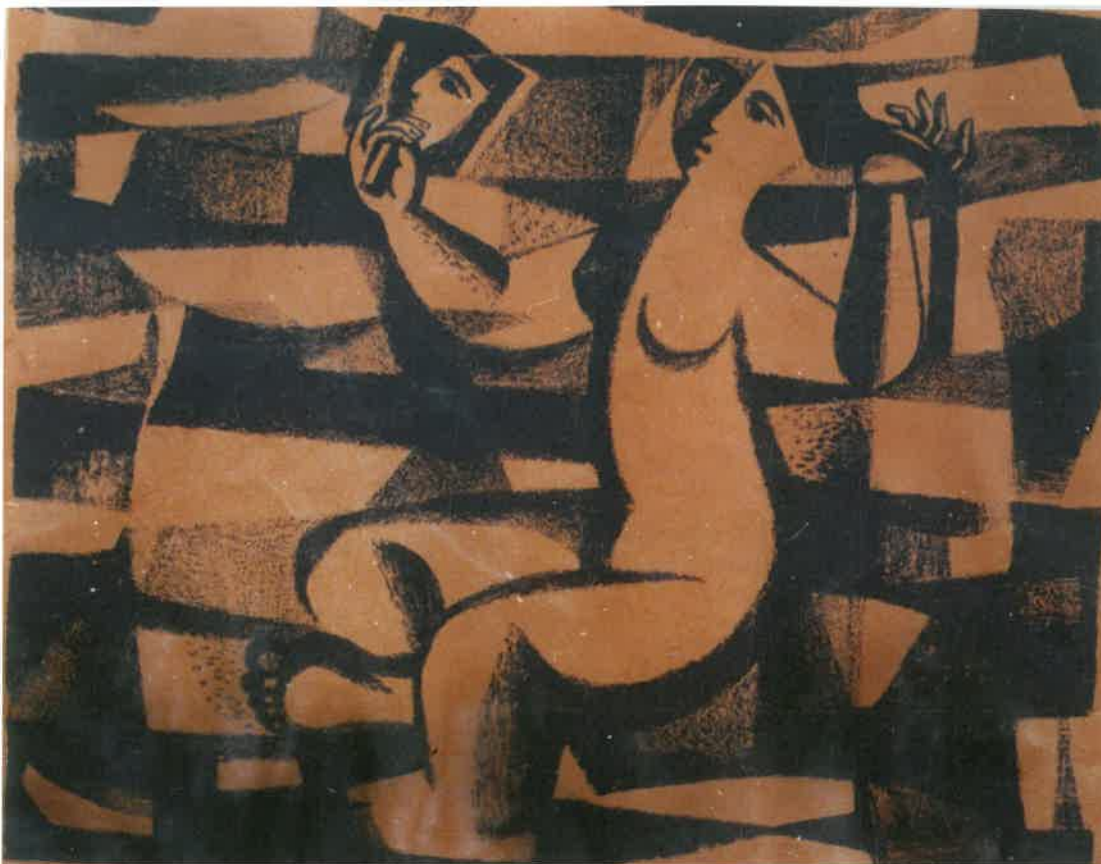
Aminul Islam graduated from the Institute of Fine Arts, Decca University in 1953, and for the next three years he pursued Higher Studies at the Academia Delle Belle Arti, Florence, Italy, and studying of Mosaic at the Scuola di Mosaico. The artist completed his education in 1956, and proceeded to teach at the Decca Institute of Arts and Crafts, where he was a very influential teacher until his retirement in 1984. During 1956 and 1971, Aminul Islam held seven solo exhibitions of his work in Decca and Karachi. He participated in numerous prestigious group shows in foreign countries. He continued to be adventurous in his art, working through semi-realistic art, to wonderful exuberant seeming explosions of colour.

Documenting a solo exhibition of the artist held in Decca, in 1968, S. Amjad Ali remarked: "The exhibition was a natural culmination of his 15 year long struggle. He had emerged from his long and arduous journey, as if through dark woods into open sun lit fields." There was a burst of colour and movement, light and joy in his work. Most of the canvases were titled 'Metamorphosis', and all were abstract. He had traveled a long distance from the Cubist paintings of 1959, to the pure abstract paintings exhibited in Lahore, Tehran and Istanbul.

Aminul Islam's paintings are contained in collections around the world in Orient Gallery Rome, Nordness Gallery, New York, Arts Council Collections, Lahore and Karachi, National Art Gallery, Decca, National Museum, Decca, and in the the National Gallery collection, Pakistan.



Land of Wisdom
Oil and lacquer on board
121 x 60 cm



Toilet
Graphic
40 x 32 cm

ANJUM AYAZ

(born, 1949)



Finishing
Mixed medium
170 x 74 cm

Sculpture in Pakistan has been a largely neglected art, though surprisingly; there are a number of artists working in the third dimension. An exhibition of sculpture held in Lahore in 2002, was an eye-opener, as work in all mediums and sizes filled the Alhamra Cultural Centre with enormous variety and panache. Among the contributors from Karachi was Anjum Ayaz, an artist who has been working in this discipline for over three decades.

Anjum Ayaz, joined the Karachi School of Art in 1966, after an extensive period spent working with Sadequain, who was a distant relative. After graduation from the KSA in 1970, Ayaz struggled to throw off the influence of the renowned master artist, and eventually found his own, optimistic style. There is the occasional relapse by way of distorted hands and feet, but still recognizably the work of Ayaz, as can be seen while strolling along the Clifton Promenade.

Not aspiring to monumental forms, Ayaz carved and moulded a number of pieces that stand between three and five feet high. These are placed on strong pedestals at Clifton and are meant by the artist to be walked around and integrated into the walking experience of those strolling along the promenade or visiting the sea. Ayaz has a considerable experience of outdoor sculpture in various countries including his own; there is a life size form carved in stone placed at the Azabu Shopping Centre, Tokyo, an 18 ft high marble sculpture in China; a 20 ft tall metallic sculpture, 'Peace' at the Shahr-e-Faisal. There are also an extensive number of carved murals sited in Pakistan and abroad. Among the many outdoor exhibitions of his work, a particularly attractive setting was that in '98, when a group of sculpted forms created an interesting walkway around the Frere Hall.

In the collection of the National Gallery one finds representations of Anjum Ayaz's metal sculpture worked in Bronze: *Lonely Female*, a circular composition and *Finishing*, that consists of a complex figurative piece with several components worked in the medium of metal.



Lonely Female
Bronze
24 x 16 cm



Lonely Female
Bronze
24 x 16 cm

ANNA MOLKA AHMED

(1917-1994)

Anna Molka Ahmed was the first art teacher in Pakistan to take her students outdoors to paint their surroundings. Her own work, thick impasto impressions often appeared to capture the very essence of sunshine. Professor Emeritus, Punjab University Fine Arts Department, her work in the field of art education is incalculable. Her awards include: The President's Medal for Pride of Performance, Tamgha-e-Imtiaz, and the Khudeja Tul Khubra Medal.

A child of mixed Russian and Polish Parentage, she was drawn to art at an early age. Defying parental disapproval Anna achieved a scholarship to St. Martin's School of Art, London, followed by a scholarship from the Royal College of Art. In London she met and married a fellow artist, Sheik Ahmed and left London to make her home in Pakistan. In Lahore, she established a Fine Arts Department at the Punjab University in 1940, and proceeded to head the department for over three decades.

The department began giving admissions to women under-graduates only until the 1950s, when a full fledged M.A. course was introduced and the department expanded to include young men. In 1952, Anna Molka initiated annual art exhibitions at the Punjab University, and printed a brochure to mark each occasion. The early art icons of the country, A.R.Chughtai and Ustad Allah Bukhsh contributed to the exhibitions by not only showing their own exquisite work, but also donating gold and silver medals to the best paintings displayed.

Professor Anna Molka Ahmed's students were instrumental in establishing Fine Art Departments throughout Pakistan and many gained recognition for their achievements in the field of art. Working constantly for the promotion of art, left Anna little time for painting. Though she held two impressive exhibitions in Karachi in the 1960s, it was after many years that she found the time and opportunity to show her work in Lahore in a solo exhibition. After her retirement in 1979, Anna Molka took great satisfaction in concentrating on painting, still vibrant and full of interest in spite of health problems.

Her first solo exhibition was held at the Lahore Museum in 1983, and in 2003, the Pakistan National Council of the Arts organized a memorable retrospective exhibition of her work. Anna Molka Ahmed's paintings in the National Gallery collection include: Punjab Landscape, showing the sun drenched rural landscape that she loved; and a strong allegorical piece titled: Dance of Death. Here on panels portraying tyrants of the world throughout history, the artist depicts the cruelty of mankind to mankind, while Death laughs and dances with joy.



Punjab Landscape
Oil on canvas
182.5 x 121 cm

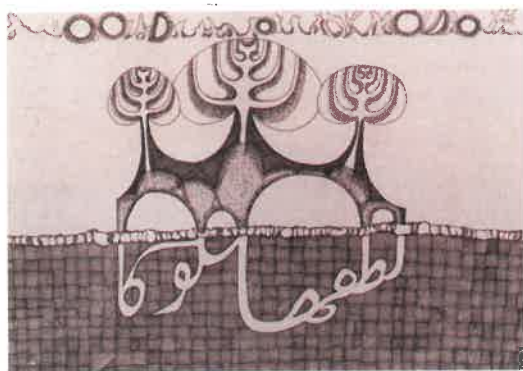


Dance of Death
Oil on canvas
731.5 x 243.5 cm

ANWAR JALAL SHAMZA (1928-1985)



Roots No. 9
Oil on canvas, on silk, on board
41 x 31 cm



Roots No. 4
Ink on paper
30 x 21 cm

Shamza belongs to the era of Parvez, Imam, Myrium Shah Habib and Razia Feroze. He graduated from the Mayo School of Art Lahore, in 1947, with a Diploma in Commercial Art and Clay Modelling, and without an art market to fall back on, for the next few years he taught art and wrote for magazines and for the radio. He was one of the leading lights of the Lahore Art Circle and early on became interested in abstraction and geometric forms. In her book, *Painting in the Punjab Plains*, Professor Musarrat Hassan reveals that Shamza wrote and published seven Urdu novels. Shamza's life changed in 1956, when a British Council Scholarship enabled him to continue his studies in London, at the Slade School of Art.

Initially he found the adjustment difficult but after graduation in '59, he held his first solo exhibition in London, at the New Vision Gallery. A further year was spent at the Slade for Post graduation. Shamza married an English girl, Mary Katrina. He returned to Lahore, but preferred to settle in England, where he taught art and continued to paint.

An important compilation of Shamza's work is contained in the National Gallery collection. There are 11 paintings from the artist's last series titled *Roots*. Here, Shamza has painted the gestural calligraphic work on silk, and on paper surfaces mounted on board. In some instances there is a suggestion of eastern balconies, and rich colouration. At times they evoke the artist's study of miniature works of art in his early student days. Shamza planned to exhibit his work in Pakistan, but died before fulfilling his desire. His wife Katrina came to Pakistan and exhibited his work in major cities to great acclaim. Later she brought his work to Lahore, where it was exhibited at the National College of Arts.



Roots No. 10
Oil on cotton, on silk, on board
30 x 41 cm

ASKARI MIAN IRANI (1940-2003)



Naqsh-3
Oil on canvas
122 x 92 cm

Askari Mian Irani was often referred to as the jeweller in paint, renowned for the exciting blend of rich colouration, textural variation and understanding of design elements in his art. He was an artist inspired by the rich weave of Islamic tradition, and his paintings encompassed cultural aspects of Afghanistan, Iran and the Subcontinent, into an aesthetic synthesis.

Askari graduated from the National College of Arts, Lahore, in 1967, and rejoined the college as a faculty member. He began to paint in earnest, finding his training in the field of design of great value. Askari's work involved revitalizing traditions with modern innovations; multi-layered surfaces, enhanced elaborate pictorial devices, enabling calligraphy, geometric shapes, and figurative aspects manipulated into images of burnished lucidity. Often one found intriguing fragmentation, assimilating manuscripts, amulets and architectural elements that divided the surfaces of the work. The symbols inducted in the work created links between the past and the modern world.

The intricate methodology Askari employed, involved diluting oil paint with turpentine and linseed oil and allowing the oil to trickle across the surface, moving the work around to create both horizontal and vertical impressions. Askari invariably employed a number of intriguing techniques.

The artist went through several stages of experimentation and found his signature style in the eighties; from thereon he became one of the country's most popular artists. Karachi art enthusiasts enjoyed the visual experience of Askari's work gleaming like jewels in a subdued light. In fact he preferred his work to hang screened from harsh light, permitting the illusion of radiance emitted by the artworks to create their magic. Askari's work is included in many important collections, in Pakistan and abroad including the Rockefeller Art Gallery, New York and the Museum of Modern Art, Japan.

In 1997, Askari Mian Irani was the subject of a book published by the Lahore Arts Council: *The Jeweller in Paint*.



BASHIR MIRZA

(1941-2000)



Landscape
Oil on canvas
89 x 62 cm.

Bashir Mirza was an artist of extraordinary ability and versatility who first came upon the scene in Karachi after graduating from the National College of Art in 1962. His first solo exhibition was held in 1963 at the residence of the Nigerian Ambassador in Karachi, where his linear skills and obvious talent attracted the attention of the media. He established the country's first commercial gallery in Karachi in 1965. He then proceeded to run his own advertising agency and gallery, and initiated an art magazine: *Artistic Pakistan*. In 1967, the artist published a folder of drawings: *Portraits of Pakistan*, which sold in hundreds.

Eager to widen his aesthetic horizons, in 1969, Bashir Mirza spent two years abroad, and came back to create a sensation with his new paintings *The Lonely Girl* series in 1971, paintings for which he is perhaps best remembered. *The Lonely Girl* series portrayed subjects dressed in garments echoing the traditions of the Subcontinent, the rich reds, oranges and browns of Rajasthan dominating the artist's palette, yet rendered in a bold, contemporary method.

With the onset of Martial Law, the artist eschewed exhibitions, and concentrated on building up Atelier BM. With the change of political climate in the 1980s, he created a body of work titled *Dawn of Democracy*, exhibited at the Karachi Arts Council in 1989, portraying his heroes and the people of Pakistan, on board and canvas surfaces standing 10 feet high. Numerous exhibitions of his work followed at home and abroad. He was awarded the President's Medal for Pride of Performance, in 1994, and in 1995, he was appointed Pakistan's first Cultural Attaché and represented the country in Australia.

The uninhibited draughtsmanship and fluidity of Bashir Mirza's distinctive work is balanced with brilliant brush on surface improvisations of dynamic colour planes. In the National Gallery collection, one finds a representation of his work of the 1970s in the 'Flower' painting, in which a dark complexioned young woman wears a colourful head covering against an orange/yellow background. Another work in the collection is from the 'Environment' series executed in 1993, a powerful example of the artist's last great concerns for the universe.



Flower
Oil on canvas
90 x 89 cm

COLIN DAVID

(born, 1937)



Zara
Oil on board
182 x 91 cm

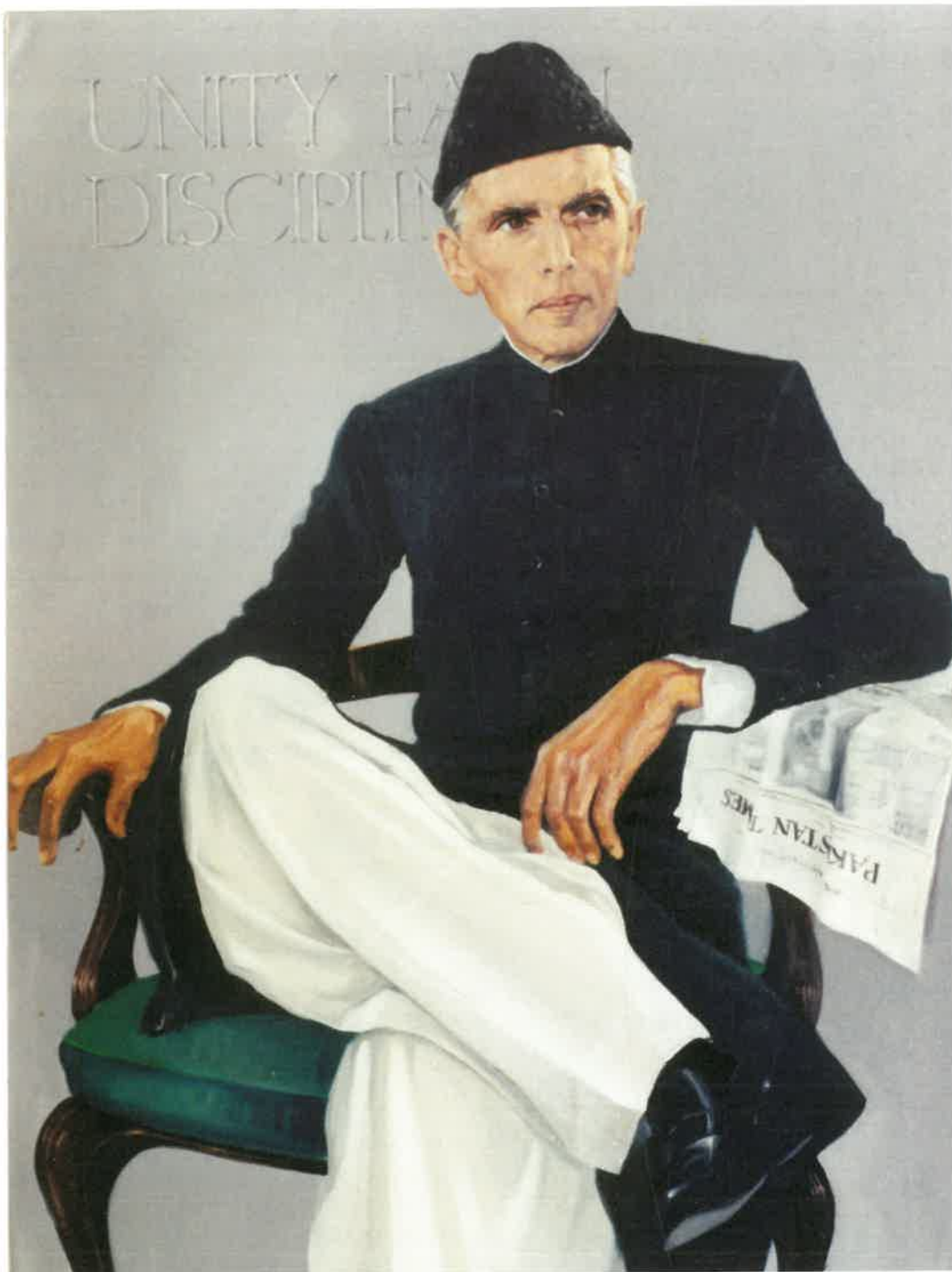


Punishment
Oil on board
182 x 120 cm

After procuring a Master's in Fine Art from the Punjab University in 1960, Colin David proceeded to the Slade School of Art, London, for further training. He returned to resume his teaching career at the Punjab University in 1961, and remained there until 1964, when he joined the faculty of the National College of Art, Lahore. As a painter his skillfully painted canvases, combined an intuitive grasp of composition, tactile understanding and admiration of the human form. His work was much in demand and appreciated until the climate of art changed in the country and the artist's signature work in the classic genre was seen less and less in exhibition. In the changing atmosphere of that time he was represented by contemporary, minimal 'Still Life' paintings and mysterious 'Landscapes' with barren trees. In a curious way the human form, overtly absent from these canvases, was to all intents and purposes, part of the scene. It was there in the spatial contents of the work; to the imaginative, the air of strange anticipation reverberating from the surface of the work, made it seem a figure would step from behind the tall form of a tree and take its rightful place in the overall composition.

In the genre paintings, Colin David often incorporated elements of 'Op' art in his imagery, the optical illusion of lines, rings and squares that created an illusion of movement. Though he never abandoned his muse he was forced by circumstances to show his studio work to a selected audience. Many of his pieces went to foreign art collectors and are lost to us. In the currently more enlightened art atmosphere of the country, Colin David exhibits his work in galleries in Karachi and in Lahore. He is an artist who has maintained his popularity through changing eras. His figurative work is dominated by a central figure, absorbed in her own thoughts and doings. She is unaware of our gaze, the patterns of light on her body or the tactile sheen of flesh painted by the artist. The settings contain a wealth of detail fascinating to behold. The natural and direct treatment of the subject conveys an innocent celebration of nature's handiwork, the miracle of the human body rendered with superb draughtsmanship.

The National Gallery collection contains several of Colin David's paintings worked with oil on board including a portrait of the Quaid-e-Azam, a vertically formatted 'House' of storied levels; and figures in a domestic setting.



Portrait of the Quaid-e-Azam
Oil on canvas
120 x 90 cm

DAVID CHALMERS ALESWORTH A.R.B.S. (born, 1957)



Ms D
Sculpture in Bronze
68 x 22 cm

David Alesworth grew up in Surrey, England. His elder brother became a doctor but David was always directed towards the arts. After completing two years with the Epsom School of Art and Design, he joined the Wimbledon School of Art and completed a four year B.A.Hons, Fine Art Sculpture, in 1980. Awarded the coveted Picker Fellowship in Sculpture, he spent a further two years at the Kingston University where he met his future wife Durriya Kazi.

In 1983, he was taken on as lecturer by the renowned Glasgow School of Art where he remained for two years. In '82, David visited Pakistan for the first time and was amazed at the diversity of Karachi. "At that time I was so sure of what I was doing, and I was basically a late Constructivist. I saw a sort of lineage for Russian Constructivism, English Vorticism, the whole St.Martin School, post Anthony Caro effort, Eduardo Chiliad the Basque artist, David Smith in the States, Gonzales in Spain, Picasso experiments: I saw it all as the language of the age and the only thing one could be doing if one was serious about what one was doing. I came to Karachi and my concerns suddenly seemed so irrelevant and so parochial, so insular, so superficial."

In 1986, David settled in Karachi and in 1989, he started with the Indus Valley School of Art and Architecture. In 1994, David Alesworth was elected Associate of Royal Society of British Sculptors (ARBS). The same year he worked with local truck painters and Karachi School of Art, on an Art Caravan project creating a mobile art display that traveled from Karachi to Islamabad. In 1995, he initiated an Artists' Newsletter, and in '96 collaborated on the *Heart Mahal* project put together to commemorate 'Containers 1996, Art Across Oceans' held on the docks of Copenhagen.

In 1997, Alesworth co-coordinated a Truck Art Workshop held in Berlin. In Karachi, he worked on a large tented structure fronted by a brightly lit *Shadi Gate* constructed on the grass lawns of Frere Hall, it was the 'Arz-e-Maood' project, the 'Promised Land' installation. In 1999, *Heart Mahal* was installed in the Fukuoka Asian Art Museum, Japan, to be joined by another collaborative project, the 'Aviation Fuel Tanker' and shortly after 'Very Very Sweet Medina', made in collaboration with truck artists and cinema hoarding painters of Karachi, was installed at the Queensland Art Gallery, Brisbane, Australia.

"The boundaries that I was set for sculptural practice have expanded enormously. If I consider myself 20 years ago, I was much purer and rigid about what I considered to be sculptural practice."



Venus with Mirror
Sculpture in Bronze
40 x 13 cm

DEBDAS CHAKRABORTY

(born, 1932)



Realm of Youth
Mixed medium on paper
76 x 55 cm

Debdas Chakraborty studied art at the Government Art Institute, Calcutta, 1948-49, and continued his studies at the Institute of Fine Arts, Decca University. In 1978-9, the artist went to Poland for higher studies in Graphic Prints. There he was awarded the First Prize in Painting, in the International Art Workshop held in Warsaw in '78. He was an extremely active artist whose work was appreciated and exhibited widely, including Pakistan, where he had several friends.

In the National Gallery collection, semi figurative artworks, executed with oils on board and mixed media, by the Bengali artist Debdas Chakraborty are precious collector's items. The paintings titled, *Realms of Youth*, *Composition*, *Composition with Man and a Bird*, and *Mechanical Constitution*, are fragmented, semi-figurative artworks executed with strong, dark shades. From the '60s up till the '80s, Chakraborty was very active in Bengali art circles. The National Art Museum of Decca Art Forum has published a book on the artist and his works. Sadly, for the last decade Debdas Chakraborty has been incapacitated, without powers of speech or memory, but his work still speaks out on his behalf.

In his book: *Painting in Pakistan*, Ijaz ul Hassan described the artist and his work, "In Decca in the late sixties, Chakraborty had a great deal in common with Aminul Islam. Both had a mutual interest in space, revealed a similar kind of muted richness in their deep reds, crimsons and blues, and both expressed an emotional temperament. Chakraborty, in his earlier work, quite often painted a frame within a frame, as a device to establish space. While dealing with multiple situations he sub-divided the canvas into the required number of frames. This not only enabled him to establish interesting space distribution but, at the same time, allowed him to convey simultaneity of time sequences. His paintings of this period, with their predominant shades of black, blue and grey, add a sombre note to his human figures. These sorrowful figures later became abstract forms. Gradually he also became interested in texture and colour for their own sake. The damp and crumbling buildings of old Decca, took him further away from Aminul Islam, bringing him closer to Kibria's periphery of work."



Composition with Birds and Men - 1
Oil on canvas
92 x 62 cm



Composition with Birds and Men - 2
Oil on board
121 x 58 cm

GHALIB BAQAR

(born, 1956)



Before the Storm
Water colour on paper
74 x 54 cm

In the recent work of Ghalib Baqar, one finds the reflective, semi figurative style of earlier sequences merged with abstract elements in the paintings. This development is the result of years of aesthetic searching and striving. Ask the artist who has inspired him in his work and he will answer: "Turner", and it is true that many art enthusiasts regard J.M.W. Turner as the first Abstractionist.

When Baqar obtained a Diploma in Fine Art from Karachi School of Art in 1975, he had already obtained his Master's in Urdu Literature from the Karachi University. Initially Baqar's approach to art was realistic. He was an art 'all rounder' with a natural command of line and a preference for the medium of water colour with which he painted Karachi and its environs 'on-spot'. Joining his parents in Quetta where his father Professor S. Mujataba Hussain taught at the Balochistan University, in 1978, Baqar taught art subjects at the Balochistan Arts Council, remaining there until '83, when he returned to Karachi and began to make his presence felt in art circles. In 1983, he entered his work in the Sindh Artist's Competition held at the Arts Council and was awarded the First Prize.

In his out door painting forays, Baqar often went to Thatta with Zahin Ahmad on painting expeditions and the two young artists began to experiment with their media. Baqar became fascinated at the results obtained when using chemicals in his water colours and began to experiment using plain salt, and he went on from there. He read books about the chemicals of paint and learned the uses of acid.

In 1987, Baqar's work was acknowledged with Top honours at the first Art Biennial held in Lahore.

The artist's work in abstract is spontaneous. 'Light' appears as subject interspersed with the unexpected happenings of chemical experiment. Observers discover structures in the forms that emerge from the 'wet on wet' technique in which colour plays a strong component. After years of practice and bold experimentation, Ghalib Baqar is now a master of his medium. The essence of his work is the planned element of composition and artistry.



GHAZANFAR ALI

(1941-1955)



Old Lahore
Aquatint/intaglio
51 x 38 cm



Autumn
Lithograph
37 x 27 cm

Creative printmaking requires imagination and the co-ordination of eye, mind and hand combined with a thorough knowledge and practice of the technical methods of the medium. All these components are discerned in the National Gallery collection of six immaculate prints by Ghazanfar Ali working in the diverse printmaking techniques of woodcut, aquatint, etching, intaglio and lithograph. Ghazanfar's work is that of a master printmaker. The work in collection depicts aspects of Lahore and its environs. Capturing the texture of old weathered brick walls, the artist shows us 'old Lahore' glimpsed through an open, ancient seeming wooden door. *Storm*, a composition in aquatint, reveals nature in an angry mood, tossing the branches of trees and plants into submissive attitudes. In contrast one views the aquatint etching, *Evening at Ravi*, where in the last rays of daylight, the Ravi is a tranquil element in a harmonious landscape. A Lithograph, *Autumn*, is witness to the artist's superb handling of colour. Again in the woodcut print *Artist's Brook*, colour is an important factor in the subject which focuses on architecture.

Ghazanfar Ali took his M.A. Fine Arts from the Punjab University in 1967. After graduation, he was appointed assistant to his former teacher, Ghulam Rasul, in the printmaking department. When Ghulam Rasul went abroad for further studies, Ghazanfar took charge of the printmaking department in 1969, a situation that became permanent when Ghulam Rasul joined the PNCA in '74.

In 1973, Ghazanfar was awarded Third Prize in the National Exhibition in Paintings and Prints category. He showed his work in several group exhibitions in Pakistan and abroad, to appreciative audiences. His first solo exhibition was held in Lahore in 1972, another solo event took place in Rawalpindi in 1974. At a national exhibition held in 1984, the artist's work was described with respect: "Ghazanfar Ali continues to prove his merit by producing prints of high quality that combine sureness of hand with delicacy of colour."

In the words of Ghulam Rasul: "Ghazanfar died young. It was a terrible loss to printmaking in Pakistan."



Artist's Brook
Woodcut
46 x 28 cm

GHULAM MUSTAFA

(born, 1952)



Early Morning at Ravi
Pastel on paper
108 x 74 cm

Pakistan's distinguished, National Award winning artist, Ghulam Mustafa, belongs to the school of 'Plein-air' painting. Wandering around the city he loves, Lahore, he expresses his fascination of the effects of light on solid objects. In his art, light creates patterns on passers by, illuminating shabby articles and the observer's eyes are dazzled as from shadowed lanes they view buildings and people dissolve in sunshine. There is a forceful personal conviction in Mustafa's work, yet it is at the same time a contemporary observation of political, social and environmental issues. His work encompasses views of Kohistan, Muree, Skardu and Gilgit, evoking the wonder and joy of a world in which there are still trees and hills, mountains and clear skies.

In Lahore, well known in its lanes and by-ways, he paints undisturbed. The local people love to bring him cups of tea and offer help but he has an uncanny ability to focus on the work in hand unflustered by the busy life and sounds around him. Among his favourite views are those of the Wazir Khan Masjid from a balcony, the Sunheri Masjid and Kashmiri Bazaar at the time of Basant, the skies bright with dancing kites. He often paints from the balcony of Iqbal Hussain's studio and in the past caused quite a stir with huge canvases being hauled on ropes, up to the studio from the street below. The artist's balcony scenes are superb examples of symmetry and balance, the vertical planes and lines of the balcony countered by the horizontal ledges and patterns in the brick and wood surrounds. Mustafa's familiarity with his subject results in a clarity of vision that is rare in cityscapes. He knows where the artisans and the tea shops are situated, the tree that shelters transients, the lanes enriched by the colours of dancing washing on a line.

As the General Secretary of the Punjab Artists Association, he works tirelessly to ensure that there is place for all artists at the Association's important annual exhibition. Many now well known artists were first introduced from the exhibitions traditionally held at the Alhamra Cultural Complex, Lahore. Presently the Executive Director of the Punjab Council of the Arts, he has always made it a point to generate active art involvement throughout Arts Councils in the Punjab. His is an optimistic, dynamic attitude that shines forth in his work. In 2002, Ghulam Mustafa was awarded the President's Pride of Performance.



GHULAM RASUL

(born, 1942)

Fields of mustard growing brilliant against the blue sky, an Autumn view of the magnificent Rakaposhi mountain of the Karakoram range, golden leaves sent tumbling by strong breezes, the mountainous Kharpoch Fort of Skardu; all these visual delights are translated to canvas surfaces with the rich components of skillfully applied oil paints by the distinguished Landscape painter Ghulam Rasul. At times almost pointillist in approach, he incorporates dark, horizontal lines of cattle that separates the orange evening sky from the green and brown of the fields. These idyllic scenes and more are the signature work of the artist.

Ghulam Rasul obtained his M.A. in Fine Arts from the Punjab University and went on to study printmaking in the United States from 1969 – 1972. A recipient of the President's Pride of Performance Award, he has many solo exhibitions to his credit and has represented Pakistan in many group shows around the world. Idyllic scenes are the work of the artist whose paintings are included in the national collection, and who has been delighting viewers with his landscape interpretations since the 1970s. City dwellers have always enjoyed country landscapes, momentarily escaping the polluted streets and crowds of people by gazing at painted visions of peace and quiet.

Ghulam Rasul was among the students trained by Khalid Iqbal and by Professor Anna Molka Ahmed, at the Punjab University. Later he was to spend a year working with Professor Stanley William Hayter, at the renowned Atelier 17, Paris, and it is that involvement with printmaking that adds a very unique, signature element to Ghulam Rasul's work.

On his return to Pakistan from America, Ghulam Rasul spent his working years with the Pakistan National Council of the Arts, beginning as Director Visual Arts and retiring as Director General in 2002. Throughout the years he continued to paint outdoors and to create prints in his studio. Appreciation of his work resulted in the President's Pride of Performance Award in 1986. In 1998, Ghulam Rasul opened Studio 542 in Islamabad, which is fully equipped for printmaking and is a busy center of art courses and exhibitions. Now exhibiting and lecturing in Indian Art Institutes on a regular basis, at home Rasul spends much time traveling in the northern areas, capturing the moods of nature in paintings, lightening his palette with an optimistic range of colours. The national collection includes a series of the artist's work depicting nature in all its changing beauty.



Landscape.
Oil on board
85 x 45 cm



Landscape
Silk screen
61 x 51 cm

GULGEE

(born, 1926)



Portrait of the Quaid-e-Azam
Pencil on paper
98 x 78 cm

Recognition of Gulgee's genius came early. He enjoys celebrity and appreciation in Pakistan and countries throughout the world. Gulgee was initially trained as an engineer and has degrees from Columbia University and Harvard, USA, but his passion for art overcame all other considerations. As a young artist in the 1950s, commissioned to paint the Afghan Royal Family in Kabul, Gulgee visited a marble plant and noticing the remnants of the stone, chips of marble strewn across the floor, conceived the idea of working with mosaic patterns, an innovation initiated by his interest in the design element of early Muslim architecture, palaces and mosques. In this context he began to induct the marble, then the beautiful blues of lapis lazuli in his work, creating masterpieces of mosaics; portraits for palaces and great houses.

While he was much in demand to paint portraits, the artist yearned to devote his time in experimentation with abstraction. As far back as the '50s, while engaged in portraiture in Kabul, Gulgee held his first solo exhibition of non-figurative art in that city, but it was to take years before he finally was free to devote himself to the powerful gestural calligraphic imagery that he describes as 'emerging from deep within his own psyche'.

Gulgee's work in a sweeping, calligraphic style began in earnest in the '70s. On many of the artist's painted surfaces it appeared that precious jewels had been scattered across the canvas and shone brilliantly upon the dazzled viewer. There were great golden globes of sun, dynamic brush strokes, energy, colour and an overwhelming sensation of spiritual radiance. The artist describes his work as an externalization of an inner journey through which he communicates with the pulse of life. His genius has taken him around the world where his work has been exhibited in many countries and is included in many important international collections. He is the recipient of many awards and honours, including the President's Medal for Pride of Performance in 1970, the Sitara-e-Imtiaz in 1982, Quaid-e-Azam Award in 1988, and Hilal-e-Imtiaz in 1995.



Untitled
Oil/gold leaf on jute
77 x 77 cm

HAJI MUHAMMAD SHARIF (1889-1978)



Mughal Princess (Noorjehan)
Miniature
13 x 10 cm

The most esteemed of traditional miniature painters in Pakistan is Haji Muhammad Sharif. He belonged to the Patiala family of artists who were the Maharajah's Court painters. When his father died, Muhammad Sharif's training continued with Laloo Shao Ram, who had been trained as a painter by Muhammad Sharif's grandfather, Basharat Ullah. It is documented that in 1924, the artist's work was exhibited in London, where in appreciation he was awarded a medal.

The artist continued at the court of Patiala until 1945, when the Maharajah died. Haji Sharif then settled in Lahore and began teaching at the Mayo School of Art, and at the Punjab University Fine Arts Department, where Anna Molka noted, the students were not overly interested in the classic art. Jamil Naqsh was an art student at the Mayo School of Art in the '50s, and he left the Mayo School to study full time with his teacher. Jamil explained that he wanted the credit for his work to be given to his Ustad, Haji Sharif and not the Mayo School. Jamil described his teacher's working pattern, "he would rise with the early light and recreate with the colours he so painstakingly made by hand, the Moghal Miniatures of the past, in an effort to keep his classic art alive. The maestro would continue to paint by natural light throughout the day sitting cross-legged on the floor."

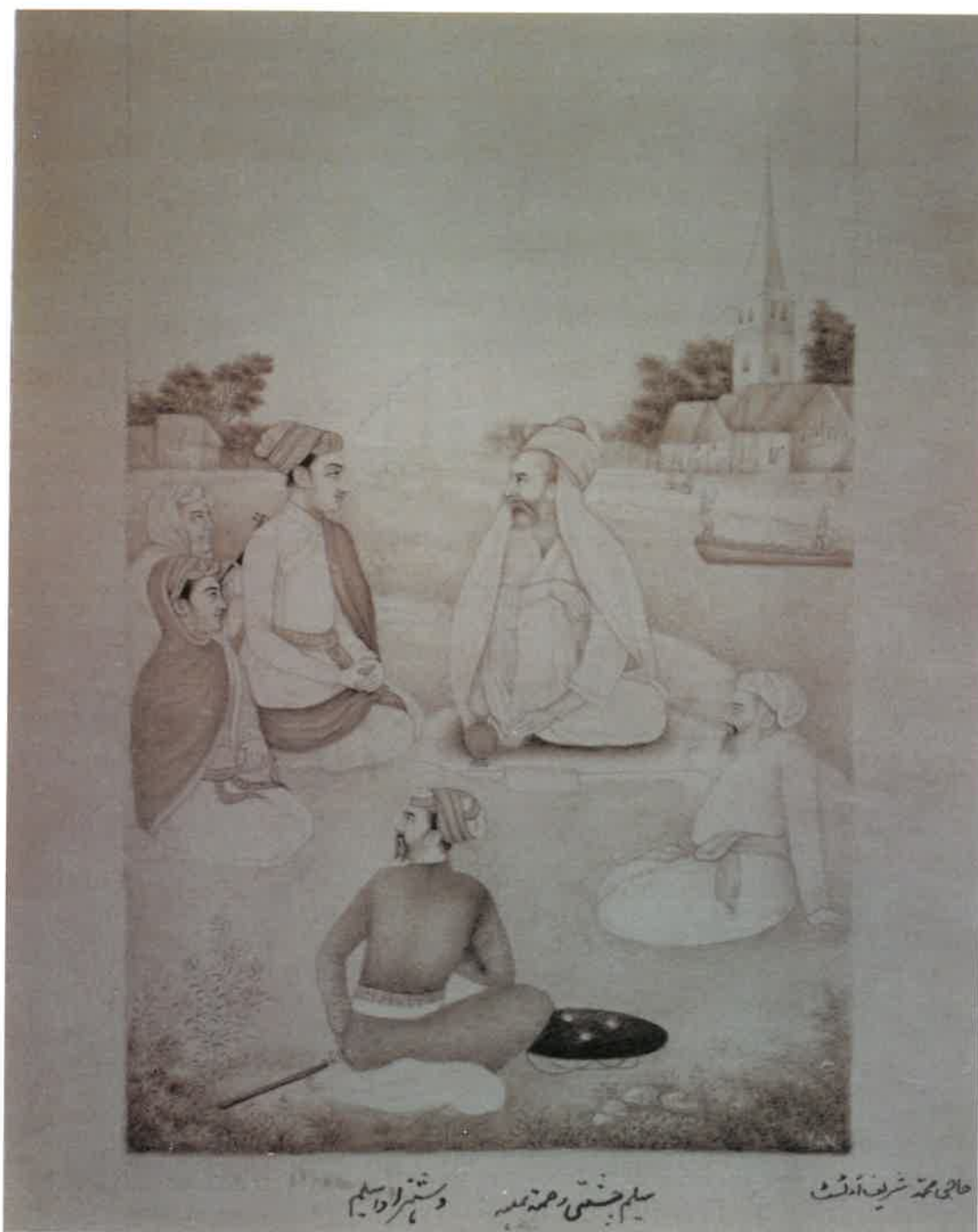
In 1960, President Ayub Khan ordered an exhibition of the artist's work to be arranged and it is documented as a large, successful event. The President, awarded him a token pension, and in 1967, Haji Muhammad Sharif was awarded the President's Medal for Pride of Performance. In 1968, the artist retired from teaching and Sheikh Shujaullah took his place. He continued to be a much respected and admired artist and his pension was augmented by President Bhutto and by the Chief Minister of West Pakistan.

His work is scattered in collections throughout the world. The National Gallery has a sizeable collection that includes exquisitely rendered portraits; one particularly haunting replica is of Bahadur Shah Zafar. There are hunting scenes, dignitaries, and beautiful ladies, framed in a setting of intricately patterned traditional Moghal design.

Towards the end of his long life, Haji Sharif was virtually blind, he spoke of an operation that he optimistically believed would restore his sight, but it never happened.



Prince Saleem
Miniature
32 x 24 cm



Prince Saleem with Saleem Chishti
 Miniature
 20 x 13 cm



Akbar in Procession
Miniature
66 x 48 cm



Elephant War Scene
Miniature
74.5 x 54 cm



Hafiz Lutfullah Khan
Miniature
24 x 15.5 cm



Bahadur Shah Zafar
Miniature
26 x 19 cm



Baba Guru Nanak
Miniature
13 x 10 cm

HAJRA MANSUR

(born, 1948)

Hajra Mansur has been an immensely popular artist in Pakistan since the early 1970s. In foreign countries where her work was exhibited; Paris, Germany, America, India and the UK, audiences have been charmed by the traditional elegance of her style. Hajra received her art training from the Lucknow Art College, graduating in 1964. With her family she moved to Karachi where she and her sister Rabia were initially dismayed at the lack of an art institute in the city. Joined by Mansur Rahi, the two sisters established the Karachi School of Art in 1965, and today it is a flourishing concern. Hajra initially used a traditional wash method of water colour in her work and over the years the artist assimilated a fusion of mixed media into the work creating textural interest and gradient hues.

Hajra married Mansur Rahi in 1969, and the couple with their two children made their home in Islamabad in the 1980s, where they now work out of their own spacious individual studios and galleries. The subject and theme of Hajra's work is romance of a bygone era. Taking up her brushes she creates a world of wistful female figures, in a setting of traditional architectural elements; often one glimpses a view through a window in which symbols of a splendid era parade; caparisoned elephants and moghal gardens glimpsed through transparent curtains. At the same time Hajra introduces experimental nuances into the work with contemporary media techniques. Classic and folk motifs are introduced as decorative areas, and subtle textures refer to rich brocades and flowing draperies. The rhythmic flow of her brush strokes and decorative elements rendered in a translucent luminosity, hold a universal appeal. Though married to a powerful modern painter, Hajra maintains her own inimitable style. From the earliest days she has perpetuated a genre of her own, inspired by the traditional Mughal Schools of Miniature art and adapting traditional symbols into a unique methodology, which in 1966, earned her the National Chughtai Award. In the National Gallery collection, one discovers Hajra Mansur's work as an exciting combination of tradition and innovation. Using mixed media on paper, the artist contrives figurative elements juxtaposed with areas of textured abstraction.



Burning Beauty of Kashmir
Water colour/fixed wash
68 x 99 cm



Woman and Arches
Water colour on paper
57 x 43 cm

HAMUDUR RAHMAN

(1928-1988)



Mother and Child
Oil on canvas
92 x 81 cm

Hamudur Rahman began his art training at the Decca School of Art, but he eschewed the traditions of his teachers and chose Abstract art as his means of expression. In 1950, he studied at the Ecole de Beaux Arts, Paris, and in 1952, joined the Central School of Arts, London. Rahman held his first solo exhibition in London, in 1956 and in 1958, went on to join the Pennsylvania Academy of Fine Arts, USA.

In 1962, Rahman entered his work in the National Art Exhibition held in Lahore and was awarded First Prize. A solo exhibition of the artist's work held at 'The Gallery Karachi' in 1970, was an unprecedented success. Large, abstract works in rich colours, and canvases with outlined faces were rendered with expertise and great élan. It was an exciting event and in those days, when a market for art barely existed, Rahman sold 16 of his paintings from exhibition. It was a triumph. That year he was awarded the President's Medal for Pride of Performance.

A popular, soft spoken man, Hamudur Rahman was respected and admired in art circles, in which he was a role model for younger artists and a positive influence. But the artist was troubled by the differences between East and West Pakistan and foresaw dark days ahead. Though he was offered the principalship of the Central Institute of Arts and Crafts, Karachi, and his friends urged him to accept, he felt it beholden on him to return to Decca. From there he wrote to friends that he was unable to settle, and after some time he made his home in Canada.

In 1973, Hamudur Rahman held a solo exhibition of his work at the Commonwealth Institute, London. He continued to teach and paint in Canada and kept in touch with friends in Pakistan. His last solo exhibition was held in Ottawa in 1982.



HANEEF RAMAY

(1931-2006)



Contemplation
Oil on canvas
92 x 61 cm

Haneef Ramay was a prominent politician as well as an artist who deeply admired the work of A.R.Chughtai and studied painting with Ustad Allah Bukhsh. His earliest approach to art was through abstraction, and he displayed his work in solo exhibitions held in Lahore and Karachi in the 1950s. Inspired by Arabic script, Ramay began to experiment with an idiom that combined flowing script of sometimes one word, with figurative aspects and from that time on, calligraphic art was the artist's means of expression.

From 1952-74, Ramay was Editor of several Urdu publications. He became deeply involved in politics and in 1970, was elected member of the National Assembly. In 1972-74, Ramay was Finance Minister of the Punjab. He went on to become Chief Minister of the Punjab in 1975, and then returned to world of Art and Academe at the University of California, Berkeley, 1980 - 83, and there he reanimated his interest in calligraphic paintings.

Ramay returned to Lahore in 1985 and held a well received solo exhibition of his work. From that time, he continued to paint and display his work regularly in Lahore and at the Indus Gallery, Karachi. He was an active member of the Artists Association of the Punjab, contributing to the annual exhibitions, and attending the Association seminars with gusto. Haneef Ramay was a dramatic speaker and would hold forth on art issues raised at meetings, capturing the interest of diverse audiences, stimulating discussions and initiating arguments. It was intriguing to note the forceful speaker with very definite ideas, and an artist of great delicacy and sensitivity.



IMTIAZ HUSAIN

(1942-2006)



Khayber Valley
Oil on canvas
85 x 60 cm

Imtiaz Husain was essentially a landscape painter whose skill at capturing the mood of nature during various seasons owes much to his adept use of oil paints. Whether portraying town or country scenes, the viewer is aware of the artist's inherent sense of design, and his skill in manipulating the properties of light and shade. Imtiaz's work expresses an essential pride in the magnificence of his homeland, the North West Frontier Province of Pakistan.

The artist graduated from the National College of Arts, Lahore in 1972, and since then participated in several exhibitions in Pakistan and abroad. He contributed regularly to the Artists' Association of the Punjab event, held annually at the Alhamra Cultural Complex. In 1998, Imtiaz was awarded the PTV Best Production Designer Award. In 1999, he was recipient of the Khyber Award for art, and in 2002, he received the Best Designer Award.

For some years Imtiaz managed an Art Gallery and Studio in Peshawar and while teaching at several institutes, continued to practice as a free-lance sculptor and painter, and holding solo exhibitions of his work in Peshawar. In 2006, Imtiaz was selected as one of the twelve landscape painters of Pakistan to exhibit his work in Frankfurt, Germany.

He held the position of Art Teacher and Sculptor at the Abbotabad School of Fine Arts. When the National College of Arts opened a campus in Rawalpindi, Imtiaz became one of the first faculty members.



IJAZ UL HASSAN

(born, 1940)



Shisham in Winter
Oil on canvas
83 x 62 cm

Ijaz ul Hassan is a scholar who never abandoned his penchant for art. Ijaz took a Masters in English from St. Johns College, Cambridge, UK, and later studied art at St. Martin's School of Art. He began painting at an early age with impressions of familiar sights and scenes; the world around him. He first exhibited his work in Murree, in 1956. In those days it was a popular art venue with artists such as Parvez, Shamza and Ali Imam.

In 1967, Ijaz exhibited his work along with Burki, S. Safdar and Moyene Najmi at the Department of Fine Arts, Punjab University. Professor Khalid Iqbal wrote on this occasion: "Ijaz ul Hassan, is making his debut in a major exhibition. For so young a painter, he has done very well indeed, and is on the way to fulfill the promise shown in his earlier work." Since those days Ijaz ul Hassan's work has been shown in art capitals throughout the world.

Through his work Ijaz expressed subtle defiance of a restrictive regime; using symbols and images in beautiful series of paintings titled *View through a Window*. This work is now considered to be a definitive example of this era, where the observer gazed from a closed interior to the brighter world without. Not dependent on narrative, the symbolism in the work is found within the landscape, the dramatic variations determined by changing light, the sky and the feelings these elements evoke in the observer. Around this time, in the 70s, the artist began to examine images clipped from film posters and publications, using them to express social and philosophical concerns. Expressing his horror of the Vietnam atrocities, the artist painted the unforgettable image of a mother carrying weapons along with her child in her arms, while a dancing girl strikes a provocative pose. The painting is now in the collection of the Fukuka Art Museum, Japan.

One of the founder members of the Artists Association Punjab, Ijaz ul Hassan has been Chairman of the Association from 1986 to date, and with a well coordinated team, has organized regular annual exhibitions in which artists from all regions of Pakistan participate. The artist writes on painting, art and culture for major national and international publications. A book published in 1991 *Painting in Pakistan*, was the first contemporary book on art to be published in the country.

In 1992, Ijaz ul Hassan became the recipient of the President's Pride of Performance, the highest award in the country. Over the years his contribution to art has been invaluable as a teacher, artist and writer.



Still life
Oil on board
61 x 60 cm

IQBAL HUSSAIN

(born, 1935)

In his work, Iqbal Hussain offers an intimate glimpse into a way of life surrounded by myth and legend. He was born in that world, but recognition of his talent at an early age led him on a unique path. Success offered many options but he never abandoned his roots or the people he grew up with. Iqbal Hussain is an artist who perceives life as a changing narrative around him and portrays it in its often stark reality. Where he lives influences much of his work; he paints the people whose lives he understands and through his work is solely responsible for opening doors and windows upon a traditionally taboo subject.

In the genre of landscape painting Hussain encompasses the beauty of Lahore's environs in the tradition of the Punjab Landscape School initiated by Khalid Iqbal in the 1950s, but brings to the work a personal viewpoint. There is solace in the cool quietness of scenes that resound with mystery rather than the chaos of human emotions, but there is no single interpretation to art; each viewer finds his own valid response. In his work there are superb examples of what it means to master the tools of painting. To view the brush strokes and gradient shades across the wide surfaces is a rare, visual experience.

Iqbal Hussain attributes much of his success in life to Khalid Iqbal who as his mentor, showed great interest and encouragement. Hussain graduated from the National College of Art, Lahore, in 1974. He stayed on to teach and in 1981, mounted his first solo exhibition at the Arts Council, Lahore. The '80s were memorable in many ways; Hussain was awarded prizes in national exhibitions and traveled abroad for the first time on a French scholarship.

Viewing his work today one must acknowledge the artist's self-portraits; likenesses in the classic tradition. In these he appears without the customary, 'whistling in the dark' kind of defensive armour sometimes assumed. Instead the canvas reveals a compassionate, vulnerable man, lined by life and experience but smiling without artifice and rather philosophically as if musing on his many years in art without rancor or regrets. His portraits are an exercise in how to use oils on canvas.

As Oscar Wilde wrote in his play 'The Portrait of Dorian Gray': "Every portrait that is painted with feeling is a portrait of the artist, not the sitter. The sitter is merely an accident; the occasion...it is rather the painter who, on the canvas, reveals himself." That may also be true of the observer. Absorbed by Hussain's subject, his viewers sometimes overlook the true point of his work which is his genius as a painter and his mastery of the medium.



Female Composition
Oil on board
162 x 130 cm

JALEES NAGEE

(born, 1938)



Jalees Nagee is an artist who specializes in painting on glass, and evokes in her designs, the traditional lines and curves of early Islamic patterns. She was born in Amritsar and after partition settled in Lahore and joined the Lady Mclagan High School, where she matriculated in 1950. She then joined the Lahore College for women, and began her study of art at the Punjab University Fine Arts Department. From 1954, encouraged by Anna Molka Ahmed, Jalees regularly exhibited her work at the exhibitions held in the Department. In 1956, Jalees participated in an exhibition of portraits painted by nine artists including Anna Molka and Khalid Iqbal. There she showed three sensitive portraits in oils on canvas, and a plaster bust portrait 'Anees', standing 12 inches high. She was an outstanding student included in many of the Department publications.

After graduation, Jalees continued her studies abroad. On her return she became the Head of the Related Arts Department of the College of Home Economics, Lahore, and began to work with glass. The artist incorporated designs on glass panels; two of her delicate, wall based pieces are in the collection of the National Gallery. But her work was much in demand to create Tiffany styled pieces, consisting of individually worked glass segments placed together in metal frames. Jalees was featured in a full length television programme that extensively highlighted her work, and she remained busy until her retirement, when she settled in Los Angeles, USA, with family members.

Untitled
Glass painting
115 x 24 cm



Untitled
Glass painting
62 x 20 cm

JAMIL AHMED BALOCH

(born, 1972)



Cry I
Wood
150 x 45 cm

One of a number of dynamic young sculptors making their presence felt in art circles, Jamil's rugged background in Balochistan nurtured the creativity and skills seen in his work. Born in Nushki, where his family is deeply rooted, he grew up with the awareness of natural elements and their uses; men building their homes from hewn trees, metals welded for practical purposes, and the women who spent their days weaving and embroidering, others collecting water. These impressions honed an integral respect for the medium he uses in his work, whether sculpture or painting, a principle he endeavours to instill in his students.

Jamil followed his elder brother Akram Dost, in joining the National College of Art where he majored in sculpture, graduating in 1997. Now a lecturer at the college, he is a concerned teacher who takes great interest and pride in his students and in the institute.

He is an artist who loves the physicality of his work, "I have heard artists refer to realistic work as 'labour' but nothing worthwhile is achieved without hard work. Progress comes from practice not from words and theories." For Jamil, every stage of his work is a source of enjoyment. As a sculptor he enjoys working on a large scale, which is often beset with problems of transportation and setting the work in place. "But after all", he concludes, "it's all part of being an artist."

His concerns are for ordinary human beings. An award winning fibre glass artwork portraying a *Burqa* clad figure clasping a bunch of red roses was titled *Valentine's Day*. In this work the sculptor tried to show that all human beings, regardless of outer appearances, share similar emotions. His concerns for world issues are translated through familiar figures; the Balochi people and their sufferings are representative of the whole of mankind. In 2003, Jamil Baloch was recipient of a National Award for Excellence.



JAMIL NAQSH

(born, 1937)



Woman and Pigeon
Oil on canvas
91 x 61 cm

Pakistan's modern master, Jamil Naqsh, was a boy when he left his home on the banks of the river Jumna, to live in Pakistan. He is an independent spirit, with deeply examined conclusions on life and art. In his early teens he traveled alone through Chittagong, Calcutta, and Kathmandu to Colombo. A kaleidoscope of impressions and a great respect for the art traditions of the past was a legacy of the young man's journey; factors that were to influence his life, his work and his thinking. As an art student in 1953, he absorbed the aesthetics of modern art but determined to make a thorough study of the various schools of traditional miniature paintings. Thus he sacrificed the ease of an art student's life to become a disciple of the master miniaturist Mohammad Sharif, and learnt to sit for long hours at his work. Obsessed with the idea of 'line', the young artist sought an ethos that addressed his work in the decades to follow.

Naqsh paints the people he loves, intimate thoughts and convictions. He began to paint pigeons in the early 1960s. There were many implications in his choice of subject; childhood memories of pigeons strutting through the courtyard of his ancestral home and flying freely through the open windows. Years later these recollections were to be diffused into a symbol of domestic harmony. Then came the painted pigeons of the miniature school of art, tiny perfectly formed transient visitors. In his Karachi studio set in a rooftop garden, pigeons are welcome visitors and allowed to move at will. By combining the mobile birds with the classic forms of women, Naqsh created a wondrous melding of movement and stillness using muted colours and creating textures of tactile pigments. The artist paints effortlessly with oils or water colour. Though entirely modern in his idiom, he pays reference to the discipline of miniature painting never abandoning his roots in the classic traditions of the east.

Calligraphy was metamorphosed in Naqsh's *Modern Manuscripts* series, in which he redefined mass as a complex linear labyrinth. From the beginning work was an obsession as he found the freedom to analyze content, tonality and value. Through the years the artist has remained single minded about his work; it was and remains the crux of his existence. His concerns address the surface of his canvas, the subject a means of manipulating space.



JAMILA MASUD

(1934-1999)



Light-3
Oil on canvas
114 x 81 cm

Jamila Masud graduated from the Punjab University in 1956, after taking an M.A. in English. The opportunity to study art came in New York, where in 1981, she joined the Art Student's League and studied sculpture, painting and drawing. From that time on Jamila was a dedicated artist who showed her work frequently in exhibitions, and solo exhibitions of her work in New York, Washington, Islamabad and Lahore.

At her house in Islamabad, her lovely garden became a focal point of her art, a subject she was never tired of exploring. Trees, plant life and the seasons were an on-going source of pleasure to the artist. There was a large stone sculpture in the making in the garden, and Jamila was totally absorbed in chipping the stone block, releasing the form within. There was no hurry to finish this piece; it was a therapeutic work, continued in her own time.

The artist represented Pakistan in sculpture workshops in foreign countries and continued with her garden series until 1990. Then she became concerned for the fast vanishing architectural aspects of old buildings in the walled city of Lahore and its environs. The artist did extensive photography, focusing on the old balconies, doors and windows of the old architecture. Then in her studio she selected a number of images to paint, adding her own touches to the canvas. With colour and texture, Jamila suggested the various media of wood and stone, and in her work she evoked a sense of mystery created by fragmented relics and hazy backgrounds. After completing a series of paintings on the theme, Jamila Masud had the images photographed and put into the form of a booklet, *Vanishing Visions*.



Salt Range
Oil on canvas
66 x 56 cm

KALEEM KHAN

(born, 1958)

Kaleem Khan is acknowledged for his superb work in the field of landscape painting, concentrating on his native Balochistan. Through the artist's intimate observations, the viewer is introduced to Quetta and its environs, coloured by the austere beauty of the scenery. With Kaleem, one explores rugged mountains, rich in colour and complex in mood. The artist is fascinated by the nomadic traditions of people living in tents, their animals, their dress, poetry and way of life which he transfers on canvas through oil paints. The artist's paintings seen in exhibitions, portrayed a perceptive awareness addressed by a disciplined palette. On canvas he creates a mysterious atmosphere suffused by the particular light, unique to the area which he strives to capture.

Kaleem Khan joined the National College of Art in 1980, along with Jamal Shah and Akram Dost, and his teachers included Saeed Akhtar and Khalid Iqbal. The artist's initial interest was in portraiture as he has an inherent skill for capturing a likeness, but from his second year at NCA, he was drawn more to the genre of landscape painting, finding myriad patterns in the world of nature. As an artist he found the colours of his homeland unlike those found in other areas and he remains inspired by the Chiltan mountain range and its folk-lore.

After graduation from NCA in 1983, Jamal Shah enlisted the help of Kaleem Khan and Akram Dost in setting up a Fine Arts Department in the Balochistan University, and it was a very exciting time. Initially they made provisions for 15 admissions and 40 young people applied. Eventually 20 were admitted to the department that continued to grow. Kaleem Khan and Akram Dost now head the department.

Kaleem has also been an active influence in setting up the Balochistan Arts Council in Quetta, where he initiated popular evening classes in drawing and painting. In 1997, the artist was awarded a scholarship to visit the USA and UK, and took the opportunity to view first hand the famed museums and galleries of those countries.



Shepherd
Oil on board
61 x 30.5 cm



Untitled
Oil on canvas
65 x 52 cm



Untitled
Oil on canvas
65 x 52 cm

KHALID IQBAL

(born, 1929)

Khalid Iqbal is Pakistan's most revered landscape artist. Returning from the Slade School of Art, London in 1955, he became the first lecturer in the newly established boys' art department of the Punjab University. Among his first batch of three students in 1956, was Colin David. One discovers rather complex patterns and relations involved in his chromatic and structural organization which, while capturing changing moods and feelings is never sentimental. He is more often austere, serious and subtle, endowing his landscapes with a gentle melancholy. Khalid Iqbal is one of the few artists who have most accurately recorded the light, atmosphere and colours of the Punjab without using stereotypical images. In fact, he goes out of his way to avoid the typical and the immediately gratifying and instead concentrates on those qualities in a landscape which are most difficult to describe or render. He initiated the Punjab Landscape Movement in the 50s, and is responsible for lifting this genre of painting in Pakistan to its highest point.

An art icon in Pakistan, no teacher is more cherished than Khalid Iqbal. Among his former students one finds, Iqbal Hussain, Kaleem Khan, Ghulam Mustafa and Ghulam Rasul, all of whom attribute much of their success to their former mentor.

Though best known for the genre of Landscape, Khalid Iqbal was much acclaimed for painting in the classic genres of Portraiture and Still-life. Among the collection of the National Gallery, one finds windswept landscapes against threatening skies, and a village mosque reflected in the calmly flowing river.



Village Mosque
Oil on board
77 x 44 cm



Landscape
Oil on board
78 x 52 cm



Landscape
Oil on board
78 x 52 cm

LAILA SHAHZADA

(1923 -1994)



Oestrus
Oil on canvas
96 x 74 cm

Laila Shahzada's adolescence was spent in the family home in India, where she was surrounded by the traditions of the past. After Independence, Laila settled in Karachi, and her earliest paintings of the 1950s were delicate, tentative pieces, in marked contrast to the later forceful work executed as *Drift Moods*. Initially trained in England in drawing and water colour, Laila received early encouragements in Pakistan from Fyzee Rehamin and his wife Attiya Begum, who introduced her work at an exhibition held during a garden party at their home. In those days, there were few women artists in Pakistan, and it was Nagee who taught her to use oils. She made a great impact on the media when the *Drift Mood* paintings were exhibited in 1964, a series inspired by pieces of driftwood battered into distorted forms by the power of the sea. These, Laila compared to the human condition, forced into unnatural shapes by stronger forces. Later, inspired by the artifacts of the Indus Valley Civilization, she worked on a series titled *Moenjodaro*, shown in New York, where she was awarded a gold medal and the Key of the city of New York, in 1975.

In 1994, her work was included in an exhibition of Paintings from Pakistan at the Pacific Asia Museum, California where her recent style of landscape painting, austere mountain-scapes, were compared with the work of Georgia O'Keeffe.

She was awarded the Tamga-i-Imtiaz in 1986, and in 1995, Laila was posthumously awarded The President's Medal for Pride of Performance.



LUBNA AGHA

(born, 1949)



Painting in Blue
Oil on canvas
76 x 61 cm

Lubna Agha was recognized as an art student of great potential at the Karachi School of Art in the 1960s. Guided by Mansur Rahi, she was one of a small number of women artists to gain prominence in the 1970s. After her graduation in '67, Lubna joined the Central Institute of Art as a lecturer, before leaving for London. There she concentrated on widening her art horizon, visiting galleries, painting and attending lectures. It was there she began to develop an individual aesthetic viewpoint. At that time she worked on images taken from nature, mostly landscapes simplified with vibrant colouration.

Returning to Karachi in 1971, Lubna's Abstract Expressionist style, worked in oils on canvas, made a strong impact on art circles. The streaks of colours introduced on white painted surfaces, influenced numerous artists eager to experiment with contemporary forms of expression. In those days Lubna stood out as one of few women painters in Karachi, and her serious approach to art and stunning artworks earned her the admiration and respect of her peers and the media, a phenomenon that exists to this day. Young as she was at that time, Ahmed Parvez was greatly enthused by her work and invited her to join him and Aftab Ahmed Khan, in a three artists' show at the Karachi Arts Council. After eschewing the title the *Gay Painters*, the exhibition was finally launched as *The Non-Depressionsists*, and was a huge success.

In 1981, marriage took Lubna to America where she made a successful career as a Graphic Designer, but she continued to analyze her aesthetic problems and kept in touch with her roots. On a visit to Karachi in 1986, she displayed a change of style with figurative water colours, and she was included in important exhibitions abroad of Pakistani artists.



Painting in White
Oil on canvas
76 x 61 cm

M. AKRAM DOST BALOCH

(born, 1958)

Akram Dost Baloch believes that art must interact with society, raise questions and establish a dialogue. The national award winning artist received top honours for his work in exhibition at the Pakistan National Council of the Arts in 1996. In 2004, he was honoured with the highest art award in the land, the President's Pride of Performance. He is a rare, genuine socio-political artist, one of very few in the country. In his work humanistic values draw energy from his handling of weight, mass and colour. The distorted figures of women he uses as a symbol of exploitation, challenge narrative myths concerning the ideal form.

Akram Dost graduated from the National College of Art, Lahore in 1983. He was instrumental in establishing the Fine Arts Department of the Balochistan University in '84. His first solo exhibition was held in Karachi in 1986 and was received with interest. Since then, the artist has shown his work in Quetta, Islamabad, Lahore and Karachi. At a solo exhibition of paintings held in Paris in 2000, his work was much appreciated and acquired by artists as well as an art loving audience. Such was the response that he was invited to that great art capital in 2004 and again in 2006.

Currently Head of the Fine Arts Department of the University of Balochistan, and keenly involved in the Balochistan Study Centre at the University, Akram Dost is a busy artist who spends much of his spare time in the studio. There he paints, carves, etches, embosses and penetrates wooden panels and paints his canvases embellished with colourful frames that refer to the exquisite embroidery of his area.

His passionate identification with his surroundings defines his work with explicit clarity. Through his work, Akram Dost creates an all-embracing compendium of the intrinsic traditions and on-going issues that contribute to the make-up of the ancient region of Balochistan. At the same time, the artist's assertion appears as a modern, acutely perceived microcosm, one that directs his aesthetic vocabulary. He describes a fascinating, deeply rooted culture manifesting in dynamic surfaces worked in varied ways. There are no limitations to his imagery or its expression, which appears as a transformative process. In lighter moods he brings to his work a joyous celebration of rainbow colours, a legacy of his heritage.

His art idiom includes metaphor in the shape of distorted figuration and wooden surfaces textured in a multiplicity of ways. Akram Dost examines the complex relationship between disciplines and media and in the process, addresses the human experience in all its fragility. His work includes brilliant sequence of freestanding, three paneled 'screens'. Intricately carved, painted and etched throughout, they constitute unprecedented, multi-imaged installations with the presence of sculpture.



2nd May
Oil on canvas
77 x 61.5 cm

MANSUR RAHI

(born, 1939)



Wild Horse (series)
Oil on canvas
83 x 61 cm

Mansur Rahi is a distinguished artist and teacher in Pakistan, well known and appreciated for his strong, semi-Cubist painting style. Rahi graduated from the Government College of Arts and Crafts, Decca in 1962, where he was fortunate to have two of the finest artists of their time as his teachers: Kibria and Zainul Abedin. After graduation, Rahi settled in Karachi, and as there were no art institutes established at that time, he joined the Karachi Arts Council where he conducted evening classes in art.

When the Karachi School of Art was established in 1965, Rahi became Principal and remained in office for over a decade. As an art teacher he has influenced a generation of young artists and initiated a water colour landscape movement that encapsulated Karachi and its environs.

Through his art, Rahi often portrays the primitive terrors that lurk hidden in man's psyche and the vulnerability of humankind in today's troubled world. His most recent work has been inspired by the mountains of the northern regions. He has striven to analyze elements of light and interplay of space, creating images of great power and beauty.



MANSUR AYE

(born, 1941)



Untitled
Oil on canvas
76 x 51 cm

The perennial artist Mansur Aye has been a popular figure in Karachi art circles since 1962, when he first exhibited his work in a two artists' exhibition with Jamil Naqsh. Since then art enthusiasts have witnessed with interest the artist's diverse moods and experiments. Mansur Aye explored printmaking, contriving handmade paper from pulp he devised in a washing machine, and depicted varied subjects, including a memorable 'Clifton Beach' series, but always returning to his muse, the moon faced girl. Legend has it that he once phoned a friend and simply said: "She's back."

A self taught artist, Mansur was one of the early members of the USIS organized Sketch Club in Karachi, in the 1950s. His skill as a draughtsman later led him to book illustration, and in 1972, he had a solo exhibition of drawings in the media of charcoal and pen and ink. Always a versatile man, he has contributed considerably to the field of animated cartoon films. He explored documentary film making and on one occasion, made an impassioned plea to the Karachi Arts Council committee, to cooperate in documenting films on prominent artists. It never materialized and now, as Mansur foretold, most of those artists have gone.

Pakistan's first art collector, Mr. Sultan Mahmood, was a great admirer of Mansur's work and acquired a large collection of drawings and paintings. The Indus Gallery was the artist's favourite venue for exhibitions, where Mansur showed his work regularly and continues to do so. Of late, the artist has suffered health problems, but he continues to work and to exhibit his latest interpretation of his muse, a collection of delicately executed portraits leaning towards Cubism. These works show that the veteran painter still retains his 'touch'.



Untitled
Oil on paper
60.5 x 44 cm

MAQSOOD ALI

(born, 1936)



Untitled
Oil on canvas
120 x 69 cm

Maqsood Ali's birthplace was Lucknow, and from there he moved to Bombay where he gained admission to the Nootan Kala Niketan Art School, graduating in 1956. Maqsood settled in Karachi in '57, and joined the circle of young artists who were exploring modern art developments. He was fascinated by Sindh; the organic colours used in dying, pottery, ceramics and other handicrafts of the region captured his imagination and he spent much of his free time exploring the places such as Chawkandi Tombs, Thatta, Bhit Shah, Hyderabad and the interior.

His first solo exhibition, 'Colourful Impressions of Sindhi life', was held at the Arts Council, Karachi in 1969, a collection describing in detail the culture and way of life of the Sindhi people. At that time the art market was negligible but he and his peers painted for the joy of it and if a painting was sold, they all celebrated. Like his companions, Maqsood had the greatest respect for Shakir Ali who, from the 1950s, till his death in 1975, was a strong influence on the direction of modern art in the country and it was he who was to initiate a major development in Maqsood's creativity.

In the 1970s, Maqsood Ali was known as the 'checkered master', for his immaculate and comprehensive treatment of the interplay of checks and squares. Some of his most sensitive and brilliant work consisted of delicate pastel checks and squares of pink and yellow ochre that gently touched each other on large canvases, often in hazy mists. The remarkable treatment modified the strict geometry and added a subjective element. He was one of the leading lights among young artists in Karachi in the 1960s, along with his peers: Jamil Naqsh, Bashir Mirza, Kohari and Mansur Aye.

Experimenting with space and form Maqsood abstracted elements to evolve a personal idiom in the ancient designs found in the diverse designs of the Sindh region. A striking collection of work that made an instant impact was the 'Bhit Shah' series in the 70s, whereby the artist juxtaposed geometric shapes with abstract areas in colourful profusion and the squares of the traditional *Rilli* became a *leitmotif* in Maqsood's imagery. He was one of the few artists able to successfully fuse two diametrically opposed notions, the rational and the capricious.



Mirror Work on Crimson
Oil on canvas
107 x 76 cm

MASHKOOR RAZA

(born, 1950)



Composition-13
Oil on canvas
92 x 69 cm

Since his graduation from the Karachi School of Art, as Gold Medalist in 1972, Mashkoor Raza has proved himself a prolific, dynamic painter with a huge popular appeal. Taught by Mansur Rahi, as an art student, like many of his peers, he was initially strongly influenced by the impeccable teacher and artist, and struggled to evolve an idiom of his own. He first exhibited his work at the Karachi University in 1975, and one year later, had his first solo exhibition at the Karachi Arts Council. Ahmed Parvez was excited by the young artist's potential and wrote positive lines of encouragement in Mashkoor's brochure. From then on Mashkoor exhibited his work at regular intervals, sometimes twice a year, and it was always well received. Much of his work has been acquired by foreign collectors, and one entire exhibition was purchased by a foreign visitor.

Perhaps the overwhelming attraction and salient feature in the artist's work is the enormous energy radiating from the surfaces. One had the impression of a painter working against time, creating strong, bold brush strokes in colorful sweeps across the surface of the work, putting himself literally in the picture.

Extremely versatile, the artist has several signature subjects creating large, Cubist structured abstract works, with an emphasis on white and cool colours. In other moods, one may find brilliant red shades dominating a canvas. At times he works in calligraphy, experimenting with line and texture. There are also figurative works which are, fragmented forms gracefully juxtaposed with other element. And then there are the horses. When Mashkoor paints impressions of galloping horses, manes and hoofs flying, they appear to be ready to leap out of the frame.

Through the years the artist has garnered a number of prizes including, the Second Prize at the National Visual Arts Exhibition held in 1984. In 1989, he established the Mashkoor Art School in Karachi, and continues to be much in demand as a painter.



Untitled
Mixed medium on paper
71 x 53 cm

MASOOD KOHARI

(born, 1937)

Masood Kohari's exhibition of crystal collages held at the Alhamra Galleries recently, carried the conviction of four decades of experimentation with diverse media. The culmination of over two years of preparation, the delicately textured, glowing artworks established a new, potentially exciting art chapter in Pakistan. Kohari was delighted to have the long planned exhibition mounted with the collaboration of the PNCA, and the Punjab Artists' Association. Kohari had introduced his work in glass for the first time at Alhamra, during the fifth National Exhibition, held in 1984. The four intricately textured, colourful glass panels earned him the First Prize in the Sculpture/Ceramics category.

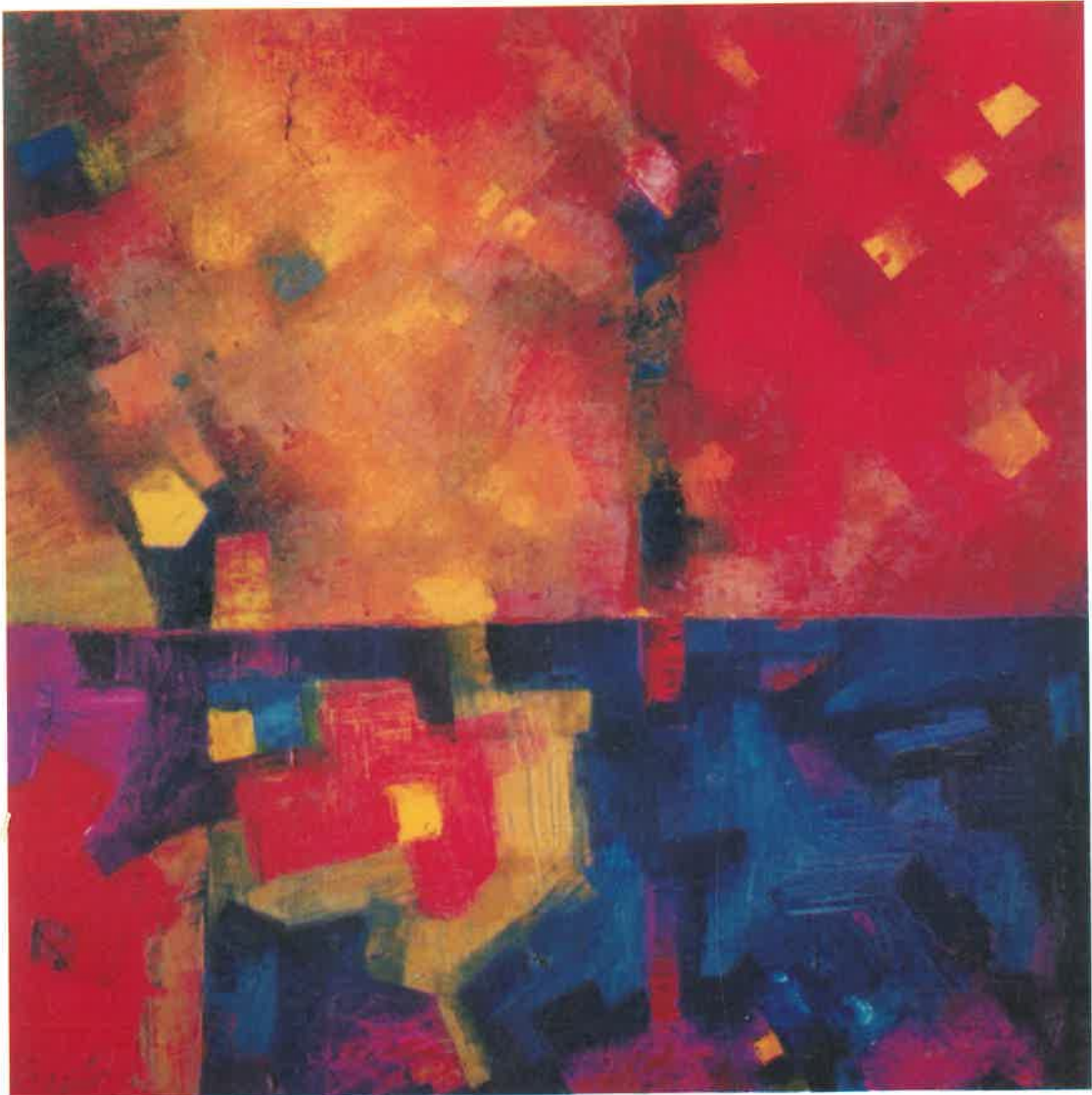
Kohari's art adventure began many years ago. The '60s were a time in Kohari's life when he was painting with oils on canvas. His first exhibition was at the PACC in '62, and others followed. In those days he was invariably with his close friend Jamil Naqsh, and together they would explore Karachi and its environs seeking places and objects as subjects to paint.

In 1964, he went to Gujranwala, where he formed strong ties working with the ceramic craftsmen, learning about clay and beginning a life-long fascination with the qualities of clay and fire. In 1968, he surprised every one by mounting a spectacular ceramics show at the Karachi Arts Council. It included four brilliantly coloured, 8ft tall columns measuring 15 inches in circumference, 70 wall based reliefs, large urns, and a series of tiles he titled: War and Peace.

Kohari's desire to work with glass led him to France where he visited established glass studios and workshops, and on to the famous glass artworks centre of Marino near Venice in Italy. Wherever he went, Kohari found the artists and craftsmen extremely helpful, and generous in imparting knowledge of their art. In 1970, Kohari first exhibited his work in Paris at the 'Galerie Simons Badiner'. Working on flat surfaces he experimented with collage elements and the 'fire collages' emerged; pieces rich with colour and texture contrived by powdered glass melting in the oven, then passing through the annealing process to cool down slowly, to avoid cracks. That year in France, Kohari's work in exhibition earned positive reviews from publications such as 'La Monde', and 'La Figaro'. In an art event showing the work of 500 artists at the Grande Palais, Paris, his work was awarded an 'Honorable Mention'. From that time on Kohari has divided his time between France and Pakistan, notably Gujranwala.

Through the years, he has been much in demand for commissioned work in Pakistan and his friends were intrigued by his methods. Bashir Mirza was one of a number of artists inspired by him to try their hand at working on ceramic tiles. In Karachi a fine example of Kohari's expertise in this field can be found at the Maritime Museum where a wall of gradient pale blue tiles, 37'x17' is displayed.

Making plans to return to his family and working practices in France, Kohari talked of the exhibition scheduled to be displayed in Islamabad at a later date, and finally in Karachi. The artist spoke of his work as a "Life-time affair with my muse, fire and clay that brought me nearer to the people of Lahore, Gujrat, and Gujranwala."



Abyss
Oil on canvas
91 x 90 cm

MEHBOOB ALI

(born, 1951)



Old Haveli-1
Woodcut print
58 x 36 cm

Mehboob Ali graduated with a Diploma in Design from the National College of Arts, Lahore, in 1972. Since then he has participated in numerous exhibitions, and has a number of prizes to his credit. He is an artist who chooses to work in the discipline of woodcut prints.

Woodcut printmaking involves the transfer of a relief image such as created by engraving or woodcut, where the design is printed from wood block to paper through a press. The Chinese had been using a wood block printing process for years before Albrecht Durer used the technique in the 15th century to conjure up dream-like images of *St. John's Vision*. Edvard Munch used a wood block technique for his masterpiece, *The Cry*, in the 19th century, but one finds few artists from past times who have worked in this printmaking technique.

Although the woodcut print process is considered one of the simplest methods of printmaking techniques, in Mehboob Ali's work one finds a more complex process. His subject is the city of Lahore and its environs, and he carefully selects the subject of his work using chiaroscuro with great skill. Often he contrasts paths and passage ways of dazzling light, sometimes adding colour by way of colourful balloons, in the surrounding darkness of small alleyways.

In the collection of Mehboob Ali's work found at the PNCA, one finds a variety of moods. One discovers the impressive Old Haveli-1, with the classic architecture of Old Lahore with its balconies, and the street market below with gaily hued lengths of cloth hanging from the stalls of the vendors.

A different mood, less conventional in subject and requiring a lengthier process is a more impressionistic work titled *Wind*. Here the flowing lines of trees and telephone wires bent by the seeming gale, are expressed in bright colours; yellow, green, ochre and burnt umber, seldom seen in such profusion in this discipline. In this work, Mehboob Ali has captured the movement of nature with a very contemporary feel in the overall image.

Also in collection is a pen and ink drawing *Sang-e-Meel*, in which the spirit of the woodcut technique he has mastered is replicated in the drawing.



Wind
Woodcut
76 x 61 cm



Sang-e-Meel
Pen and ink drawing
60 x 22 cm

MEHER AFROZE

(born, 1948)



Untitled
Mixed medium (collage)
243 x 121 cm

Meher Afroz grew up in a traditional family household in Lucknow, and after completing her formal education attended Art College. She exhibited her work in India before migrating with her family to Pakistan. As a teacher at the Central Institute of Art, Karachi, she was largely instrumental in creating an awareness of the art form among artists. Her first solo exhibition in Karachi displayed a series of prints unlike any work previously seen in the country. The artist's work was acknowledged by way of national awards in the Pakistan National Art Exhibitions held in 1976, and 1980. Afroze's first exhibition of paintings was held at Karachi in 1987, in which she explored the primitive customs of ancient tribes who donned masks as sacred rituals, leaving to mankind the legacy of instinct.

In later bodies of work, Meher Afroze portrayed an intrinsic cycle linking the past with the present and the future. She discovered an archaic language in the ruts and lines etched by time on weathered walls and stones, and strove to interpret her findings through the use of ancient symbols and motifs.

In recent exhibitions the artist has shown a philosophical approach to the analysis of human existence and the self pride that generates a lack of spirituality. Using as an analogy, layers of acrylic paint on board, the artist often creates a tampered surface interspersed with Urdu text. Using ornate divided frames, the artist places her subjects, or eschews the person, portraying instead the assumed image, the clothes that are instrumental in society's assessment of the worth of the individual. Afroze's work may undergo a metamorphosis while in the making; different phases developing during the lengthy creative processes. She is an artist whose work is always innovative.

Meher's paintings in the National Gallery collection are fine examples of her exciting handling of her media, and enigmatic use of symbols and tampered surfaces.



Amulette (series-1)
Mixed medium
71 x 53 cm

MOHAMMAD ASIF

(born, 1945)



Roshan Ara Begum
Oil on canvas
120 x 89 cm

Mohammad Asif is an artist distinguished for his work in the genre of Still-Life.

Although his subjects may appear transitory, they are full of messages about life. The term, 'Still-Life' comes from a Dutch word meaning: inanimate object; while the French reference is 'Nature Morte'. But art is full of inconsistencies and one finds in Asif's paintings optimistic views on nature, his surroundings and life itself.

Mohammad Asif graduated from the National College of Arts in 1967, and joined the faculty as a lecturer in Fine Art. He was an active painter, participating in group displays and mounting solo exhibitions of his work. Demands for portraits and thematic paintings kept Asif busy, but he was very interested in the chemistry of paint and keen to study the art of restoration.

For his contribution to art, the artist was awarded the Associateship of NCA during the Centenary celebrations in 1976.

In 1979, Asif had the opportunity to take a course of study in the Preservation and Restoration of paintings, in Dresden Germany, one of the few artists in the country to use the acquired knowledge. He became Head of the Fine Arts Department for several years before retirement, and is now busy preserving and restoring the National Gallery collection which includes some very precious and historic pieces.



MOHAMMAD KIBRIYA

(born, 1930)



Composition
Graphic print
55 x 38 cm

Mohammad Kibriya is still active in Decca, where he is enormously respected as an outstanding artist. The Bangladesh Museum has a fine collection of his work and his prints are included in many prestigious collections in foreign countries.

Kibriya began his art education at the Calcutta School of Art, graduating in fine arts in 1950. In 1956, he proceeded to the Tokyo University of Fine Arts for higher studies, and graduated from there in 1962. Meanwhile he kept up with art events in Pakistan. At the First National Art Exhibition held in Pakistan in 1957, Kibriya's painting in the show, won first prize. That same year he sent his work for the First Young Asian Artists' Exhibition held in Tokyo and was presented with an award. In Tokyo, the artist specialized in etching, engraving and lithography. He participated in the Fifth Contemporary Exhibition of Japan and the same year entered the: 18 Best Printmakers Exhibition, held at Tokyo.

During those years Kibriya was extremely active, holding solo exhibitions and participating in a number of group shows. He returned to Decca in 1963, and became Associate Professor, Institute of Fine Arts Decca University. He continued to participate in important exhibitions in Tokyo, Japan.

Kibriya held solo exhibitions of his work in many countries of the world including Pakistan. There are several examples of his work in the collections of Pakistan's art enthusiasts. He was awarded numerous honours including the '*Ekushe Padak*' in 1983, the highest civilian award in the field of culture, in Bangladesh.

The Graphic Print by Kibrya in the collection of the National Gallery is a highly sophisticated example of the maestro's superb handling of his discipline. Vertical, diversely textured areas appear almost like drapery, evoking a sense of folds and gravity.



MOYENE NAJMI (1928-98)



Moon and the Mosque
Oil on canvas
87 x 84 cm



Untitled
Oil on canvas
86 x 82 cm

Moyene Najmi was a largely self taught artist who worked closely with his peers in Lahore. Initially he painted water colours, landscapes of Lahore and its environs and he was a very popular and active member of the Lahore Art Circle. Moyene's great friend, Ali Imam, says of those times: "A group of us created the Lahore Art Circle, Saleem Shahid of Radio Pakistan was the Secretary, Shemza, Marium Habib, Moyene Najmi, Ahmed Parvez and I were part of this group and we held exhibitions together in Lahore, Muree and Karachi, under the auspices of the Lahore Arts Council."

Documented by way of brochures organized by Anna Molka Ahmed, exhibitions at the Punjab University Fine Arts Department invariably included the work of Moyene Najmi. Moyene was also a regular member of the judging committee. In the collection of Anna Molka's daughter, Zahra David, is a painting by Moyene Najmi in which he depicts the evenings spent with friends at Anna Molka's house. There, he and Khalid Iqbal are playing a game of cards with another friend in a very relaxed mood. Also in Zahra's collection is a portrait of Moyene Najmi painted by Anna Molka, possibly the finest portrait she ever painted.

Mussarat Hassan documents Najmi as teaching at the Aitcheson College in the 1950s: "He was always on the forefront of art...After his association with Imam, Shakir Ali and Shamza, Moyene gradually turned to abstraction, relying on shapes, colour and texture for expression. But even in these paintings, his earlier fascination of architectural monuments comes through and one can connect these paintings with the colours and textures associated with these buildings."

The Lahore Art Circle ended as Imam, Parvez and Shamza went off to Europe. In later years, Moyene appeared to drop out, meeting few people and ceasing to paint, but he was deeply mourned by his friends at his passing.

In the collection of the National Gallery, semi figurative paintings by the artist include *Moon and the Mosque*; a densely textured painting in oil on canvas, *Lahore No 2*; a painting that bears out Professor Hassan's statement, and another painting *Untitled*, in which fragmented forms and geometric shapes appear suspended in space.



Lahore No. 2
Oil on board
89 x 79 cm

MURTAZA BASHIR

(born, 1933)



Amina
Oil on board
77 x 61 cm

Murtaza Bashir graduated from the Government Institute of Art, Decca in 1954, and went on for higher studies to Academia Della Belle Arty, Florence, Italy in 1956-58. In Karachi the artist held his first exhibition in 59, and was welcomed as an addition to the practicing art circle. Murtaza Bashir was fond of moving around and he exhibited his work in Karachi, Lahore, Rawalpindi as well as in Decca.

His work was included in group displays and he is documented as participating in 40 group exhibitions in foreign countries. A series that stands out in one's mind was titled *The Wall*. It was shown at the Karachi Arts Council in the '60s, and the artist had written a long prose poem to explain the work. The gist was human relationships and the barriers between people. Everywhere he went he found 'a wall'. "I look at my daughter and I see the wall..."

The artist attended the Ecole De Beaux Arts, Paris, in 1971-73. In Bangladesh, Murtaza Bashir settled in Chittagong, where he was Professor, Department of Fine Arts, University of Chittagong. His work is now contained in many institutional and private collections, including National Art Gallery, Bangladesh, National Museum, Bangladesh. National Gallery collection has three of the artist's works. *The Face*, is painted in pastel shades and dated 1962. *Amina* is densely textured oil on board in which the contours of a face are scratched, perhaps a forerunner of the powerful '*Wall*' series, also included in the collection.

The artist was awarded the Prix National, France 1972, Academy Award, Shilpakala Academy Award 1975, and Ekushe Padak, Highest National Cultural Award, 1980.



The Face
Oil on board
60 x 58 cm

MUSSARAT MIRZA

(born, 1923)



Untitled
Oil on canvas
91 x 62 cm

“Where is enlightenment found,
in the rays of sunlight entering a dark house.
Is the answer found on silent stairways,
within high walls or on the wings of a bird in flight.
Is it a journey of the mind or a half opened window,
perhaps it is a person sitting alone in the shade.
Or a door veiled by a fine curtain that if lifted,
will reveal all secrets of the universe.”

When asked to explain her work in exhibition, Mussarat Mirza recited her philosophy in verse. In her recent work Mussarat's imagery encompasses light and darkness, stairways, windows, rooftops, religious emblems and birds. Shadowed figures and birds appear together constantly, perhaps representative of the body grounded by circumstances and the spirit free to roam at will. Her aesthetic idiom is strongly monitored by her background and surroundings.

As a child living in Sukkur, Mussarat explored her world from the safety of her home. “Our doors, windows and the rooftop of our house were open to me, thus the world was revealed from an observer's point of view. I loved the streets surrounding our home, the vast panorama beyond, the mystery of changing light and the birds that came for a while and flew away into the vast skies. All these became symbols etched on my psyche.”

Mussarat joined the Punjab University Fine Arts Department, and speaks of her teacher Khalid Iqbal, “He was a great teacher, who knew how to get the best out of his students.”

Mussarat exhibited her paintings for the first time at the Karachi Arts Council in 1968. At that time she was painting with oils on canvas. Renowned for her exquisite mastery of oils, a change occurred in her method in 1985, when she began to paint water colours, and exhibited a collection of abstract work. In 1988, she was awarded the Asian Shield for water colours from Osaka, Japan.

Mussarat's life as a mature person began when she joined the Fine Arts Department of Sindh University in 1972. She retired as Professor of Fine Arts in 1992. Now living in the family home in Sukkur, Mussarat Mirza has opened a studio-cum-gallery in the town and her aims are to reactivate the Arts Council in Sukkur, and initiate a Museum of handicrafts.



With Unity
Oil on canvas
150 x 100 cm

NAHID RAZA

(born, 1947)



Women (series)
Acrylic on paper
75 x 55 cm

Nahid Raza has been exhibiting her work since leaving art school in 1970, and continues to work with the same obsessive energy and passion. Exemplifying the commitment that threads her work like a *leitmotif*, she dares to humanize the gender issues, so relevant to her life and surroundings.

From the beginning, she has taken a subject and explored it in series of works. There was the first significant series: Chawkandi Tombs in the late 70s, while the decade of the 80s when she studied printmaking in the USA, and spent six months showing her work in exhibitions in Germany, led to the series she titled *Universe*, whirling abstract shapes that appeared about to leap out of the frame.

In 1990, the 'Woman' series was shown for the first time with a collection titled: 'To Speak without Words.' By that time she was the recipient of National Awards and her work had been shown in many parts of the world. She spoke for all women in further sequences such as 'I'm not a Peacock, I'm a Woman'. As the series developed the artist visualized her thoughts with a technique, originality and compositional maturity that amplified her themes.

Continuing to explore the woman's viewpoint in a traditional society, the artist evolved a language of symbols in which eyes, hands, fish, birds and plants gave expression to her thoughts and feelings. Textural value is an important factor as is experimentation with media and surface interest. In her approach to the media, Nahid favoured a layered technique, introducing unexpected glimpses of colour, interrupting muted shades of bold dashes of gleaming brilliance.

Nahid's ongoing journey appears as a diary of intimate emotions and conclusions expressed with a 'hands-on' vibrancy that transcends the complicity of the medium. She has taken as the focus of her work 'Every woman', the anguish, joys, weaknesses and strengths of a woman's life put forward with a candour that is infinitely moving, and that is the salient factor of her work.



Composition
Oil on canvas
76 x 61 cm

NOOR JEHAN BILGRAMI

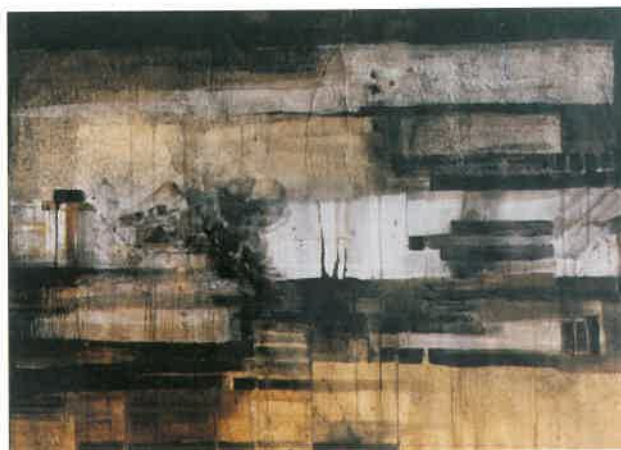
(born, 1950)

The ethos of minimal abstraction addressed by a contemporary freedom of approach is the essence of Noor Jehan Bilgrami's art. The quiet passion evoked in her reassertion of the priority of nature and organic elements bring a distinctly original contribution to the prevailing art milieu. At the same time the successful textile designer and artist re-opens a discussion on the relationship between concepts of art and crafts. In her wall based works, unframed mixed media pieces created from simple materials, are put together with intuitive spontaneity. Using whatever she finds to hand, the artist incorporates paper, muslin cloth, acrylic paint, graphite, red sand, indigo and gum Arabic in her aesthetic vocabulary.

Inspiration drawn from the red sand of Sri Lanka, used by the artist to colour cloth, and an in-depth experience of Japanese philosophy, endow her work with multi cultural aspects; elements that enrich the personal odyssey that generates the spirit of the work. Noor Jehan began exhibiting her paintings in 1974, and her work in textiles in 1978. Through the years she has succeeded in crossing the boundaries of both disciplines in a way uniquely her own. Appropriation has always been an important factor of Noor Jehan's expression, initially found in paper collage; then, she started assimilating strips of material on to surfaces in an exhibition she titled 'Crying for the Light', held at the Indus Gallery in 1987.

Widely traveled, Noor Jehan has represented Pakistan at many international conferences and workshops. A fellowship from the Japan Foundation in 2001, offered the opportunity to spend a year at the Tama Art University, Tokyo, as well as traveling throughout Japan in the study of Indigo dye. She worked with the Japan Folk Craft Museum, Tokyo, as curator of an exhibition of traditional textiles from Pakistan. In *Tana Bana, the Woven Soul of Pakistan*, Noor Jehan proved that 'less is more'.

In her paintings one often finds subtle textures and shades held together by the trace of a grided substructure. The unexpected shine of mica in powdered graphite seen in certain light, adds movement to the informal use of the materials. Lines made with charcoal suggest an involvement of calligraphy. One finds cloth layered in horizontal bands, circles, marks, stains, tiny traces of paint splashed by a brush, the paths left by trickling gum Arabic. These are the components of the artist's hands-on approach to the media.



Untitled
Mixed medium
76 x 56 cm



Tragedy Too Deep for Tears
Acrylic on canvas (collage)
92 x 61 cm

QUDDUS MIRZA

(born, 1961)



King with Eleven Fingers
Etching on paper
27.5 x 21.5 cm

As a student of art at the National College of Art, Lahore, Quddus Mirza delighted his teachers by his talent and innovative approach to art. After obtaining BFA degree, in 1986, Quddus spent three months in Jaipur, studying traditional Indian Miniature paintings. He went on to spend two years at the Royal College of Art, London, where he took a master's degree and in his final year, was awarded a prize for his work.

On his return to Lahore, Quddus joined the faculty of the NCA, and began to show his work in exhibitions. As a regular participant of major art events abroad, representing Pakistan as an artist or a writer, he is extremely clued-up as to the changes in art that have taken place in the major art capitals of the world. Teaching at the National College of Art, Lahore, Quddus endeavours to indoctrinate the students into art methods and philosophies in a city that prides itself on a classic cultural history, while acquainting them with viewpoints of another kind. This challenge is perhaps a key issue confronting his personal aesthetic strives.

For some time the demands on Mirza as an art critic and author, resulted in less time for painting and fewer shows. He is also a very active curator of exhibitions and has organized exhibitions in India and other countries, including the UK, where a display of miniature work was exhibited at the Victoria and Albert Museum. In his own work, Quddus Mirza has a totally free approach that includes drawings, silk screen prints on cloth pieces, mixed media and oils on canvas that remind the observer of what it means to live in a city.

In his work he evokes the violence, stress, fragmented thoughts and words that surround us; they jump out at us from hoardings, graffiti, posters, computers and the headlines of newspapers. There is no escaping them. The artist's graphic lettering formulates a jumbled message of strong images: "This is the landscape of the streets saturating passers-by with unsolicited information."



Wasl-e-Khudawandi ki Umang
Mixed medium
107 x 81 cm

QUDSIA NISAR

(born, 1948)



Jal Trang
Water colour on paper
63 x 50 cm

Qudsia Nisar's work is vibrantly spontaneous; the wide, lyrical, gestures sweeping across handmade paper surfaces in glowing coalescence. She is well known in Pakistan as one of the country's foremost Abstract Expressionist painters, and she has taken spontaneous action painting to previously unexplored avenues. Qudsia joined the Fine Arts Department of the Punjab University where she imbibed the creative discipline of Anna Molka Ahmed. When she graduated with an MA (Gold Medalist) in 1968, Qudsia was offered a teaching post and remained at the University until 1973, when she moved to Karachi and held her first solo exhibition.

Since then Qudsia has had a distinguished career as an artist and teacher. She invariably paints in sequences, expressing through her work, concerns involved with world peace and harmony. In this context she encourages her students to study the balance of nature and to participate in international art events focusing on peace. She has a number of national awards, and has traveled widely, representing Pakistan on several occasions. In Paris, Qudsia lectured on Pakistan's art environment; in Italy, she was awarded an Honorary Diploma in Painting from the Academia Italia, and in China, she introduced non-figurative painting in the medium of water color to artists and students for the first time.

As Principal of the Central Institute of Arts and Crafts, Karachi, for a decade, Qudsia is very concerned with the basic education of art students which she feels has much room for improvement. As an educator, she played a hands-on role in her students' activities and in current times she takes a few outstanding students and teaches them the discipline of their chosen subject in her own studio. Though her paintings are largely abstract, they carry a very tangible narrative of powerful statements describing her life and the on-going violence of our times.

In the National Gallery collection, one finds examples of Qudia Nisar's work from the series *Eyes and Light* in which dancing lines and curves create enchanting patterns. A painting titled *Jal Trang* is composed of vertical and horizontal lines softened with intersecting areas of paint.



Click-5 (eyes and light series)
Water colour
49 x 39 cm

RABIA ZUBERI

(born, 1940)



Composition
Oil on canvas
68 x 68 cm

Rabia Zuberi is Pakistan's veteran woman sculptor and the recipient of numerous national awards. She has dedicated her life to art and art education in Pakistan. As Principal of the Karachi School of Art established over 40 years ago, she leads a busy life but still has time to sketch, paint and for working in the third dimension.

Rabia received her art education from the Lucknow College of Art, and after graduation in 1963, made her home in Karachi. Finding no art school in the city, Rabia with her sister Hajra and aided by Mansur Rahi, opened a school of art, which is flourishing today.

Looking at her work of the 60s, one finds gentle images of children playing and sleeping and family pets. This series of her work appears to be devised with precise detail and symbolizes unspoilt innocence. In India, Rabia was awarded top honours for sculpture from National Youth Art Exhibitions, held in Calcutta and New Delhi in '61, '62 and '63. In Pakistan, the changes in Rabia's life found a reflection in her maturing work. She expressed abstract thought and feeling in form.

The *Dignity of Labour series*, was the outcome of the work entailed in the construction of the KSA in Gulshan. Watching the labourers at work, Rabia began to sketch and sculpt the extensive body of work. In the 1980s, Rabia looked at design as an element of sculpture, approaching it as a gender issue. Incorporating the *dopatta* created the suggestion of a flowing accessory to the pure lines of form. In the 90's, the artist's concern for the troubled city was expressed in the series *Quest for Peace*. Many artists expressed their outrage during these years and documenting their work is a way of preserving the turbulent history of the era.

In Pakistan, Rabia Zuberi's work has been nationally acknowledged by way of awards in 1986, 1987, 1988, and in 1996, when she was awarded top honours from the seventh National Art Exhibition. PNCA awarded her the Lifetime Achievement Award, in 2003.



RASHID AHMED ARSHAD

(born, 1937)



Manuscript
Oil on canvas
76 x 61 cm

Rashid Arshad was well known in art circles as an exponent of calligraphy-art during the early years of art in Pakistan, rendering calligraphy in a painterly way and joining the company of artists who created a personal interpretation of the cultural tradition. The artist began his art education at the Mayo School of Art, in 1958, and graduated in 1960. At that time he was engaged in exploring semi-figurative landscapes, but eventually found his *métier* in a more gestural tradition. Talking of his work at a Karachi exhibition, Arshad spoke of music, referring to himself as a 'conductor orchestrating the tempo of ebb and flow.'

Rashid's work is extremely elegant, and able to capture the viewer's imagination by dramatic use of colour. In his paintings brush strokes are interspersed with dancing lines made by paint-dipped fingers as the artist creates curves and lines of myriad patterns, tapering off and re-emerging from textured backgrounds. Often one finds a circular, seal-like form that links his work as a leitmotif, a symbol of important manuscripts, 'farmans of history'.

As a teacher of art, Rashid is deeply interested in the work of his students. He is concerned by the general disregard of artists shown for the chemical qualities of paints. For this reason, he explains, many of the early works of art painted by the country's finest artists, are damaged beyond repair. In the 1960s, Arshad joined the Central Institute of Arts and Crafts, Karachi, as a lecturer; and in 1970, he took over from Ali Imam as the Principal, when the senior artist established the Indus Gallery. In 1976, Arshad settled in the USA, where he made a successful career as a graphic designer.

Now Rashid is back in Pakistan, and a very popular Head of the Fine Arts Department of the Indus Valley School of Art at Karachi.



RIFFAT ALVI

(born, 1945)



Moenjodaro
Acrylic on canvas
60 x 40 cm

Riffat Alvi is renowned for the earth pigment technique she uses in her paintings. She discovered the medium in Africa, in 1990 and since then has collected earth of all colours from around the world on her extensive travels. She has painted a series of works on the historic sites of Pakistan, and in a layered, contemporary style created a series of paintings on Moenjodaro, using the earth from the site as medium. Increasingly drawn to ceramics and working in the third dimension, currently Riffat Alvi combines the disciplines in highly interesting works of art.

The artist graduated from the Karachi School of Art in 1973, and taught pottery classes to children. Making regular journeys to New Karachi, she studied the techniques of the local potters. In 1987, she worked as Handicraft Designer with Sindh Small Industries, collaborating with a team of international design advisors. Together with the team she traveled through the interior of Sindh and the Punjab exploring the local crafts. A scholarship for Design Orientation took her to New York, Dallas, Los Angeles, and Mexico.

During these years Riffat struggled to find an idiom, her own means of expression and in this context painted in a variety of media and worked in clay. Her first solo exhibition was held at Bashir Mirza's Gallery 2, in 1985, but it was not until 1990, that she discovered the technique that led her to a solo exhibition at the Commonwealth Institute, UK. It was in Zimbabwe, showing her work at the National Gallery when a fellow artist enquired, "What colour is your soil?" Her work evolved into a complex synthesis of ground earth, resins, oils and binders.

For more than two decades Riffat Alvi has been Director of the VM Gallery, a busy cultural centre in Karachi that has had a very positive influence on art in that city.

The painting in the collection of the National Gallery is from the 1980s, a period when the artist was beginning to explore the country's historic sites but had not discovered the earth pigments, so it is Moenjodaro painted with acrylic on canvas.



SADEQUAIN (1930-1987)



Black Composition
Oil on canvas
40 x 63 cm



Red Composition
Oil on canvas
134 x 102 cm

Pakistan's most prolific painter, Sadequain was a self taught artist, whose first solo exhibition was held in Quetta in 1954. There were no galleries in Karachi at that time. Nevertheless he held his first exhibition in 1955, at the residence of the Foreign Minister, H.S.Surahawardy. Sadequain aspired to paint murals in public places where the people could see them. In 1955, he painted a mural on the wall of a public ward of the Jinnah Hospital, and after that he continued painting murals in libraries, schools, banks, and museums.

The artist's spirit and determination always outpaced his strength. Seeking solitary peace in a lonely, semi-desert area 30 miles out of Karachi, he saw tall cacti plants illuminated by moonlight. In the artist's vision they appeared to assume an alternative existence, suggesting groups of tall, lean figures, turreted fortresses, and entire cities. The experience proved to be decisive in Sadequain's life begetting the Kufic/Cacti period rooted in the harsh landscape that confirmed his conviction of life as an endless struggle. The artist's Cacti period earned him great acclaim and national awards, including a prize from the Paris Biennial in 1964. The artist worked ceaselessly in Paris, and painted the *Reflection series* inspired by the Seine, and the colour red entered his work. In 1966, he completed a set of lithographs commissioned by Les Bibliophiles de l'Automobile Club de France to illustrate Albert Camus's book, *L'Etranger*. Sadequain travelled widely and exhibited his work in many countries. In America the artist painted his impressions of New York with its unique skyline of silhouetted buildings.

Sadequain was the recipient of numerous awards. Cacti, crows, cobwebs and scarecrows were motifs in the artist's work, with diverse references to classic legends, widespread injustice and personal observations on society as he saw it. In the National Gallery collection there are fine examples of Sadequain's work from the: 'House of Cards', series in which he endowed the kings, queens and jacks with strong, dramatic characters as in the tradition of classic theatre.

Sadequain used calligraphy as a painterly art form and found a new school of thought. His last epic, begun at the Sadequain Gallery, in Karachi Frere Hall, in 1985. It was his last memorial, lying unfinished after his death in 1987.



Calligraphy
Mixed medium
81 x 58 cm

SAEED AKHTAR

(born, 1938)



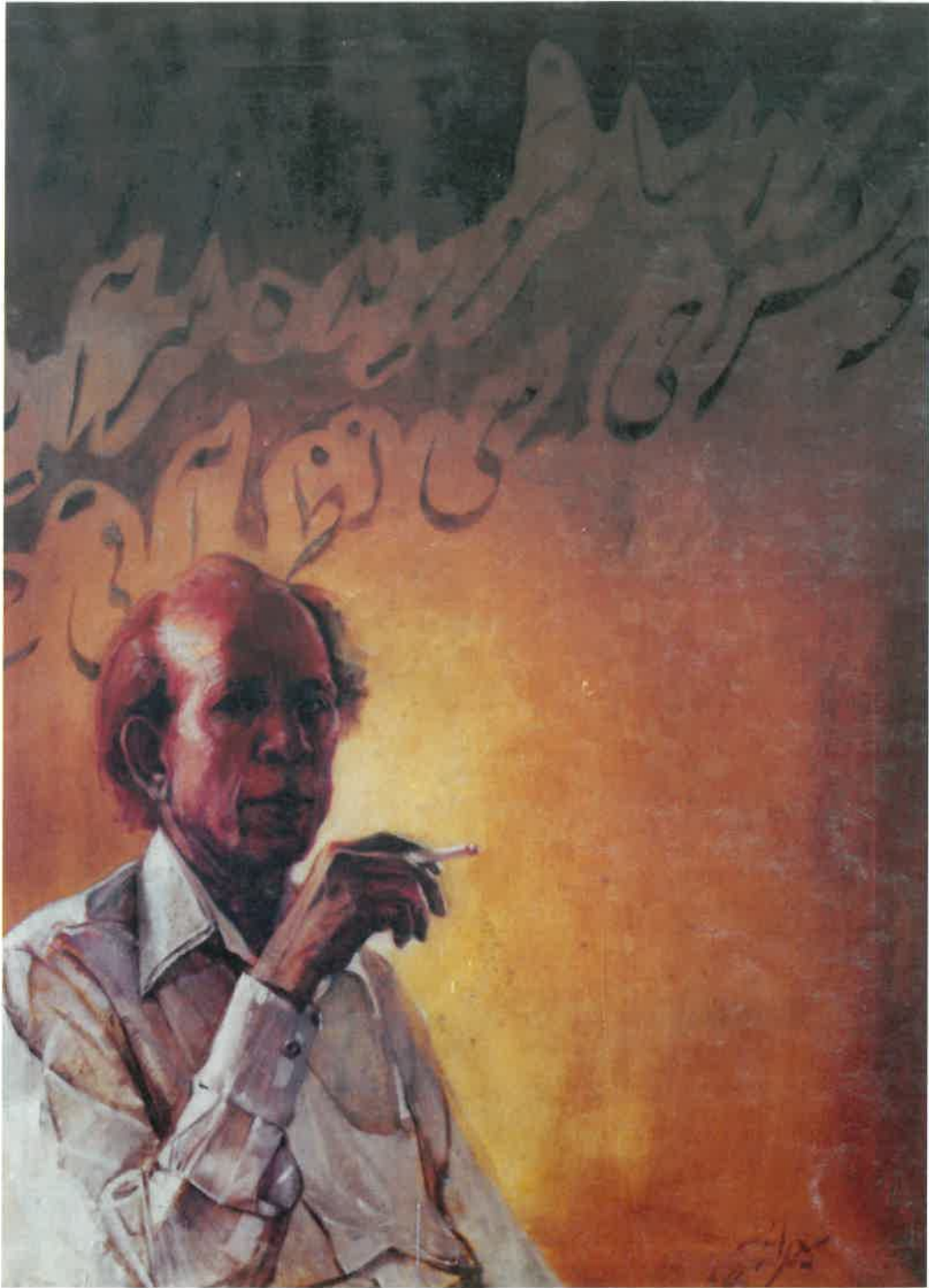
Self Potrait
Crayon on canvas
86 x 65 cm

The country's foremost portrait painter, Saeed Akhtar belongs to the group of the outstanding generation of art students taught by Shakir Ali at the National College of Art, Lahore, in the 1960s. He has explained that his early interest in art came from viewing the work of Hal Bevan-Pitman while he was still at school. Meeting Bevan-Pitman in later years, he in turn was impressed by Saeed's brilliant draftsmanship and advised him to take art training at the NCA. After graduation in 1964, Saeed stayed on at the college, as an important faculty member for many years. He taught sculpture to students including Jamil Baloch, who revere him to this day. Saeed also became head of the Fine Arts Department, but whereas in his earlier years he had enjoyed creating sweeping abstract landscapes, after 1966, his skill as a portraitist allowed him little time to practice other genres.

His first portrait of the Quaid-e-Azam was painted in 1970, and eventually he was to make over 1000 paintings of the beloved Founder of Pakistan. For a military parade in 1988, Saeed created a portrait 66 ft high of the Quaid, which he assembled by putting together one hundred and fifty, 4x4ft painted pieces. It is Saeed Akhtar's portrait of the Quaid-e-Azam, which hangs in the National Assembly Hall, in Islamabad.

A year's scholarship at the Academia di Higher Art, Florence, gave Saeed the opportunity to see museums and galleries where his favourite artist, Raphael was displayed. He studied art restoration, and visited Europe, UK, Spain and Germany before returning home. He has been the recipient of many awards and prizes over the years. Saeed has represented Pakistan in numerous exhibitions throughout the world.

Saeed's monochromatic vision loses nothing of the impact of colour. His compositions are powerful, dramatic and uncluttered. The unique methodology appears simple yet it demands the utmost in discipline and skill. His intense analysis of space and volume endows his work with a three dimensional aspect, a reference perhaps to his years as a sculptor.



Ishaque Shore
Oil on canvas
102 x 76 cm

SALIMA HASHMI

(born, 1942)



Sohni Dharti
Oil/collage on canvas
107 x 102 cm

Salima Hashmi has contributed greatly to the promotion of art education in Pakistan, and has also worked tirelessly to promote the country's art and artists in foreign countries. She received her art education from the National College of Art, Lahore, Bath Academy of Art, UK, and the Rhode Island School of Design, USA, where she took a master's in art education. Salima taught at the National College of Arts for 30 years. She was Principal of the NCA for four years. Currently she is the Dean of the Beaconhouse University, Fine Arts Department.

The artist's paintings from her first solo exhibition in 1983, have evoked the philosophy of her revered father, the National poet, Faiz Ahmed Faiz. The compassion and concerns raised in his poems are echoed in Salima's paintings in which the subjects are social injustice, and often gender directed. At the same time the work is extremely seductive; colours, often mixed media and collage elements used to dramatic effect. A series of paintings in which a hand emerges from a chaotic background appears to be the artist's homage to Faiz, and a reference to his work written in jail. This was later published in book form *Dast-e-taha-Sang* (translated by S.Amjad Ali: 'the hand caught under a rock').

After returning from the Rhode Island Institute in 1991, the artist mounted a delightful exhibition of photography. The subject was *Children* and it appeared as a celebratory event; the artist was happy to be home.

Two striking examples of Salima Hashmi's work are included in the collection of the National Gallery, *In Praise of Shadows 2*, an intriguing manipulation of light and shade with superb textural effects, executed with mixed media on paper, and the delightful *Sohni Dharti*. Two subjects looking over a wall, smiles but revealing empty hands. This painting is worked with oil and collage on canvas.

Salima Hashmi has written extensively on arts and crafts, has published books, and also curated a number of exhibitions abroad; many of them featuring the work of women artists.

She is co-founder of the Rohtas Gallery, in Islamabad, and has established the lively, Rohtas 2, in Lahore.



In Praise of Shadows 2
Mixed medium on paper
76 x 56 cm

SARDAR MOHAMMAD

(1918-1997)



Freedom
Oil on canvas
91.5 x 61 cm

During five decades of art practice, Sardar Mohammad explored numerous methods of art including calligraphy, and portraiture at which he excelled, but his passion was in the folk art and folk lore of the people of the rural areas. Using a palette knife as well as brush, Sardar portrayed girls in their bright costumes attending their daily tasks or lost in secret day dreams. On his canvas, a world of richly decked camels, desert sunsets, and traditional sports and festivals of rural Pakistan were celebrated.

Sardar Mohammad joined the Mayo School of Arts and Crafts, Lahore, in 1934. Sardar says that he was one of 50 students, all boys who studied for a diploma course in life drawing, poster design, textile design and the floral panels used in mosques design.

Sardar graduated as a gold medalist in 1938, but the war torn years prevented his further studies until 1947, when he availed the opportunity of a scholarship to study Advertising Design at Parson's School of Design, New York. While in New York, the artist joined the Art Students' League, and also mounted there his first solo exhibition, in 1950.

Sardar traveled extensively; in later life he pointed out that in 50 years of painting he was accorded 50 major awards from countries including Italy and Russia. He spent four years in Kenya with a major Design Agency, returning to Pakistan in 1977, to become Principal of the Central Institute of Arts and Crafts, Karachi.

From 1980 till 1994, Sardar Mohammad was with United Advertisers. The Managing Director, Sultan Mahmood, one of the country's earliest art collectors was a major buyer of his work.



SHAHID JALAL

(born, 1948)



Burki Marsh
Oil on canvas
116 x 89 cm

At the annual exhibitions organized by the Punjab Artists' Association in Lahore, one invariably finds a beautiful view of nature painted by Shahid Jalal. The artist may find a clump of plants suffused by sun, growing in a shady wooded area. Jalal has a sensitive perception of the world around him, finding beauty in quiet places.

Shahid Jalal is a chartered accountant, and very involved in social work, but he continues to find time for painting, using oil on canvas. Always able to draw, and drawn towards art, particularly painting, Shahid Jalal was well established in his career, when he took time off to study art at the National College of Arts, Lahore. Shahid has said on several occasions that six months at an art school to learn about media is all an artist needs. Shahid actually took a year off from his work and spent the time absorbing various aspects of painting. After a year, he continued to work on his own, and in 1980, he was ready for his first solo exhibition.

The artist began by painting the city as seen from the rooftops of buildings in Lahore, particularly in Basant, when the skies are full of flying kites. Shrines, nature, the Bagh-e-Jinnah, were all subject of the artist's interest, depicted with precision and strong colouration. One often finds in Jalal's paintings that the sky is veiled with the branches of trees.

The artist's painting in the National Gallery collection portrays a view of Burki Marsh. In this visual, the marsh, with its water reflecting myriad colours, is the subject of the artist's eye.



SHAKEEL SIDDIQUI

(born, 1951)



Window
Oil on canvas
107 x 98 cm

Shakeel Siddiqui is an extraordinary painter, a super realist who has perfected a *trompe l'oeil* technique that gives his paintings an uncanny third dimension, particularly subjects that give an illusion of being hung on a wall. Bulletin boards have one reaching out to read the postcards, though the artist states that one bulletin board caused frustration when exhibited, as visitors passed it without realizing it was a painting. Towels hanging up in houses have people absentmindedly reaching out for them, while his curtained windows often veil a shimmering landscape.

After finishing his formal education, Shakeel studied art at the Art Students' League, New York, for two years, from 1970-72. Back in Karachi he joined the Central Institute of Arts, and graduated in 1975, with a Diploma in Fine Art. He spent some time in advertising, and in 1984, returned to the Central Institute as a faculty member for four years. In his work he was drawn towards painting ordinary objects, closed doors, boxes. One remembers a convex saucepan seemingly hanging on a wall in which an entire kitchen was reflected. Shakeel has an ability to capture the texture of any material or object; silk, denim, wool, wood or lace, often contrasting material to create piquant comparisons such as of warm grained wood and coolly beautiful crystal. The artist explains that the philosophy in his paintings is to show the viewers that every object in the world has its own character and beauty. He describes his work as needing painstaking precision and patience. Working in oils on canvas, most of his paintings take 150 to 200 hours of work, preferably in an artificial light.

For some years Shakeel and his family have lived abroad, but they return frequently to Pakistan and contribute to exhibitions. These days Shakeel is much in demand at home, involved in painting, and in restoration work.



SHAKIR ALI

(1916-1975)



Untitled
Oil on canvas
25 x 37 cm

Shakir Ali, who is revered in Pakistan as 'the father of modern art', began his art study in 1937, and went on to the J.J. School of Art, where he was a student from 1938-44. As part of his training as a Mural painter, Shakir Ali studied the paintings of the Ajanta Caves. He was also interested in the art of miniature painting. Before leaving for Europe, Shakir Ali made a study of South Indian art and architecture, particularly the famous temple frescoes.

In 1946, Shakir Ali joined the Slade School of Art, London, and after graduating from there in 1949, worked in France with the Cubist painter Andre L'Hote. From there Shakir Ali went on in 1951, to widen his art education at the School of Industrial Design, Prague. During that time, with a group of young Peace Corps workers, he visited a Russian town, Lidice, which was razed to the ground, and all the inhabitants were shot or taken to labour camps during World War II. Looking at the scorched earth, he was amazed to see shoots of green emerging, and to hear from afar the sound of a bird. Deeply affected, Shakir Ali was convinced of the ultimate triumph of nature, and thereafter an unfettered bird became a symbol of freedom in his philosophy. "Each of us is born with a bird, free unfettered, reaching out for the infinite..."

Shakir Ali then returned to Pakistan and in 1952, joined the faculty of the Mayo School of Arts and Crafts. The renowned artist and teacher is credited with firmly establishing modern art in Pakistan, drawing around him a dynamic group of younger painters. Ali Imam, Shamza, Moyene Najmi and their Lahore Group, were among the most keen to imbibe the philosophy of modern art. Shakir introduced Cubism to the painters of Lahore, and shared his wide knowledge of art history of the world. As Principal of the National College of Arts, Lahore, during 1961-73, Shakir Ali guided and influenced a generation of young artists, who following his example of total sincerity to art, proved outstanding in their various disciplines.

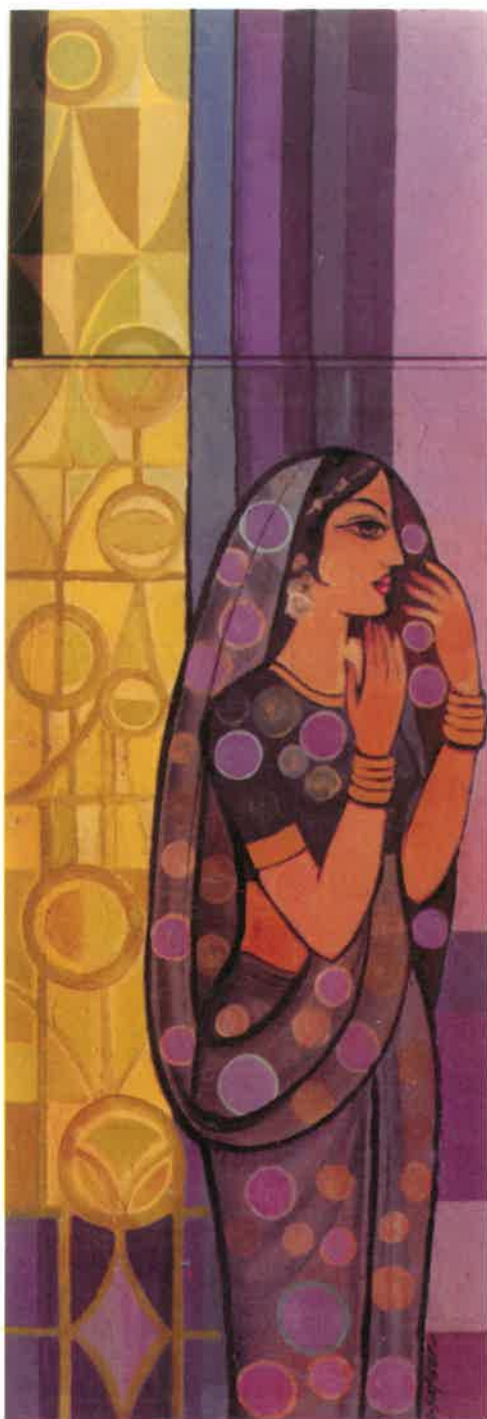
Never a prolific painter, it has been said of Shakir Ali, that he never painted a bad picture. A collection of the artist's work may be viewed in the permanent collection of the Lahore Museum. "I am not totally abstract. I use objective reality as a point of departure, but these objects are symbols..." (Shakir Ali, 1966)



Composition (landscape series)
Oil on paper
75 x 45 cm

S. SAFDAR ALI

(1924-1983)



Waiting
Oil on board
124 x 43.5 cm

Safdar's work in the National Gallery collection shows an artist who painted according to his mood and interest, and those qualities bring a sense of the artist who shared his feelings so expressively. Using oil on board, Safdar painted landscape, still-life, figurative work and motifs from Moenjodaro, all linked by his immaculate sense of composition.

Safdar began his career as a set designer for films in Bombay. Being close to historic sites such as Ellora and Elephanta, he explored the art of historic times and was fascinated by the murals of the Ajanta Caves. In Bombay, Safdar and his friends formed the Muslim Art Sketch Club, and his reputation as a fine designer grew. In '44, and in '46, Safdar was commissioned to design the display for a project, based in Karachi. After Independence, Safdar settled in Lahore, where he became a well respected graphic designer and a painter.

Safdar took part in several art exhibitions arranged by Anna Molka Ahmed at the Punjab University, Fine Arts Department. As Musarrat Hassan points out in her book, *Painters from the Punjab Plains*, Anna Molka wrote on Safdar in one of the exhibition catalogues.

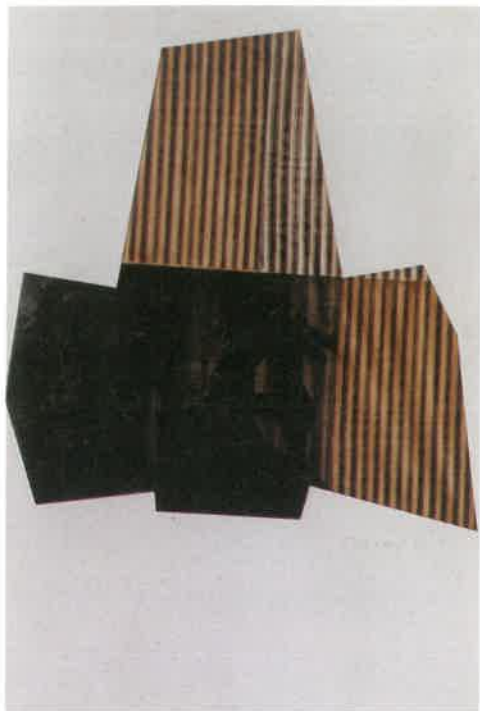
"As Safdar the commercial artist is popular, so Safdar the painter is also popular. His practice of fine arts has helped to raise the standard of his commercial work...In his paintings, he stylizes, divides surfaces, and paints well thought out and designed pictures, which sometimes have old Moenjodaro motifs and sometimes women. Design is always in the forefront."



Girl in Blue
Oil on canvas
98.5 x 70 cm

SUMAYA DURRANI

(born, 1963)



Untitled
Mixed medium on paper
94 x 75cm

Sumaya Durrani's first solo exhibition in Karachi was held in 1989 after her return from the States in 1988, where she earned a Masters of Fine Arts Degree from the University of Michigan in 1984, and a Masters in Jewellery Making, Design and Metal Work in 1986. Joining the National College of Arts, Lahore, as a lecturer in 1988, Sumaya initiated a two-month workshop on environmental sculpture, which was the first of its kind in the country and became a great success with her students. The artist exhibited her work in the USA, Canada, Norway and the UK and took part in group shows in Pakistan. Then followed marriage and two year tenure in Turkey where she joined the department of Design, Bilkent University, as assistant professor.

In 1991, Sumaya held a solo exhibition of her work in Karachi, following that she did not exhibit her work for a decade. Until 2001 Sumaya was the Principal of the Pakistan Gem and Jewellery Institute, and visiting professor of the Indus Valley School of Art and Architecture. She continued to paint and to be spoken of in art circles as a gifted painter. Her work is often an intensely personal expression that articulates her feelings and records her life, but it was shared with very few.

In 2004, Sumaya decided it was time to exhibit the sequences she had completed over the years, and published a book of compiled reviews on her work. The work in show was mixed media, delicate images combining printmaking with drawing and painting. Then as artist in Residence at the Textile Institute of Pakistan, Sumaya studied for a PhD, and worked in the studio on 8'x4' canvases. At the same time she prepared for an exhibition that was held in 2006.

Sumaya's work is infinitely subtle, but there is no single interpretation. She is one of those who are willing to explore a new language, discover ample reward in the complexity, texture and refinement of the immaculate works of art.



Untitled
Pastels/pencil on paper
76 x 56 cm

TASSADAQ SOHAIL

(born, 1947)



In the Woods
Oil on canvas
19.5 x 14.5 cm

Tassadaq Sohail is one of the few artists from Pakistan to earn international acclaim. After moving to London in 1960, Sohail began to paint at St.Martin's School of Art, giving up his earlier vocation as an Urdu short story writer. Initially, he was one of a regular group of artists who hung their work on the railings of Hyde Park in London, and there he was discovered by representatives of important London galleries. His work is unique and apart from his contemporary approach to the medium, he retains an Eastern quality accentuated by the fact that he often paints on a miniature scale and incorporates universal symbols.

Tassadaq Sohail has been widely acclaimed as an artist who has 'modernized the miniature' and has also attained the reputation as a social satirist. However, the most conspicuous aspect of Sohail's work is perhaps its child-like fairy tale quality and its naïveté. Every picture of his tells a story – a myth, a Gothic tale.

His artworks in the National Gallery collection appear as scenes from a story. Always his subjects travel through strange wooded scenery, groups huddle together, there is a sense of anticipation, something is going to happen. In Sohail's work, several signature details are also apparent; the itinerant figure with a stick, the surrealistic background and the unclothed figure that represents 'innocence'. Animals and birds are depicted in several of his paintings and they are the heroes of the story. His human subjects appear as grotesque, fearful beings, each one a symbol of the artist's unique viewpoint.

Now settled in Karachi, Sohail continues to paint, often on a larger scale and is very popular with art collectors and galleries. Recently he has also written several short stories and completed his memoirs in Urdu. His written work is very akin to his visual expression - there is anguish and pain veiled in ironic humour and the reader is moved between laughter and tears.



Beggar
Oil on board
25 x 17 cm

TAYYABA AZIZ AHMED

(born, 1951)



Today's Woman
Water colour
54 x 38 cm

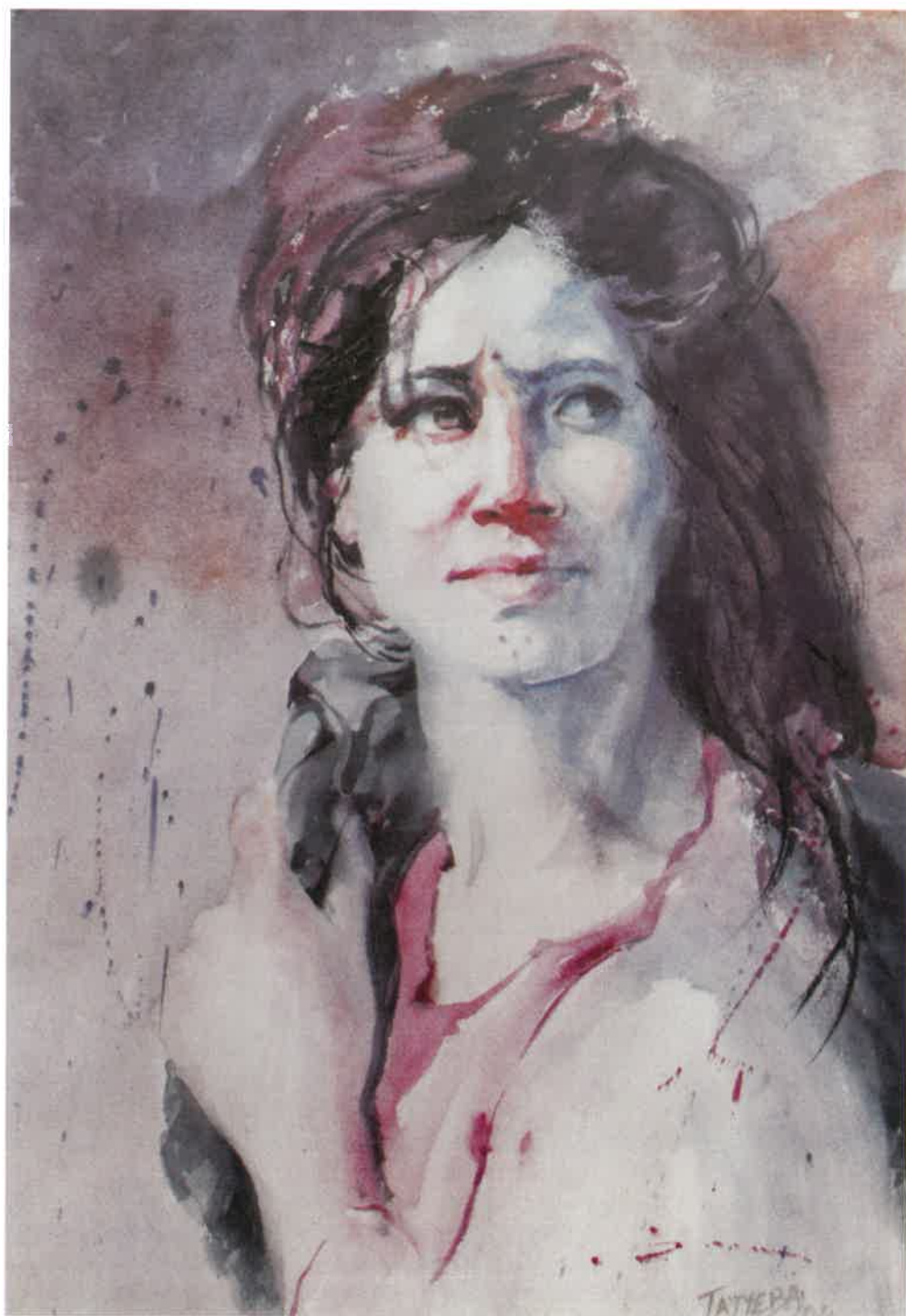
The Fine Arts Department of Peshawar University was set up by Zainul Abedin, in 1964-65. He was followed by Rafiq Husain, a fine artist taught by Zainul Abedin. Rafiq was Head of the Department from 1965-76, and during this period his most outstanding student was Tayyaba, who had a superb, natural understanding of the water colour medium.

In 1970 and 71, Tayyaba exhibited her work in a number of exhibitions held in Peshawar and was awarded top honours. She graduated in 1972 and was a lecturer in fine arts at the Peshawar University from 1974-88. In those days the Abbasin Arts Council was a very active body well known for its many annual exhibitions and Tayyaba was awarded First Prize in these events in 1973-74-75. In 1985, she was recipient of the 'Khyber Award', from the 5th National Visual Arts Exhibition, held in Lahore, and in 1986, she won First Prize in the S.S.Hyder Award Exhibition.

The artist obtained her master's degree in 1986, winning first position, in the first division. Since 1988, Tayyaba has also been the Chairperson of the Peshawar University. She has continued to win prizes and exhibit her work. She held her first solo exhibition in 1990.

Tayyaba, is an impressive, articulate person who has curated exhibitions abroad and represented Pakistan on several occasions. Her work has been exhibited in many places of the world, where the delicately rendered nature paintings, portraits and scenes of Peshawar are very much appreciated. Tayyaba is also adept in oils, and continues to contribute to important group exhibitions.

In the collection of the National Gallery we have a fine example of the her work, a sensitively rendered portrait of a young woman, titled *Today's Woman*, painted in water colours, which portrays a strong featured subject, clothes and hair slightly windswept and looking away from the viewer, at an unseen horizon.



UNVER SHAFI KHAN

(born, 1962)



Takhti
Acrylic on canvas
152.5 x 151.5 cm

Unver Shafi Khan returned to Karachi in 1984, after graduating from the Kenyon University, Ohio, where he studied Art and English Literature. He then began to paint in earnest. After two years of aesthetic striving, he introduced himself to Ali Imam at the Indus Gallery. Ali Imam was impressed by his work, which was unlike anything any other artist was doing at that time. When Ali Imam had declined to visit his studio to see the work, Unver hired a van, and brought his entire collection to Imam. After examining the work, Imam agreed to exhibit the young man's work at his studio.

Ali Imam explained, "He has painted fine canvases, strong in structure and sensitive in colour. He paints with assurance, impressions of cities, interiors of rooms and views seen from a room. These themes may not be apparent in his work, but they are the base of his structural grid and colour compositions."

1987 was a landmark year. Unver showed his work for the first time at Islamabad and also at Lahore. In an interview at that time he said, "...after 10 years I'll know whether I'm a painter or not." Approximately 10 years later, at the 7th National Visual Arts Exhibition held at Islamabad, Unver Shafi Khan was recipient of a National Award.

The artist's fifth solo exhibition was held at Karachi in 1991, when art critic Gregory Minessale, pointed out that Unver, in his work of that period, showed traces of the cultural traditions of Klee, Shamza and Zahoor ul Akhlaq. "Unver's paintings are brimful with intellectual asides, signs and metaphors from Western art and to a lesser extent, Eastern painting traditions... And then, there are the surfaces themselves; the voluptuous pleasure of impasto, the uncanny atmosphere created by underpainting, and a dazzling array of other, purely painterly techniques..."

Unver Shafi Khan is an artist totally absorbed in his art, and a full time painter, who is regarded as one of the country's most exciting talents. He continues to keep in touch with selective solo displays of his work, at home and is also in demand outside the country.



ZAHIN AHMAD

(1944-2000)



Chowkandi Tombs
Water colour on paper
36 x 26 cm

Zahin Ahmad devoted his entire working life to the cause of art education. He graduated from the Karachi School of Art in 1974, and remained at the school as a dedicated and much revered teacher until his untimely end. Zahin was a superb exponent of water colour. He loved to paint outdoors, and though his reputation grew and his work was talked of, he never mounted a solo exhibition.

In a book published on four water colourists in 2002, Zahin was featured with three of his peers, and Nasim Naho Fauz spoke regretfully of Zahin's full potential as an artist never being realized. "His power of perception was never evaluated in the truer perspective of modern Pakistani painting... He continued his outdoor excursions for the sake of landscape, yet in the monotony of the traditional genre, he selected his fundamental motif in the most creative manner. The motif was the historical city of Thatta."

Zahin was fond of painting the sea, the fisheries, the ships, in all their magnificent power, with strong convincing strokes of his brush swept across the surface. He also painted the ship-breakers at Gadani, and when he painted the destruction of the once awesome boats, it appeared as an analogy for the vulnerability of mankind, no matter how redoubtable they appear. Zahin worked with a disciplined palette, using earth tones that spoke of the soil, history, heat, dust and authenticity. A sure, confident artist, who never put a stroke wrong, he was truly an artist of great potential. One reason he never managed a solo exhibition was the fact that art enthusiasts would visit the school or his studio and take the work at source.

In the collection of the National Gallery, one finds a painting by Zahin of the Chawkandi Tombs, 30 miles out of Karachi. Working in an impressionistic manner that suggested the architecture of the time as well as the dome over the tomb, the artist has created an intriguing scenario of the historic site.



ZAHOOR UL AKHLAQ

(1941-1998)



Towards Drawing
Lithograph
80 x 60 cm

When the Mayo School of Art was re-structured as the National College of Art, Lahore in 1959, Zahoor ul Akhlaq became one of the first batch of students to join this college. A man of unusual intellect and ability, Zahoor won merit scholarship throughout the four years diploma course at NCA. After graduation, he remained at the college as a faculty member until 1966, when he was awarded a two year post graduate scholarship from the Hornsey College of Art, UK. There, Zahoor concentrated on printmaking, worked with stained glass, and took a technical course on the chemistry of painting.

The artist was awarded a further two year post graduate scholarship at the Royal College of Art, and in the interim period visited Paris, where he took part in the Paris Biennial at the Museum of Modern Art. In Paris, Zahoor met the Master printmaker Stanley Hayter at the renowned Studio 17, and took the opportunity to attend this Studio.

While at the Royal College of Art, Zahoor would often visit the British Museum to study its enormous collection of Mughal Miniatures. It was to have a profound influence on his work and on the development of art in Pakistan. Also at the same time he was researching calligraphy, initiating strokes that created a visual sensation.

Many of Zahoor's earlier experiments were with images and icons from the High Renaissance, which he decontextualized, adding newer meaning to them. An outstanding sculptor, printmaker and painter, Zahoor was the recipient of numerous awards in Pakistan and from foreign countries. The decade of the 1980s found him deeply involved in several disciplines, in a geometric vocabulary of sculpture in Muslim art, painting, and printmaking. He worked on a portfolio of prints in New York, to represent Pakistan at the Homage to Nobel Prize winning countries, held in Sweden in 1983.

Zahoor's creative vision was versatile in the extreme, encompassing many aspects of the plastic arts. He has created sculptures in varied materials and on diverse scale. Two sculptured monuments of gigantic proportions commemorate the Tarbela Dam project and those who died working on the Karakorum Highway.

In 2005, Zahoor ul Akhlaque was posthumously awarded the President's Medal for Pride of Performance.



Pieta
Oil on board
122 x 91 cm

ZAINUL ABEDIN

(1914-1976)



Musician
Oil on paper
75 x 54 cm

Zainul Abedin is remembered as one of the pioneers of modern art in Pakistan.

He received his art education from the renowned Calcutta School of Art, from where he graduated in 1938 and stayed on to teach. His early paintings were images of lush Bengal, sensuous sari clad women, carrying clay pitchers with flowers in their hair, boats on the river and scenes of rural villages. His medium was oil, water colour or gouache, and he painted with soft, luscious colours.

A change occurred in Zainul Abedin's work and life in 1943, when the tragic Bengal famine drove villagers into the cities searching for food. In Calcutta, the artist helplessly witnessed the starving hordes of people scavenging for food and dying in the process.

Full of outrage, fury and frustration, he made his way home and on whatever material available to him, cardboard or paper and using pen and ink, he expressed his horror in a series of paintings known as, *The Bengal Famine*. The first of the sketches portrayed a dead woman with a baby at her breast desperately rooting for milk. This momentous work he titled, *Madonna and Child*. It is documented that this powerful series earned the artist national and international acclaim. We know for sure it changed him forever.

In 1948, Zainul Abedin was asked by the Pakistan Government to set up the Decca School of Art. From 1948-67, he was Principal of the art school, and then he resigned to pursue a long desired ambition; to go abroad and explore the discipline of printmaking. He exhibited his work in England, where Eric Newton commented on his work, "It is as though the oriental hand, holding the brush in the traditional oriental way, has been guided by a European eye..."

After the emergence of Bangladesh, Zainul Abedin settled in Decca. He continued to paint and exhibit his work and was closely involved with the Decca School of Art. When he died, he was buried close to the school in a site he had picked for himself. Examples of the artist's work are to be found in Pakistan in the art collections of discerning art enthusiasts.



ZUBEIDA AGHA

(1922-1997)



Red Flower
Oil on canvas
91.5 x 61 cm

A posthumous exhibition of Amrita Sher Gill's work was held at Fallatti's Hotel, Lahore in the early 40s. Anna Molka Ahmed had then opened the Fine Arts department for girls at the Punjab University. A 22 year old girl who had graduated in Philosophy from Kinnard College had wildly coloured dreams about painting. This was Zubeida Agha.

The artist Sanyal, who had a studio over the Regal Cinema, Lahore, recognized the creative potential in Zubeida and guided her in the basics of art. Zubeida worked ceaselessly and her restless dreams calmed down. In her early work, she tried to capture the rhythmic movements of rural communities at work and also explored the theme in the medium of sculpture.

In 1944, she began to study with Mario Perlingieri, an Italian prisoner of war who came to Lahore to undertake a design project. Perlingieri was a friend of Picasso and was also well versed in matters of art. He was shown Zubeida's drawings, and became interested in guiding her talent. He taught Zubeida to paint 'ideas', to look beyond the visible.

In 1949, Zubeida created history, when she exhibited in Karachi, the first display of Abstract art in Pakistan. The reaction to the work was mixed and a controversy raged in the media for weeks.

In 1950, Zubeida joined the Ecole des Beaux Arts, Paris and undertook serious study of art. Zubeida thoroughly explored the possibilities of colour, and returned to Pakistan in 1953, with an intense, vigorously imaginative style of painting.

In Lahore, Zubeida found several artists exploring the modern Art idiom. Stimulating the art scene with her own involvement in modernism, Zubeida was recognised for her significant influence on modern art in Pakistan. In 1961, Zubeida was asked to run a gallery at Rawalpindi. She accepted the challenge and received enthusiastic response to the project. Paintings began to arrive from Karachi, Lahore and Decca. Zubeida Agha curated displays from Germany, Austria, Turkey and Iran. In 1965, she was Awarded the President's Medal for Pride of Performance.

After 15 event-laden years, Zubeida was exhausted. There was little time to spare for her own work, so in 1977, after handing over a choice collection of paintings to the Pakistan National Council of the Arts to initiate a permanent collection, she was free. She continued to paint and exhibited her work in Pakistan as well as abroad.





Lilies
Oil on canvas
90 x 44 cm



Yellow Door
Oil on canvas
91 x 61 cm

ZUBEIDA JAVED

(born, 1939)



Steps
Oil on canvas
92 x 92 cm

As a teacher and an artist, Zubeida Javed has been a strong positive influence in the development of art in Pakistan. A student of Anna Molka Ahmed and Khalid Iqbal, she received her master's degree in fine arts from the Punjab University, Fine Arts Department in 1962, and on the insistence of Anna Molka Ahmed, joined the faculty to teach. Zubeida remained with the Department till her retirement in 1977.

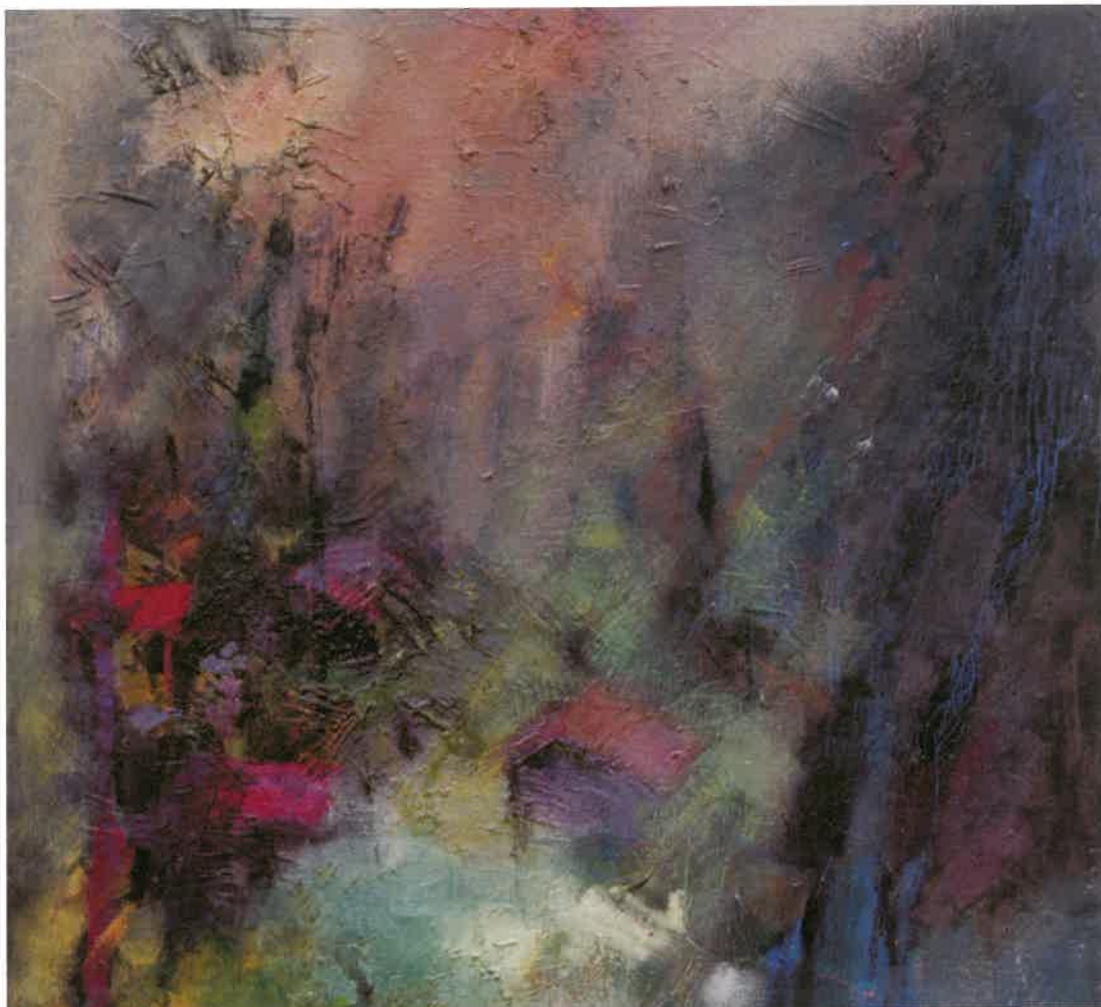
Anna Molka set up an arts gallery in the fine arts department, for visitors to enjoy the display of mature art works. There was a constant demand for paintings to be exhibited and the art teachers and their students made sure there was a permanent display.

Zubeida worked on paper with palette knife as well as water colours and many of her pieces were sold. During the annual Art Exhibitions at the Department, the paintings displayed were required to be recent work. Zubeida recalls that this was an excellent exercise for the faculty who all produced three new paintings for the important event.

As can be perceived in the paintings of the artist included in the National Gallery collection, Zubeida Javed's work is atmospheric. The uncluttered compositions created with palette knife offer glimpses of colorful urban and rural landscapes in an expressive style. Some time ago, PNCA organized a retrospective exhibition of her work at the Shakir Ali Museum. The paintings were dynamic and in tune with the times.

There is a mysterious air to the artist's work such as *Steps* that give no clue to where they lead, and *Valley* where road stretches out to infinity. Fortunately, Zubeida also participates in national art events and is an active member of the Artists Association of the Punjab, where she contributes to the annual art exhibitions held by the Association at Alhamra.

Zubeida Javed has received many awards and prizes for her work. In 1997, she was honoured with the *Anna Molka Award*, instituted by the Department of Fine Arts Punjab University. In 2004, Zubeida Javed also received the Presidential Tamgha-e-Imtiaz Award.



Valley
Oil on board
77 x 77 cm

ZULFIQAR ALI ZULFI

(born, 1963)



Mosque in a Village
Oil on board
90 x 59 cm

Zulfiqar is a Punjab Landscape painter whose work emits a sense of great exuberance and enjoyment. One often finds in the landscape genre a sense of loneliness or isolation, but in Zulfi's work, even without the human image, his presence is very much there. It is apparent in village dwellings seen from afar, perhaps a thin stream of smoke suggesting a meal in process, or the images of well cropped grass, tended fields and paths leading to clay built walls. Zulfi is a cheerful painter, whose work evokes a sense of 'well being'.

Currently he is deputy director (programmes) at the Lahore Arts Council. Zulfi graduated from the National College of Arts with a Bachelor of Design in 1968, and has successfully undertaken puppetry, set designing, float making and art teaching, for which he has received several awards for his design work.

Since 1987, Zulfi has been a regular participant in group exhibitions. The landscape painting in oil colours that is part of the National Gallery collection is a prime example of the artist's work. *Mosque in a Village*, has a small, perfect mosque as focus of the imagery, dominating a charming rural scene. To the right of the structure, one can see glimpses of a village shielded by trees. In the forefront, blocks of stone appear as steps leading to a narrow stream, while in the distance the eye travels far, until the horizon is lost in a hazy mist. In his work one often finds extensive areas, a sense of space and air that is pleasing to town dwellers.



ZULQARNAIN HAIDER

(born, 1939)



Landscape
Acrylic on board
75 x 57 cm

Zulqarnain Haider is a prominent painter of the Punjab Landscape School of Painting, which was initiated by Khalid Iqbal in the 1950s. He took Masters Degree in Fine Arts from the Punjab University, in 1964. Later Zulqarnain was offered a French Scholarship and the artist proceeded to France.

At the Beaux Arts, Paris, Zulqarnain studied Fresco Painting and Mosaic, earning Certificates in these subjects in 1973. Further study resulted in a diploma in Plastic Arts in 1976 from the Beaux Arts. The artist exhibited his work at the Pakistan Embassy in Paris in 1977. It was his first solo exhibition and was well received.

Zulqarnain Haider taught for many years at the Punjab University, Fine Arts Department and also practiced art. Art lovers has the opportunity to view his work at the exhibitions organized annually by the Punjab Artists Association, invariably a rare visual experience. The painting by Zulqarnain Haider included in the National Gallery collection, is a study of the windswept plains, with gradient colours creating movement, uncluttered by human presence.



National Art Gallery Collection



Abdul Rahman Chughtai

Dr. Iqbal
Etching
25 x 27 cm

Pet bird
Etching
19 x 17 cm

Penetrate
Etching
26 x 21 cm

Persian Princess
Water color on paper
61 x 48 cm

Potter's daughter
Water color on paper
62 x 48 cm

Abdur Rahim Nagori

Garden East
Acrylic on board
61 x 61 cm

Allah Bukhsh (Ustad)

Untitled
Pen and ink on paper
41 x 23 cm

Untitled
Pen and ink on paper
43 x 29 cm

Ziarat Gah
Water color on paper
53 x 34 cm

Gypsies
Oil on board
59 x 36 cm

Basket Makers
Oil on canvas
173 x 64 cm

Heer Ranjha
Oil on canvas
158 x 84 cm

Intizar
Oil on canvas
67 x 50 cm

Karah
Oil on canvas
92 x 71 cm

The Poet
Oil on canvas
127 x 82.5 cm

Luddi Dance
Oil on canvas
136 x 82.5 cm

Belna
Oil on canvas
112 x 76 cm

Landscape
Oil on board
60 x 44 cm

Sain Marna
Oil on canvas
87 x 63 cm

Tree
Water color on paper
46.5 x 30 cm

Landscape
Water color on paper
50 x 29 cm

Female Figure
Water color on paper
53 x 37 cm

Old Man
Water color on paper
52 x 34 cm

Landscape
Oil on board
60 x 44 cm

Partition
Water color on paper
54 x 33 cm

Untitled
Water color on paper
59 x 40 cm

Mehnatkash
Mixed media on paper
49 x 34 cm

Mirza
Water color on paper
50 x 31 cm

Qaht
Oil on canvas
85 x 60 cm

Buffaloes
Oil on canvas
150 x 83 cm

Untitled
Water color on paper
55 x 36 cm

Allah Ditta

Ram Chand and Lakshman
Miniature
26 x 21 cm

Lakshman in Hunting Scene
Miniature
27 x 21 cm

Raja's Court
Miniature
25 x 21 cm

Ali Raza

Homage to Saddharta-I
Acrylic on canvas
91 x 61 cm

Homage to Saddharta-2
Acrylic on canvas
91 x 61 cm

Homage to Potter's Wheel-1
Acrylic on canvas
92 x 61 cm

Homage to Potter's Wheel-2
Acrylic on canvas
92 x 61 cm

Another Last Supper
Mixed media on board
30 x 23 cm

Not Just a Truck
Acrylic on board
30 x 36 cm

Untitled (Kashmir)
Oil on board
50 x 66 cm

Abdul Wahab Jaffer

Untitled
Acrylic on canvas
107 x 107 cm

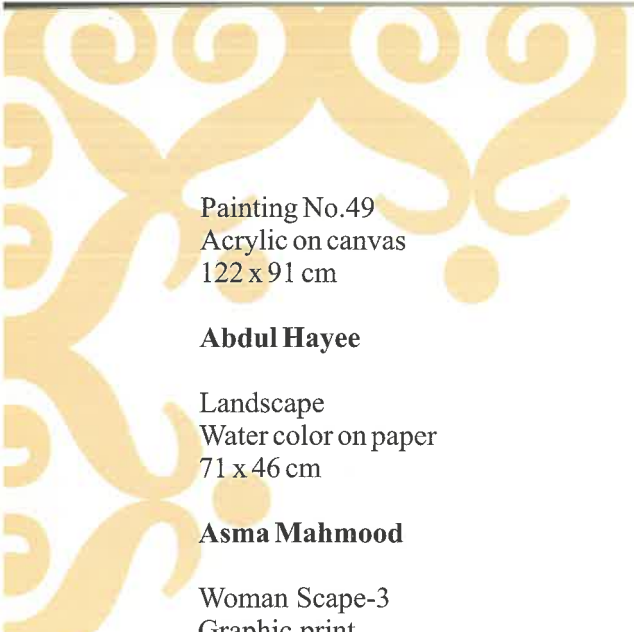
Painting No.42
Acrylic on canvas
123 x 92 cm

Abid Hussain

Untitled
Mix media on paper
107 x 89 cm

Abdul Rahim Abbasi

Bomb Blast in Kashmir
Oil on Canvas
124 x 93 cm



Painting No.49
Acrylic on canvas
122 x 91 cm

Abdul Hayee

Landscape
Water color on paper
71 x 46 cm

Asma Mahmood

Woman Scape-3
Graphic print
65 x 50 cm

Abbas Shah

Portraits
Oil on canvas
81 x 61 cm

Afshar Malik

Untitled
Dry pastel and gouache
56 x 62 cm

Ahmed Khan

Munafaqat
Oil and aluminum foil chemically treated
183 x 91 cm

Talisman - 5
Etching
52 x 30 cm

Talisman - 2
Etching
61 x 35 cm

Sensation - 2
Mixed media on board
60 x 60 cm

Shab-e-Parvaz
Oil and plastic paint on wood
121 x 60 cm

Ahmed Parvez

Composition
Oil on board
59 x 39 cm

Composition
Oil on canvas
60 x 45 cm

Untitled
Oil on canvas
137 x 92 cm

Untitled
Oil on canvas
107 x 76 cm

Composition
Oil on canvas
137 x 92 cm

Painting Twenty
Gouche on thermopore
35 x 25 cm

Ahmed Saeed Nagi

Lady with Flowers
Oil on canvas
77 x 61 cm

Ajmal Hussain

Caprices of Venus
Oil on canvas
90 x 70 cm

Seed of Life
Acrylic spray on paper
70 x 50 cm

Aliya Aziz

In Shakir Ali Museum
Oil on canvas
69 x 84 cm

Ali Imam

Figures
Oil on canvas
91 x 76 cm

Sain Marna
Oil on canvas
122 x 77 cm

Portrait
Oil on canvas
92 x 92 cm

Amin Gulgee

Untitled
Bronze (mixed)
47 x 45 cm

Aminul Islam

Toilet
Graphic
40 x 32 cm

Land of Wisdom
Oil and lacquer on board
121 x 60 cm

Amin-ur-Rehman

Movement of Disappearance
Encaustic wax on paper
26 x 21 cm

Movement of Silence
Encaustic wax on paper
46 x 41 cm

Anjum Ayaz

Lonely Female
Bronze
24 x 16 cm

Finishing
Mixed media
170 x 74 cm

Anjum Ayub Khan

Kisa Khawani Bazar (Peshawar)
Etching/aquatint
49 x 30 cm

Anna Molka Ahmed

Punjab Landscape
Oil on canvas
183 x 121 cm

Dance of Death
Oil on canvas
732 x 244 cm

Anwar Maqsood

Birds Have Cages
Oil on canvas
90 x 61 cm

Birds Have Cages
Oil on canvas
91 x 76 cm

Anwar Jalal Shamza

Roots No.1
Ink on paper
30 x 21 cm

Roots No.2
Ink on paper
30 x 21 cm

Roots No.3
Ink on paper
30 x 21 cm

Roots No.4
Ink on paper
30 x 21 cm

Roots No.5
Ink on paper
30 x 21 cm

Roots No.6
Oil on Japanese paper/silk
41 x 31 cm



Roots No.7
Oil on canvas/silk
41 x 31 cm

Roots No.8
Oil on cotton, on silk, on board
41 x 30 cm

Roots No. 9
Oil on canvas, on silk, on board
41 x 31 cm

Roots No.10
Oil on cotton, on silk, on board
30 x 41 cm

Untitled
Mixed media
38 x 33 cm

Askari Mian Irani

Naqsh-3
Oil on canvas
122 x 92 cm

Aslam Kamal

Ho Al-Kafi
Oil on board
123 x 92 cm

Aftab Ahmed

Still life
Oil on canvas
76 x 61 cm

Composition
Oil on board
47 x 29 cm

Aftab Zafar

The Victim
Oil on canvas
84 x 72 cm

Aftab Amber

Under Sea
Oil on canvas
62 x 46 cm

Anwer Saeed

Untitled
Acrylic and mixed media on board
92 x 64 cm

Basharat Ullah

Half Kali Devi and Half Maha Dev
Miniature
22 x 17 cm

Bath of Krishna
Miniature
26 x 20 cm

Radha Krishna
Miniature
21 x 16 cm

Elephant in the Grip of Octopus
Miniature
22 x 28 cm

Bashir Mirza

Landscape
Oil on canvas
89 x 62 cm

Flower
Oil on canvas
90 x 89 cm

Environment Series
Acrylic on canvas
90 x 88 cm

Environment Series
Oil on board
804 x 119 cm

Colin David

Houses
Oil on board
90 x 41 cm

Composition
Oil on board
89 x 60 cm

Punishment
Oil on board
182 x 120 cm

Portrait of Quaid-e-Azam
Oil on canvas
120 x 90 cm

Zara
Oil on board
182 x 91 cm

David Chalmers Alesworth A.R.B.S.

Ms D
Bronze
68 x 22 cm

Venus with Mirror
Bronze
40 x 13 cm

Debdas Chakraborty

Realm of Youth
Mixed medium on paper
76 x 55 cm

Composition with Birds and Men 1
Oil on canvas
92 x 62 cm

Composition with Birds and Men 2
Oil on board
121 x 58 cm

Mechanical Constitution
Oil on paper
74 x 54 cm

Darwaish Saadi

Untitled
Oil on canvas
104 x 73 cm

Elahi Bux Mattee

Calligraphy
Ink and color on paper
71 x 56 cm

Calligraphy
Ink and color on paper
78.5 x 56 cm

Elizabeth Dadi

Endless Bean
Mixed media
Metallic Instillation (wall hanging)

Fadhil H.K.Yousafzai

Autumn in Kamari
Pastel on felt
64 x 49 cm

Faizan Khan

Another Day
Mixed medium
57 x 39 cm

Faiza Butt

A Wedding Album-I
Screen print
59 x 34 cm

Farina Alam

Untitled
Charcoal mixed on paper
107 x 84 cm

Fouzia Aziz Minallah

Slate Engraving
Black stone
84 x 37 cm

Ghalib Baqar

Before the Storm
Water color on paper
74 x 54 cm

Ghazanfar Ali

Old Lahore
Aquatint/intaglio
51 x 38 cm

Storm
Aquatint
28 x 20 cm

Patjhar
Aquatint
30 x 20 cm

Autumn
Lithograph
37 x 27 cm

Artist's Brook
Woodcut
46 x 28 cm

Evening at Ravi
Etching/aquatint
34 x 27 cm

Gulam Qasim Khaskheli

Azadi Key Zakhmi Sipah
Water colour on paper
64 x 49 cm

Ghulam Mustafa

Early Morning at Ravi
Pastel on paper
108 x 74 cm

Ghulam Rasul

Untitled
Oil on canvas
85 x 85 cm

Untitled
Graphic print
32 x 21 cm

Landscape
Oil on board
85 x 45 cm

Last Leaf
Oil on canvas
89 x 89 cm

Landscape
Silk screen
61 x 51 cm

Faces of Kashmir
Oil on canvas
137 x 114 cm

Gulgee

Untitled
Oil/gold leaf on canvas
124 x 123 cm

Untitled
Oil/gold leaf on jute
77 x 77 cm

Portrait of the Quaid-e-Azam
Pencil on paper
98 x 78 cm

Haji Muhammad Sharif

Prince Saleem
Miniature
32 x 24 cm

Hunting Scene
Miniature
35 x 27 cm

Bahadur Shah Zafar
Miniature
8 x 6 cm

Baba Guru Nanak
Miniature
13 x 10 cm

Guru Gobind Singh
Miniature
13 x 10 cm

Kali Davi
Miniature
5 x 3 cm

Khan Mardan Khan
Miniature
39 x 27 cm

Zakia Khatoon
Miniature
26 x 19 cm

Hafiz Lutfullah Khan
Miniature
24 x 16 cm

Zeenat Mahal
Miniature
26 x 19 cm

Saeeda
Miniature
24 x 19 cm

Bahadur Shah Zafar
Miniature
26 x 19 cm

Mueez ud Din
Miniature
20 x 28 cm

Rukhsati (Sassi Punno)
Miniature
43 x 32 cm

Prince Saleem with Saleem Chisht
Miniature
20 x 13 cm

Elephant War Scene
Miniature
75 x 54 cm

Akbar in Procession
Miniature
66 x 48 cm

Mughal Princess (Noorjehan)
Miniature
13 x 10 cm

Furrukh Seher Badshah
Miniature
30 x 26 cm

Hasnain Malik

Papaya Tree
Water color on paper
33 x 21 cm

Swan Lake
Water color on paper
33 x 22 cm

Humaira Ejaz

Twilight Zone
Water color on paper
82 x 74 cm

Sitam ki Raat
Oil on paper
51 x 36 cm

Hajra Mansur

Woman and Arches
Water color on paper
57 x 43 cm

Burning Beauty of Kashmir
Water colour/fixed wash
68 x 99 cm

Hamudur Rahman

Mother and Child
Oil on canvas
92 x 81 cm

Haneef Ramay

Contemplation
Oil on canvas
92 x 61 cm

Huma Hussaini

Untitled
Oil on canvas
130 x 69 cm

Untitled
Oil on canvas
92 x 77 cm



Imran Mir

Red Cross
Oil on canvas
183 x 153 cm

Imran Qureshi

The Chemistry
Water color on wasli
55 x 38 cm

Imtiaz Hussain

Khyber Valley
Oil on canvas
85 x 60 cm

Ijaz ul Hassan

Sheesham in Winter
Oil on canvas
83 x 62 cm

Still Life
Oil on board
61 x 60 cm

Thha
Oil on board (Mural)
302 x 667 cm

Iqbal Ahmed

Shakir Ali Museum
Oil on board
144 x 76 cm

Landscape
Oil on board
90 x 60 cm

Composition
Oil on board
59 x 46 cm

Basant
Oil on board
149 x 41 cm

Iqbal Hussain

Female Composition
Oil on board
162 x 130 cm

Ishaque Shore

Sitting Figure
Pastel color
49 x 32 cm

Jalees Nagee

Untitled
Glass painting
115 x 24 cm

Untitled
Glass painting
62 x 20 cm

Jamil Ahmed Baloch

Cry I
Wood (sculpture)
150 x 45 cm

Jehanzeb Malik

Sehar Kab Ho Gee
Oil on canvas
77 x 62 cm

Jamil Naqsh

Woman and Pigeon
Oil on canvas
152 x 89 cm

Woman and Pigeon
Oil on canvas
91 x 61 cm

Woman and Pigeon
Oil on canvas
136 x 91 cm

Jamila Masud

Salt Range
Oil on canvas
66 x 56 cm



Light-3
Oil on canvas
114 x 81 cm

Vanishing Vision
Mixed media
28 x 17 cm

Vanishing vision
Mixed media
27 x 20 cm

Jehangir

Untitled
Oil on canvas
76 x 76 cm

Untitled
Oil on canvas
88 x 87 cm

Kaleem Khan

Shepherd
Oil on board
61 x 31 cm

Untitled
Oil on canvas
65 x 52 cm

Khalid Iqbal

Landscape
Oil on board
78 x 52 cm

Village Mosque
Oil on board
77 x 44 cm

The Pool
Oil on board
61 x 41 cm

Kamal Ahmed

Portrait of the Quaid-e-Azam
Oil on canvas
76 x 51 cm

Kamil Khan Mumtaz

Composition
Oil on canvas
122 x 91 cm

Kanwal Syed

Deep Slumber
Relief (Bronze)
102 x 53 cm

Laila Shahzada

Oestrus
Oil on canvas
96 x 74 cm

Lubna Agha

Painting in White
Oil on canvas
76 x 61 cm

Painting in Blue
Oil on canvas
76 x 61 cm

Composition
Oil on canvas
117 x 87 cm

M. Akram Dost Balouch

Composition
Oil on canvas
77 x 62 cm

Relations (3 panels)
Oil on wood (engraving)
135 x 48 cm

2nd May
Oil on canvas
77 x 62 cm

Composition
Oil on canvas
77 x 61 cm

Muhammad Ali Chishti (Ustad)

Untitled
Wood engraving
148 x 107 cm

Masooma Syed

Nana Abba Said
Mixed media
143 x 90 cm

Mussarrat Nahid Imam

Mutt Roko in Awazon Ko
Mixed media
75 x 111 cm

Enlightment
Mixed media
48 x 48 cm

Misbahuddin Qazi

Trees
Woodcut
89 x 16 cm

Behind Provincial Assembly
Oil on board
88 x 48 cm

Mansur Rahi

Wild Horse (series)
Oil on canvas
83 x 61 cm

Wild Horse (series)
Oil on canvas
82 x 72 cm

Monster and Hope
Oil on canvas
119 x 137 cm

Mansur Aye

Untitled
Oil on paper
61 x 44 cm

Untitled
Oil on canvas
76 x 51 cm

Mansura Hassan

Celestial House II
Mix media on paper
76 x 56 cm

Maqsood Ali

Composition
Oil on canvas
90 x 76 cm

Untitled
Oil on canvas
122 x 92 cm

Untitled
Oil on canvas
120 x 69 cm

Mirror Work on Crimson
Oil on canvas
107 x 76 cm

Mashkoor Raza

Composition -13
Oil on canvas
92 x 69 cm

Untitled
Mixed media on paper
71 x 53 cm

Masood Kohari

Galaxy
Oil on canvas
75 x 59 cm

Abyss
Oil on canvas
91 x 90 cm

Untitled
Oil on board
72 x 30 cm

Mehboob Ali

Wind
Woodcut
76 x 61 cm

Mohallah Chiri Maran
Woodcut
54 x 40 cm

Sang-e-Meel
Pen and ink drawing
60 x 22 cm

Old Haveli-1
Woodcut print
58 x 36 cm

Meher Afroze

Amuletes (Series-I)
Mixed media
71 x 53 cm

Untitled
Mixed media (collage)
243 x 121 cm

Mobina Zuberi

Untitled
Oil on Lasani wood
243 x 121 cm

Page from History
Mixed media on paper
81 x 59 cm

Mohammad Ameen

Untitled
Graphic print
49 x 30 cm

Bull with Burning Heart
Oil on canvas
136 x 91 cm

Mohammad Asif

Roshan Ara Begum
Oil on canvas
120 x 89 cm

Mohammad Azam

Sindhi Farmer
Oil on canvas
98 x 60 cm

Mohammad Kibriya

Composition
Graphic print
55 x 38 cm

Moyene Najmi

Moon and the Mosque
Oil on canvas
87 x 84 cm

Lahore No. 2
Oil on board
89 x 79 cm

Untitled
Oil on canvas
86 x 82 cm

Mohammd Shakeel

Hunting Scene
Miniature
26 x 19 cm

Muhammad Zahoor

Landscape
Oil on canvas
76 x 62 cm

Duty Hours
Oil on canvas
91 x 84 cm

Murtaza Bashir

The Face
Oil on board
60 x 58 cm

Wall 33
Oil on canvas
122 x 89 cm



Amina
Oil on board
77 x 61 cm

Mussarat Mirza

With Unity
Oil on canvas
150 x 100 cm

Untitled
Oil on canvas
91 x 62 cm

Mukhtar Ahmed

Resting Boats
Oil on board
72 x 48 cm

Masood Hameed

Rising for Freedom
Oil on canvas
91 x 61 cm

Naila Matin

Where Only Light Can Play
Oil on canvas
90 x 70 cm

Naiza Khan

Hair Falls at Night
An edition of five books
45 x 28 cm

Nina Zubeir

Untitled
Oil on Lasani board
243 x 121 cm

Nayyar Wajid

Still life
Oil on canvas
89 x 43 cm

Nazir Ahmed

Canal –III
Oil on board
59 x 49 cm

Nighat Idrees

Khyber Pass
Oil on canvas
62 x 60 cm

Untitled
Oil on canvas
91 x 61 cm

Untitled
Oil on canvas
115 x 43 cm

Nahid Raza

Untitled
Acrylic on Lasani wood
243 x 121 cm

Women (series)
Acrylic on paper
75 x 55 cm

Composition
Oil on canvas
76 x 61 cm

Code of Silence
Acrylic on hand made paper
53 x 36 cm

Noor Jehan Bilgrami

Tragedy Too Deep For Tears
Acrylic on canvas (collage)
92 x 61 cm

Untitled
Mixed media on paper
76 x 56 cm

Nitun Khundu

City
Mix media on board
68 x 52 cm

P.M.K. Tareen

Still Life
Oil on canvas
94 x 87 cm

Portrait of a Girl
Oil on canvas
77 x 62 cm

Parveen Iftikhar

Inside Walled City
Oil on canvas
103 x 79 cm

Inside Walled City
Oil on canvas
89 x 67 cm

Landscape
Oil on canvas
110 x 66 cm

Quddus Mirza

Ode to Glory
Oil on board
61 x 61 cm

Descent of Angel
Oil on canvas
182 x 140 cm

King with Eleven Fingers
Etching on paper
28 x 22 cm

Wasl-e-Khudawandi ki Umang
Mixed media
107 x 81 cm

Qudsia Nisar

Click-5 (eyes and light series)
Water color
49 x 39 cm

Click-6 (eyes and light series)
Water color
49 x 40 cm

Jal Trang
Water color on paper
63 x 50 cm

Rashid Butt

Sura Al- Takweer - 1
Ink on paper
64 x 50 cm

Sura Al-Takweer - 2
Ink on paper
67 x 52 cm

Sura Al-Takweer - 3
Ink on paper
64 x 50 cm

Rafique Hussain

Landscape
Water colour on paper
64 x 49 cm

Monkey Player
Water colour on paper
102 x 70 cm

Discussion
Oil on canvas
111 x 73 cm

Rasheed Chaudhry

Two Figures
Oil on canvas
57 x 54 cm

Rashid Khan

Landscape
Oil on burnt wood
78 x 20 cm

Intizar
Oil on canvas
99 x 70 cm

Rizwan Ali Umrani

Two Women
Crayon on paper
35 x 25 cm

Rooha Ghaznavi

Woman
Ink on paper
54 x 37 cm

Rahat Saeed

Evening Roses
Mixed media
74 x 61 cm

Untitled
Mixed media
74 x 61 cm

Behind Black Moon
Mixed media
58 x 85 cm

Instillation (Indus Valley series)
Wood
65 x 62 cm

Raheel Akbar Javed

At the End of the Rainbow there is another
Rainbow-1
Oil on canvas (collage)
82 x 82 cm

At the End of the Rainbow there is another
Rainbow-2
Mixed media on canvas
86 x 87 cm

Untitled
Mix media
51 x 36 cm

Untitled
Mix media on paper
51 x 36 cm

Collage -2
Mixed media on canvas
86 x 87 cm

Rabia Zuberi

Composition
Oil on canvas
68 x 68 cm

Labour Series
Sculpture in Bronze
32 x 26 cm

Human Existence in Round
Sculpture in fibre (mixed)
213 x 305 cm

Rashid Ahmed Arshad

Manuscript
Oil on canvas
76 x 61 cm

Untitled
Oil on canvas
84 x 72 cm

October 1971
Oil on canvas
71 x 84 cm

Riffat Alvi

Moenjodaro
Acrylic on canvas
60 x 40 cm

Safiuddin Ahmed

Before the Storm
Woodcut
42 x 27 cm

Flood
Mixed media
53 x 33 cm

Saba Hussain

Untitled
Mix media on Lasani wood
180 x 97 cm

Sadequain

Calligraphy
Mixed media
81 x 58 cm

Calligraphy
Mixed media
97 x 47 cm

Calligraphy
Marker and oil on wood
99 x 50 cm

King of Heart
Oil on canvas
72 x 101 cm

Red Composition
Oil on canvas
134 x 102 cm

Untitled
Mixed media
94 x 75 cm

Saeed Akhtar

Bahar No. 3
Oil on board
58 x 58 cm

Siah Sandh
Graphic print
76 x 45 cm

Self Portrait
Crayon and oil on canvas
86 x 65 cm

Ishaque Shore
Oil on canvas
102 x 76 cm

Z.A.Bhutto
Oil on canvas
60 x 50 cm

Benazir Bhutto
Pastel on paper
61 x 51 cm

Salima Hashmi

Sohni Dharti
Oil/collage on canvas
107 x 102 cm

In Praise of Shadows-2
Mix media on paper
76 x 56 cm

Yeh Dagħ Dagħ Ujala
Mixed media on paper
76 x 56 cm

Sheikh Shuja Ullah

Sitting Princes
Miniature
26 x 18 cm

Woman with Sitar
Miniature
27 x 19 cm

Samina Mansuri

Shadow Mourning
Oil on canvas
106 x 106 cm

Sami ur Rehman

Ladders
Water colour
48 x 40 cm

Sardar Mohammad

Hell and Heaven
Oil on canvas
122 x 77 cm

Freedom
Oil on canvas
92 x 61 cm

Shahbaz Mailk

Memories of an Encounter
Acrylic on canvas
121 x 61 cm



Rahen Jab Att Jaengee
Acrylic on canvas
93.5 x 63.5 cm

Shirin Khand

Trees
Oil on board
121 x 91 cm

Siddiqua Bilgrami

Steps to Dream Castle
Mixed media on paper
27 x 36 cm

Sumbul Nazir

Wapsi
Water colour on paper
74 x 49 cm

Shahid Jalal

Burki Marsh
Oil on canvas
116 x 89 cm

Shakeel Siddiqui

Window
Oil on canvas
107 x 98 cm

Shakeel Ismail

Calligraphy
Oil on canvas
106 x 77 cm

Shakir Ali

Composition
Oil on paper
75 x 45 cm

Untitled
Oil on canvas
25 x 37 cm

S. Safdar Ali

Woman with Pigeon
Oil on board
148 x 38 cm

Spring
Oil on canvas
90 x 70 cm

Figure and Landscape
Oil on canvas
90 x 69 cm

City
Oil on board
120 x 47 cm

Waiting
Oil on board
124 x 44 cm

Moenjodaro
Oil on board
144 x 43 cm

Still Life
Oil on board
134 x 45 cm

Girl in Blue
Oil on canvas
99 x 70 cm

Seal
Oil on board
91 x 58 cm

Sumaya Durrani

Untitled
Pastel/pencil on paper
76 x 56 cm

Untitled
Mixed media
94 x 75 cm

Untitled
Mixed media on paper
75 x 94 cm

Tasneem Shahzad

A Heard of Cows
Woodcut
62 x 34 cm

Taufique Ejaz

Peace for Coming Generation
Sculpture
135 x 114 cm

Tina Siddiqui

Epic of Man after War
Ink and water color
35 x 19 cm

Tapu Javeri

Untitled
Oil on paper
49 x 32 cm

Tassadaq Sohail

Two Women
Oil on board
18 x 13 cm

Beggar
Oil on board
25 x 17 cm

In the Woods
Oil on canvas
20 x 15 cm

Tayyaba Aziz Ahmed

Today's Woman
Water color
54 x 38 cm

Unver Shafi Khan

Takhti
Acrylic on canvas
153 x 152 cm

Usman Ghorri

Aqeedat (series)
Calligraphic print
32 x 28 cm

Zahin Ahmad

Chawkandi Tombs
Water colour on paper
36 x 26 cm

Chowkandi Tomb
Water Colour on paper
36 x 26 cm

Zahoor ul Akhlaq

Farman-I
Etching
59 x 36 cm

A Radio Photo of an Object Unidentified
Oil on canvas
183 x 117 cm

Pieta
Oil on canvas
122 x 91 cm

Towards Drawing
Lithograph
80 x 60 cm

Zafar Ahmed

Consolation
Oil colour
138 x 61 cm

Zainul Abedin

Musician
Oil on paper
75 x 54 cm

Zubeida Agha

Yellow Door
Oil on canvas
91 x 61 cm

Reclining Figure

Oil on canvas

92 x 77 cm

Blue Vase

Oil on canvas

91 x 76 cm

Year 2000

Oil on canvas

91 x 66 cm

Red Flower

Oil on canvas

92 x 61 cm

Island

Oil on canvas

76 x 102 cm

Lilies

Oil on canvas

44 x 90 cm

Valley

Oil on board

77 x 77 cm

Steps

Oil on canvas

92 x 92 cm

Zakia Malik Dil

Musical Composition

Oil on canvas

90 x 75 cm

Portrait

Oil on board

46 x 37 cm

Portrait of a Lady

Oil on board

50 x 45 cm

Portrait of a Boy

Poster color

48 x 40 cm

Zarina Toori

Wedding Scene

Oil on cloth (Batik)

267 x 82 cm

Zubeida Javed

Steps

Oil on canvas

92 x 92 cm

Valley

Oil on board

77 x 77 cm

Zulfiqar Ali Zulfi

Mosque in a village

Oil on board

90 x 59 cm

Zulqarnain Haider

Landscape

Acrylic on board

75 x 57 cm

Sadequain Gallery Collection

Homage to Martin Luther King
Oil on canvas
206 x 122 cm

Fasting Sadequain
Oil/marker on canvas
206 x 91 cm

Lady with Lamp
Oil on hard board
58 x 44 cm

Sitting Figure 1
Oil on hard board
72 x 61 cm

Sitting Figure 2
Oil on hard board
72 x 61 cm

Love for Life
Oil on canvas
137 x 86 cm

Couple
Oil on canvas
122 x 91 cm

Couple
Oil on canvas
91 x 61 cm

The Universe of Women no 1
Oil on canvas
122 x 90 cm

The Universe of Women no. 2
Oil on hard board
122 x 91 cm

Group of figures in red
Oil on canvas
91 x 122 cm

Portrait of Sadequain with Crow sitting on
his Head
Oil on canvas
91 x 61 cm

Fasting Sadequain Under the Apple Tree
Oil on canvas
122 x 91 cm

Portrait of Sadequain with Owl
and Cobweb
Oil on Canvas
91 x 61 cm

Lady Wearing Linear Costume
Oil on hard board
122 x 91 cm

Composition(bondage)
Oil on canvas
61 x 91 cm

Face to Face Between Two Mirrors
Oil/marker on hard board
122 x 91 cm

In the Nazi Concentration Camp
Oil/marker on hard board
122 x 206 cm

Still Life (reflection series)
Oil on canvas
97 x 69 cm

Boats
Oil on hard board
72 x 53 cm

Group of Yellow Figures
Oil on canvas
133 x 94 cm

Dancing Girls with Diyas
Oil/ marker on hard board
183 x 91 cm

Silhouette of a Group of Building
Oil on Canvas
91 x 122 cm

The Destitute King
Oil/solid marker on canvas
122 x 91 cm (Two pieces)

Trio (three figures)
Oil on canvas
91 x 122 cm



Family Bondage
Oil on canvas
122 x 91 cm

Untitled
Oil on canvas
211 x 137 cm

Untitled
Oil on canvas
130 x 104 cm

Untitled
Oil on canvas
122 x 91 cm

Untitled
Oil on canvas
211 x 137 cm

Untitled
Oil on canvas
91 x 61 cm

Untitled (Bondage)
Oil on hard board
122 x 91 cm

Untitled(Human figures in cactus)
Oil on hard board
183 x 91 cm

Untitled (Sitting Figures)
Oil/ marker on canvas
198 x 89 cm

Untitled(Human figure composition)
Oil on hard board
122 x 91 cm

Untitled (Bondage)
Oil on canvas
61 x 91 cm

Painting for Gallery window
Marker on plastic
28 x 119 cm

Painting for Gallery window
Marker on plastic
36 x 99 cm

Painting for Gallery Window
Marker on plastic
36 x 99 cm

Lady (full figure)
Oil/ marker on marble
36 x 99 cm

Bismillah
On plastic
310 x 104 cm

Bismillah
On plastic
310 x 104 cm

Alham-u-a'allah
On plastic
61 x 196 cm

Alham-u-a'allah
On plastic
61 x 196 cm

Jall'a jal'a iah'u
On plastic
277 x 81 cm

Wal-Ikram
On skin
91 x 61 cm

Surah Rehman
On plastic
91 x 61 cm

Surah Rehman
On plastic
91 x 61 cm

Surah Rehman
On plastic
91 x 61 cm

Bismillah
Oil on board
91 x 61 cm

La' ikraha
Pen and marker on leather
196 x 97 cm

Poetry (jis main main hun)
Marker on wood
74 x 66 cm

Ayat ul kursi
Marker on leather
216 x 97 cm

Today
Marker on leather
102 x 74 cm

Letter
Marker on leather
107 x 91 cm

Verses from Allama Iqbal
Large Mural
166 x 122 cm

Drawing
Pen & Ink on tracing paper
135 x 197 cm

Drawing
Pen & Ink on tracing paper
135 x 197 cm

Drawing
Pen & Ink on tracing paper
183 x 213 cm

Drawing
Pen & Ink on tracing paper
135 x 137 cm

Drawing
Pen & Ink on tracing paper
226 x 287 cm

Drawing
Pen & Ink on tracing paper
135 x 126 cm

Drawing
Pen & Ink on tracing paper
135 x 262 cm

Drawing
Pen & Ink on tracing paper
104 x 257 cm

Drawing
Pen & Ink on tracing paper
104 x 274 cm

Drawing
Pen & Ink on tracing paper
135 x 274 cm

Drawing
Pen & Ink on tracing paper
135 x 187 cm

Drawing
Pen & Ink on tracing paper
196 x 287 cm

Drawing
Pen & Ink on tracing paper
165 x 287 cm

Drawing
Pen & Ink on tracing paper
135 x 197 cm

Drawing
Pen & Ink on tracing paper
122 x 274 cm

Sadequain with a mural in Mangla Dam
power station
Photograph
60 x 50 cm

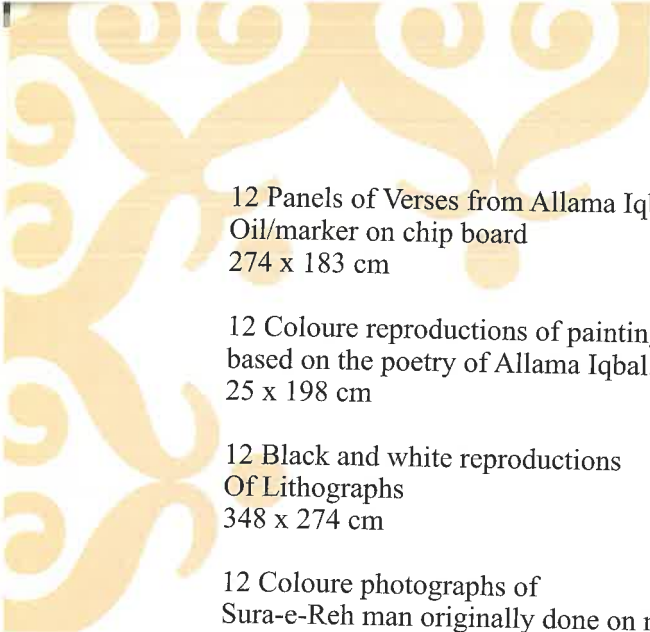
Calligraphy on the Ceiling of Lahore
Photograph
60 x 50 cm

Sadequain with a mural in Punjab Public
Library, Lahore
Photograph
60 x 50 cm

Sadequain with a calligraphy In National
Bank of Pakistan G.P.O. Lahore
Photograph
60 x 50 cm

Unfinished (For Anwar Iqbal)
Oil on hard board
91 x 91 cm

12 Panels of Verses from Ghalib
Oil on hard board
122 x 91 cm



12 Panels of Verses from Allama Iqbal
Oil/marker on chip board
274 x 183 cm

12 Coloure reproductions of paintings
based on the poetry of Allama Iqbal.
25 x 198 cm

12 Black and white reproductions
Of Lithographs
348 x 274 cm

12 Coloure photographs of
Sura-e-Reh man originally done on marble
60 x 50 cm

Shakir Ali Museum Collection

Pieta
Oil on canvas
51 x 137 cm

Portrait
Oil on canvas
38 x 53 cm

Still Life
Oil on canvas
56 x 46 cm

Figure
Oil on canvas
43 x 122 cm

Still Life
Oil on canvas
61 x 137 cm

Composition
Oil on canvas
76 x 76 cm

Figure
Oil on canvas
122 x 183 cm

Figure
Oil on canvas
58 x 137 cm

Birds (Red)
Oil on canvas
86 x 178 cm

Birds (Black)
Oil on canvas
86 x 178 cm

Still Life
Oil on canvas
51 x 152 cm

Still Life
Oil on canvas
51 x 152 cm

Still Life
Oil on canvas
51 x 152 cm

Still Life
Oil on canvas
51 x 152 cm

Composition
Oil on canvas
38 x 25 cm

Still Life
Oil on chip board
51 x 229 cm

Figure
Marker on cloth
66 x 127 cm

Calligraphy
Pastel on paper
114 x 84 cm

Women and Cage
Pastel on paper
152 x 229 cm

Flight
Pastel and crayon on paper
152 x 226 cm

Men and Bull
Crayon on paper
429 x 152 cm

Women with Swan
Pastel on paper
490 x 152 cm

Deer Hunter
Pastel on paper
445 x 192 cm

Composition of birds, flower and woman
Pastel and charcoal on paper
498 x 142 cm

Bulls and the Men
Charcoal on paper
127 x 112 cm



Foreign Artists' Collection

Friday Indugie (Nigeria)

Rider on Horse (Sculpture)
Metal
33 x 28 cm

Drum Beater (Sculpture)
Metal
72 x 17 cm

Agnes Franken (Holland)

Illuminate
Oil on canvas
120 x 95 cm

Tillo Antilla (Finland)

Composition
Oil on board
120 x 100 cm

Jahangir Hussain (Bangladesh)

Rest
Oil on board
40 x 34 cm

S. Rekia Sheferdjali (Algeria)

Untitled
Mix media on canvas
60 x 45 cm

Nail Arikdal (Turkey)

Calligraphy
Calligraphy on wood
54 x 44 cm

Rita Sole (Italy)

Women series
Oil on canvas
122 x 91 cm

Ghis Thomas (France)

Untitled
Mix media (collage)
244 x 244 cm

Roots of Culture

Project on Roots of Culture was executed between 1st to 17th November, 1996 on the occasion of **Golden Jubilee of Pakistan**. A group of International/National artists were invited at Moenjodaro and were allowed to interact with people in surrounding villagers, and also to have group discussions. The artists painted on the spot.

David Squeria (Australia)

Roots of Culture 1
Water colour
24 x 16 cm

Roots of Culture
Water colour
24 x 16 cm

Roots of Culture 3
Water color
24 x 16 cm

Roots of Culture 4
Thread on printed paper
26 x 16 cm

Grath Erasums (South Africa)

Roots of Culture 1
Sand & foam
91 x 61 cm

Roots of Culture 2
Acrylic on canvas
92 x 61 cm

Liaquat Ali (Pakistan)

Roots of Culture 1
Oil on canvas
122 x 71 cm

Roots of Culture 2
Oil on canvas
101 x 76 cm

Roots of Culture 3
Oil on canvas
102 x 76 cm

Mazhar Mirza (Pakistan)

Painting No. 1
Oil on canvas
69 x 59 cm

Painting No. 2
Oil on canvas
71 x 60 cm

Painting No. 3
Oil on canvas
69 x 58 cm

Painting No 4
Oil on canvas
79 x 15 cm

Massimo Livadiotto (Italy)

Roots of Culture 1
Oil on canvas
91 x 60 cm

Roots of Culture 2
Oil on canvas
91 x 61 cm

Pierre Leloup (France)

Mohenjodaro
Oil on canvas
183 x 61 cm

Shadi Kisid Ahmedel Noshokati (Egypt)

Roots of Culture 1
Oil on canvas
91 x 60 cm

Roots of Culture 2
Oil on canvas
91 x 60 cm

Sani Garbra Zanco (Nigeria)

Roots of Culture 1
Oil on canvas
91 x 61 cm

Roots of Culture 2
Oil on canvas
91 x 61 cm



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