

NO A NEWS LETTER QUARTERLY

MAYO SCHOOL OF ARTS
1875 - 1958

NATIONAL COLLEGE
OF ARTS
1958 - PRESENT



VOL-06 ISSUE 20-2019

وہ لوگ جو فتح سے ہمکنار ہوئے

دُنیا تجربہ گاہ ہے اور لوگ ہمارے استاد۔ وہ مشہور شخصیات جنہوں نے دُنیا کو اپنی کامیابیوں سے فتح کیا، بے شمار آزمائشوں سے گزر کر بلندیوں تک پہنچے۔
تھامس ایڈیسن کے بارے میں اُس کے بچپن کی سوچ اور رائے کافی سخت تھی۔ وہ اُسے کوئی بھی چیز سیکھنے کے قابل نہیں سمجھتے تھے۔
حتیٰ کہ تھامس ایڈیسن کی ماں نے اسے سکول سے اٹھا کر گھر پڑھایا۔ کسی رپورٹر نے تھامس ایڈیسن سے طنز یہ کہا کہ آپ ہزار بار بلب بنانے میں ناکام ہوئے ہیں۔
جس پر ایڈیسن نے جواب دیا کہ وہ ہزار بار ناکام نہیں ہوا، بلکہ اُسے پتہ چلا کہ ان ہزار طریقوں سے بلب نہیں بنتا۔
اگر آئن سٹائن کی بات کریں تو اُس نے بھی دُنیا بغیر مشکلات کے فتح نہیں کی۔ آئن سٹائن کے سوال کرنے کی عادت سے اُس کے سکول کے اُستاد بہت تنگ تھے۔
وہ اُس کے احقانہ سوالوں پر منہ بسورتے تھے۔ چار سال کی عمر تک وہ ایک لفظ بھی نہ بول سکا، سات سال کی عمر تک وہ ایک لفظ بھی نہیں پڑھ سکتا تھا۔
اُس نے 9 سال تک نوکری کے لئے دھکے کھائے اور جب منزل پر پہنچا، تو نوبل پرائز سے سرفراز ہوا۔
سٹیفن ہاکنگ جسے ڈاکٹر نے 21 سال کی عمر میں موٹر نیوران (Motor Neurone Disease) کی تشخیص کے بعد دو سال کی زندگی عطا کی تھی۔
اُس کے بعد بھی اپنی بیماری کے ساتھ جنگ کر کے بچپن سال زندہ رہا۔
یہ تمام لوگ اپنے حالات سے مایوس ہو کر کوشش کرنا چھوڑ دیتے تو آج دُنیا کے کسی مقام پر نہ ہوتے۔
ہم اُس وقت ہارتے ہیں جب کوشش کرنا چھوڑ دیتے ہیں، ورنہ آگے بڑھنے اور جیتنے کے راستے ہمیشہ کھلے ہیں۔

THE ULTIMATE PRACTICE OF SUCCESS

The idea of success is somehow delusional in this era of cutthroat competition. It is a common disposition that most human beings desire and gravitate towards. Once we start trailing down that path and get closer to a certain social status, which describes a prosperous person; that's where some epiphany strikes and we begin to navigate the real meaning of success. The dictionary describes success as the following: "attaining wealth, prosperity and/or fame". Whereas Ralph Waldo Emerson envisions this concept from a different vantage point,

"The good news is that the moment you decide that what you know is more important than what you have been taught to believe, you will have shifted gears in your quest for abundance. Success comes from within, not from without."

Improved decision-making, improved emotional intelligence are the virtues that have the capacity to defy challenging times. If we seek references from history we see great minds achieving success but looking closely, it brings to mind that it was not **success** what they strived for i.e to achieve success. Albert Einstein, Thomas Edison and Stephen Hawking are the predominant figures among many who not only defied their apparent fate but also changed the dictionary definition of success. So it is the persistent effort and joy of testing one's limits that makes it possible to eat the fruit of one's labour.



Prof. Dr. Murtaza Jafri
Principal, National College of Arts





H.E. MR. KUNINORI MATSUDA

The Ambassador of Japan to Pakistan

VISIT NCA

Sidra Akram

The Ambassador of Japan to Pakistan, H.E Mr. Kuninori Matsuda visited the National College of Arts on 19th September, 2019. The Ambassador was welcomed by the Principal and senior faculty members of NCA, and briefed about the history of the college and the exclusive culture that the institution has maintained since its inception. The ambassador was taken to the sculpture “Fasting Buddha” made by the late Prof. Zahoor ul Akhlaq, an artist of international renown, displayed at the entrance to the main building of the college. The ambassador took great interest in the sculpture and appreciated its unique form.

The NCA Documentary was played before a formal discussion with the ambassador. During his meeting with the Principal and senior faculty, the ambassador expressed his intentions to further the educational linkages between the two countries at the higher education level and asked to identify the institutions in Japan that offer same disciplines to form academic linkages. The ambassador was briefed about the department of Film and Television, which was established in collaboration with JICA. The department has since become a great support in reviving film culture in Pakistan.



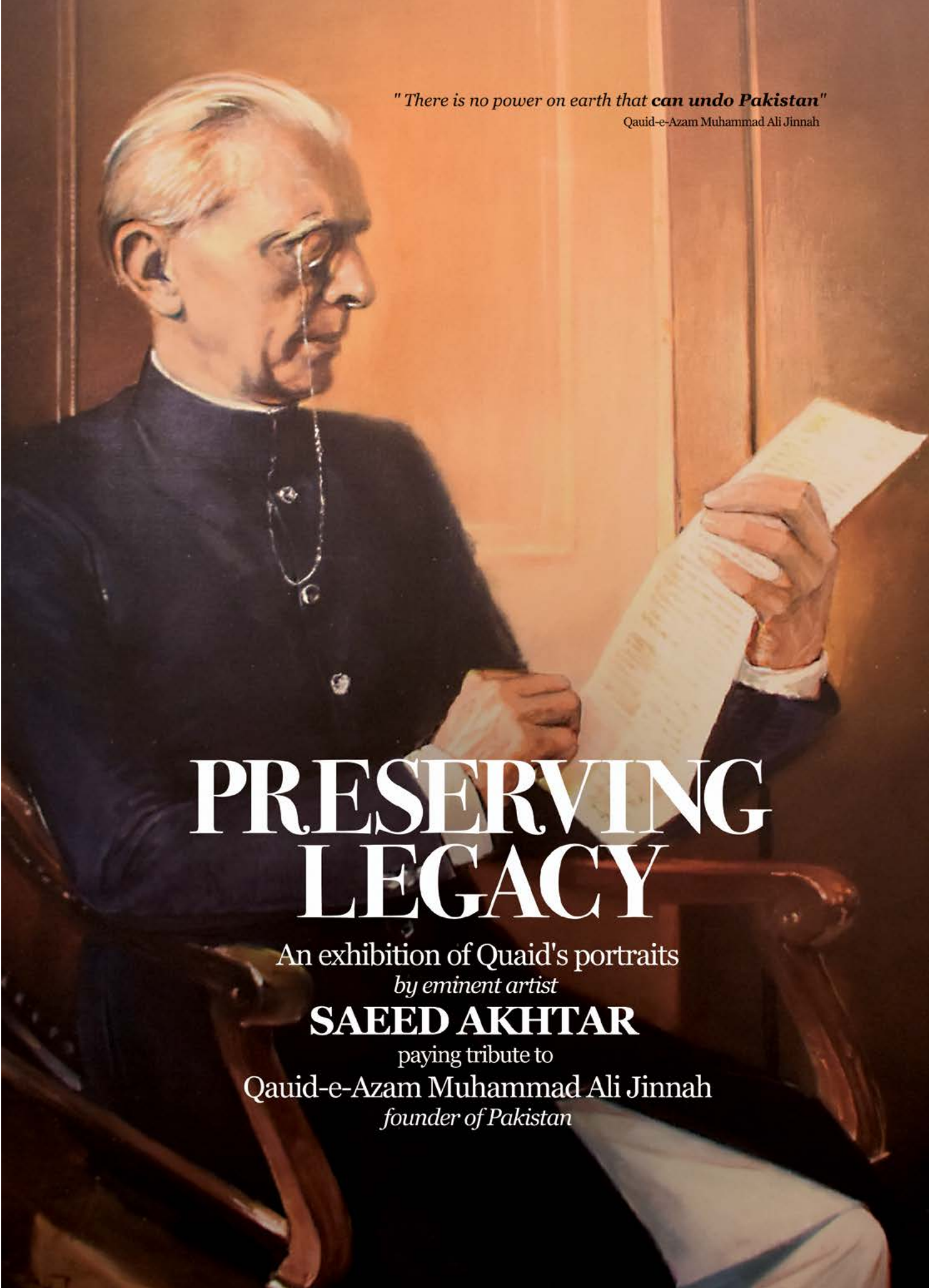
H.E Mr. Kuninori took a round of the campus and observed student activities in various departments and interacted freely with them. He was impressed by the active interest that students were taking in various disciplines of the arts while visiting the studios of Fine Arts, Design and Musicology. He also visited the NCA Library and praised the extensive collection of books and archives.



The ambassador expressed his desire to celebrate the 70 years celebration of diplomatic relations between the two countries in collaboration with NCA and wished to host a Gandhara Buddhist Exhibition in Japan.



As the visit concluded, the honourable ambassador expressed his pleasure at visiting the National College of Arts as the visit had exposed him to the vibrant art culture at the college and its encouragement of individual expression. He also acknowledged the openness of artistic expression at the National College of Arts. Souvenirs were exchanged at the end of the visit between the ambassador and the Principal NCA. Prof. Dr. Murtaza Jafri presented a souvenir of "Fasting Buddha" which the ambassador received with much appreciation.

A detailed oil painting of Quaid-e-Azam Muhammad Ali Jinnah. He is depicted from the waist up, seated in a dark wooden chair. He is wearing a dark blue or black Nehru-style jacket over a white shirt, with a long chain of buttons visible. He has white hair and is wearing glasses. He is holding a large, open document or book with both hands, looking down at it intently. The background is a warm, textured wash of orange and brown tones, suggesting an interior setting with wood paneling.

*"There is no power on earth that **can undo Pakistan**"*

Quaid-e-Azam Muhammad Ali Jinnah

PRESERVING LEGACY

An exhibition of Quaid's portraits
by eminent artist

SAEED AKHTAR

paying tribute to
Quaid-e-Azam Muhammad Ali Jinnah
founder of Pakistan



Mahrukh Bajwa

A motivational and trailblazing leader who made the creation of Pakistan possible, made this speech at a mammoth rally at the University Stadium, Lahore on 30th October 1947.

The insight for the inception of the state of Pakistan came from Allama Muhammad Iqbal, which later became the slogan of "Long Live Pakistan", resonating for the first time on 23rd March, 1940 at the Lahore Resolution. The word "Pakistan" was never used before this and the Lahore Resolution is considered a major milestone in the Muslim struggle for an independent state in undivided India.

The day commemorating that milestone in the history of Pakistan has been celebrated and revered since the formation of the country. Every year the whole nation is united in the memory of that historic event.

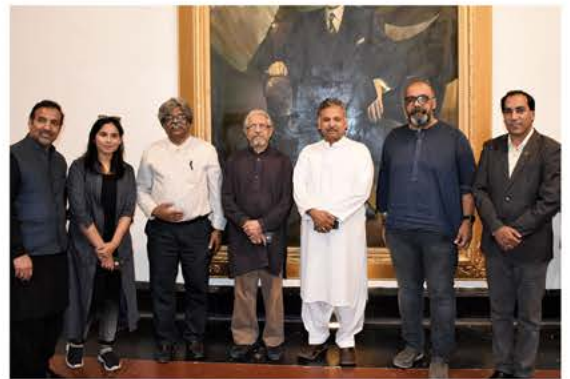


National College of Arts has also cherished this memory and celebrated Pakistan Day by conducting events that commemorate the importance of 23rd March in its true essence. This year Prof. Saeed Akhtar who is renowned in Pakistan and abroad for his artistic skill and artistic expertise, brought in a unique exhibit comprising portraits of Qaid-e-Azam. Prof. Akhtar has been attached to NCA as alumni, faculty and Head of Department for more than 34 years and has made an immense contribution to the field of fine arts. The paintings on display represented a wide array of portraits spanning 50 years of practice. Prof. Saeed Akhtar has been recognized for his excellence in the field by being awarded the Pride of Performance in 1994 and Star of Excellence (Sitar-e-Imtiaz) in 2012 by the Government of Pakistan.





Celebrating 23rd March, 2019
Zahoor-ul-Akhlaq Gallery NCA arranged this exhibition "Preserving Legacy" by Saeed Akhtar as homage to the founder of Pakistan on 22nd March, 2019. The breathtaking exhibition was inaugurated by Ex. Governor State Bank of Pakistan Mr. Tariq Bajwa who expressed his felicitations on the successful event. He also added that it had been a real pleasure to see the compilation of inspiring paintings collected from different places in Pakistan. Students, faculty members and staff made the event even more exciting with their presence and interest. Principal NCA Prof. Dr. Murtaza Jafri mentioned that Saeed Akhtar has been the pride of NCA and it was a moment of great honour for National College of Arts that a maestro had displayed his life's work in paying tribute to a great leader, Muhammad Ali Jinnah on this auspicious occasion.



Prof. Saeed Akhtar also gave an inspiring talk for the students where he discussed his journey as an artist and educator. Emphasising the importance of toil and grit he admitted that nothing can be achieved without hard work and persistence. Young minds such as these need to know that time and patience bring out the best in one's spirit and can turn anyone with talent into an aspiring personality. Staying true to his purpose enabled Prof. Akhtar to earn this position of high esteem and made him an institution in itself. The event not only proved successful but it also preserved a legacy to be remembered by the generations to come.





آرٹ انسان سے محبت کرنا سکھاتا ہے۔ این سی اے جیسے تعلیمی ادارے میں بھی اساتذہ طلبہ کو صرف آرٹ کا ہنر ہی نہیں بلکہ انسانیت کے احترام کا ہنر بھی سکھاتے ہیں۔ یہی وجہ ہے کہ پاکستان کی اہم ترین شخصیات اور بین الاقوامی وفود این سی اے آکر خوشی محسوس کرتے ہیں۔ صوبائی وزیر برائے اطلاعات و کلچر جناب محمد اسلم اقبال 31 جولائی 2019 کو نیشنل کالج آف آرٹس کے دورے پر تشریف لائے تو پرنسپل این سی اے پروفیسر ڈاکٹر مرتضیٰ جعفری نے اُن کا گرم جوش سے خیر مقدم کیا۔ معزز صوبائی وزیر مہمان کو پرنسپل آفس میں کالج سے متعلقہ بریفنگ دی گئی۔ اس موقع پر معزز مہمان وزیر اسلم اقبال صاحب نے کالج کے امور میں اور خاص طور پر کالج کے مسائل کو حل کرنے کے حوالے سے گہری دلچسپی کا اظہار کیا۔ صوبائی وزیر اسلم اقبال صاحب نے پرنسپل این سی اے کو یقین دلایا کہ وزیراعظم پاکستان جناب عمران خان اور وزیراعلیٰ پنجاب عثمان بزدار تعلیم کے فروغ اور ترقی کیلئے دن رات کوشاں ہیں اور تعلیمی اداروں کی بہتری اُن کی اولین ترجیح ہے۔

صوبائی وزیر برائے اطلاعات و کلچر
محمد اسلم اقبال
کادورہ نیشنل کالج آف آرٹس



The Board of Governors meeting was held at National College of Arts Lahore on 3rd August, 2019. The purpose of these meetings, held at regular intervals, is to discuss and review the progress of the college. Various issues concerning administrative structures and their function is brought into scrutiny and valuable suggestions are taken under consideration. Similarly, this year the meeting was presided over by Dr. Tariq Banuri, Chairman Higher Education Commission Pakistan.

The meeting comprised of senior members including Additional Federal Secretary, Finance Division, Dr. Arshad Mahmood, Secretary Higher Education Department Punjab, former faculty

member NCA Prof. M. Asif, Principal Prof. Dr. Murtaza Jafri, former Principal NCA Prof. Salima Hashmi, Principal Kinnaired College for Women Dr. Ruksana David, Prof. Dr. Arfa Syeda Zehra, Vice Chancellor PIFD Prof. Hina Tayyaba Khalil, Dr. Aziz Akbar, Mr. Arif Ahmed Khan, Mian Shafqat Ali, Dr. Raheel Ahmed Siddiqui, Justice Mrs. Ayesha A. Malik, Mr. Azmat Ali Ranjha, Mr. Arshad Khan and Prof. Saqlain Naqvi. Each board member gave considerable insight into matters regarding art education and profound experience of university management.

Principal Prof. Murtaza Jaffri has ensured that these meetings are held on regular basis toward the best interest of the college.



THE PERSISTENCE OF VISION

ZAHOOR UL AKHLAQ IN RETROSPECT

Mahrukh Bajwa

Works by a futurist and
visionary figure in contemporary
Pakistani Art

Several people, including our teachers, have spent a life time strengthening this institution called National College of Arts. Prof. Zahoor ul Akhlaq was one of them, a man of many virtues and an unparalleled creative streak that inspired many generations. His works continue to resonate on national and international forums. The people who were impacted by his presence are in great numbers, revering his portrait as a mentor who transformed their modes of thinking with his pedagogy. In order to understand his creations one must refer to his life, as Zahoor ul Akhlaq's works present links to his life/work/teaching to an audience that is new. To make this new audience familiar with what Zahoor ul Akhlaq strived for and what his art conveys; an exhibition, curated by his daughter Nurjahan, "PERSISTENCE OF VISION: Zahoor ul Akhlaq, In Retrospect" was held on 21st February 2019 at Zahoor-ul-Akhlaq Gallery National College of Arts, Lahore.

While observing the artist's repertoire, where each stroke is laid down carefully, lovingly in a 'pardakht' like way, a peculiar Zahoor-esque manner/aesthetic comes to mind. The exhibition presented a discursive array of works made by Zahoor ul Akhlaq during his life. His oeuvre is a manifestation of discourses in time regarding the challenges of representation where there is a thorough examination of what lies in the social, spiritual and historical praxis. Looking at his life in retrospect it is important to look into the times he lived in and how he responded to the socio-political undercurrents-for example, his piece in the exhibition, Radio Photo of Objects Unidentified (1983), from a series commissioned by Borgeson Gallery in Sweden, examines the nuclear threat to humankind.





His avant-garde approach provided a breakthrough in the indigenous practices prevalent in 1970's and 80's in Pakistan. Zahoor's work invoked an investigation of modernist paradigms and their amalgamation with convention; making a nexus between abstraction and traditional forms found within South Asia (including Mughal Miniature painting, calligraphy and vernacular architecture). This stream of thought continued in his pedagogic practice at NCA, where he insisted on miniature painting's relevance and viability as a resource for contemporary artists. He established a separate department for miniature painting and devised a special curriculum for the subject to be taught at NCA encouraging contemporary ways to look at the old tradition.



Akhlaq's influences are from a vast range of sources, which include painting, literature, philosophy, sufism, dance, and music. An example of Akhlaq rendering traditional processes contemporary is his inclusion of the grid technique, which was traditionally used for proportion in Mughal miniature paintings. His exposure to the extensive Persian and Mughal miniature collection at the Victoria & Albert Museum in London is said to have nurtured his interest in this technique. Highlighting the origins of grid, Rosalind Krauss suggested that, *"For the artist who wished to enlarge his understanding of vision, the grid was there as a matrix of knowledge. By its very abstraction the grid conveyed one of the basic laws of knowledge--the separation of the perceptual screen from the 'real' world."*

The use of the grid was used symbolically, where it was one way or the other a definite part of his practice and a structural device serving as a basic starting component in his work.

For Nurjahan, this exhibition serves as an eulogy to her father and provides the viewers a vantage point to look and appreciate the innovative artistic risks that Zahoor ul Akhlaq dealt with in his work. Zahoor ul Akhlaq persisted with experimenting with new forms of modernism rooted in the painting traditions of South Asia, exploring the rudiments of visual composition. He was a visionary artist, as is evident in the plethora of his finished and unfinished works displayed in the show serving as windows to engage the audiences' gaze to persist while looking at them.



”این سی اے کا ہر شعبہ طلسم کدہ ہے“

چیئرمین ہائر ایجوکیشن کمیشن
ڈاکٹر طارق بنوری

این سی اے کا ہر شعبہ طلسم کدہ ہے۔ ان کا رومان ناقابل بیان ہے۔ یہ وہ خیالات تھے، جن کا اظہار HEC چیئرمین جناب ڈاکٹر طارق بنوری صاحب نے این سی اے کے شعبہ میوزیکالوجی کے تجدید شدہ بلاک کا افتتاح کرتے ہوئے کیا۔ شعبہ میوزیکالوجی کے تجدید شدہ بلاک کے افتتاح کے موقع پر 3 اگست 2019 کو وہ این سی اے تشریف لائے تو پرنسپل این سی اے، شعبہ میوزیکالوجی کی سینئر فیکلٹی اور کالج سٹاف نے معزز مہمان چیئرمین ہائر ایجوکیشن کمیشن کا گرم جوشی سے استقبال کیا۔ اس موقع پر چیئرمین ایچ ای سی (HEC) ڈاکٹر طارق بنوری صاحب کا کہنا تھا کہ این سی اے سے کسی بھی حوالے سے وابستہ یا منسلک ہونا اعزاز کی بات ہے۔ آج مجھے یہاں آکر بہت خوشی ہوئی ہے۔ نیشنل کالج آف آرٹس، آرٹ اور فن کی تعلیم اور تحقیق کیلئے پاکستان کا ممتاز ترین ادارہ ہے۔ یہاں کے طلباء و طالبات معیاری تعلیم سے مستفید ہو رہے ہیں اور جہاں تک خود این سی اے کے درود یواری کی بات ہے تو اس کی انفرادیت سب کو اپنا گرویدہ کئے ہوئے ہے، میں شعبہ میوزیکالوجی کیلئے دعا گو ہوں۔ اس موقع پر پرنسپل این سی اے پروفیسر ڈاکٹر مرتضیٰ جعفری نے چیئرمین ہائر ایجوکیشن کمیشن کی تشریف آوری پر اُن کا شکریہ ادا کیا۔ انہوں نے کہا کہ وہ شعبہ میوزیکالوجی کی تجدید نو کیلئے چیئرمین HEC کی جانب سے کالج کو فنڈز فراہم کرنے پر اُن کے مشکور ہیں۔



THE INGENIOUS LEGACY OF ZAHOOR UL AKHLAQ;

Commemorating the life and works of a man
who looked the beyond the present

In continuance of the Exhibition “Persistence of Vision”, a series of discussions and talks were arranged where notable personalities shared their views regarding Zahoor ul Akhlaq’s work and the genius he left behind. The curator of the exhibition, Noor Jahan Akhlaq, elaborated that the collection on display demonstrates Akhlaq’s interest in the two-dimensional and his rejection of the three-point perspective, encouraging the viewer to conceptualize space. She further remarked that, “I think for someone as cerebral as Akhlaq, the unfinished aspect and the experimentation is

almost just as important as showing finished works,”. Zahoor’s life long companion and a renowned ceramicist, Sheherzade Alam, stated that Persistence of Vision is certainly an accurate title of the show, as the gaze of the viewer was clearly of great significance to Akhlaq. “It gives some insight into his mind and his process. He strove to be true to himself and his cultural background - but at the same time he was very fond of reading, travelling and staying informed on the art trends of the time globally. So his works are a reflection of who he was as a person, his ideas, beliefs and interests.”



Adding to the discussion, Principal NCA Prof. Dr. Murtaza Jafri said that Zahoor ul Akhlaq was a pioneering artist and an art educator who taught at the National College of Arts in Lahore for over thirty years and was the head of the Fine Art Department for over twelve years. Akhlaq is known for his groundbreaking practice that synthesized Eastern and Western concepts of painting, and developed his own spatial aesthetics. Infact he was considered to be ‘the architect’ of the contemporary miniature movement originating at the National College of Arts.

Underlying the overarching influence that Zahoor had on many avant garde artists of contemporary time, Rashid Rana in particular explains, “Zahoor sought to look at tradition and culture in order to move forward into the contemporary realm. He as a pioneer made it easy for us to see in that direction”. Zahoor’s ability to synthesize innovation and cultural context enabled the generation after him to make work that is inclusive in every way possible. In turn, his miniature paintings came to influence the contemporary generation of “neominiature” artists such as Imran Qureshi, Aisha Khalid, Shahzia Sikander, and Saira Wasim.

Ali Raza, an eminent educationist, artist and one of the dedicated students of Zahoor ul Akhlaq, described Zahoor’s portrait as a mentor stating that ‘he sought to insert an element of experimentation in the practice, which challenged the students to look beyond the borders of traditional miniatures. So in the latent sense he was looking beyond what lies on the surface, making connections and deciphering meanings while making cognitively brilliant works.

Illustrating the portrait of Zahoor ul Akhlaq is nevertheless a daunting task as his contributions to prevalent art discourse in Pakistan are far more than what a few hundred words can ever portray. There are very few figures that keep their mark alive for decades. Zahoor ul Akhlaq is indeed one of them, achieving a profound stature in the history of contemporary art in Pakistan.



ایک نیا سنگِ میل عبور

این سی اے کو داخلہ کیلئے موصول ہونے والی درخواستوں کا نیا ریکارڈ

این سی اے کنٹرولنگ اتھارٹی وفاقی وزیر برائے تعلیم و پروفیشنل ٹریننگ
جناب شفقت محمود کی مبارکباد



صوبہ خیبر پختونخواہ کے لئے 10 فیصد، صوبہ بلوچستان کے لئے 7 فیصد، گلگت بلتستان کے لئے 7 فیصد، فاٹا کے لئے 5 فیصد، آزاد جموں کشمیر کے لئے 5 فیصد، سپیشل سٹوڈنٹس کے لئے 2 فیصد، غیر ملکی طلبہ کے لئے این سی اے لاہور میں 11 نشستیں، این سی اے راولپنڈی میں غیر ملکی سٹوڈنٹس کے لئے 5 نشستیں اور مقبوضہ کشمیر سے آنے والے مہاجرین کے بچوں کے لئے 2 فیصد نشستیں مخصوص ہیں۔

پرنسپل این سی اے پروفیسر ڈاکٹر مرتضیٰ جعفری نے داخلہ درخواستوں کی بڑھتی ہوئی تعداد کے حوالے سے کہا کہ این سی اے ملک بھر سے آنے والے طلبہ و طالبات کی تعلیم و تربیت کے لئے کوشاں ہے۔ اس سال ہمیں 4 ہزار سے بھی زائد درخواستیں موصول ہوئیں۔ این سی اے میں داخلوں کے لئے موصول ہونے والی درخواستوں کی تعداد میں مسلسل اضافہ ہو رہا ہے۔ یہ اعتماد ہمارے کندھوں پر ایک بھاری ذمہ داری ہے۔ اس لئے ہمیں اپنی معیاری تعلیم اور تحقیق کا تسلسل برقرار رکھنا ہے۔

نیشنل کالج آف آرٹس کو ہر سال ملک بھر سے داخلہ کے لئے موصول ہونے والی درخواستوں کی تعداد میں مسلسل اضافہ ہو رہا ہے۔ اکیڈمک سیشن سال 2020 ڈگری پروگرام کے لئے این سی اے لاہور میں 272 اور این سی اے راولپنڈی میں 111 نشستوں کے لئے موصول ہونے والی درخواستوں کی کل تعداد 4684 رہی۔ جو این سی اے کی اپنی تاریخ اور دنیا بھر میں فنون لطیفہ کے تعلیمی اداروں میں مخصوص نشستوں کے تناسب سے سب سے زیادہ ہے۔

این سی اے کی اس شاندار کامیابی پر این سی اے کنٹرولنگ اتھارٹی وفاقی وزیر برائے تعلیم و پروفیشنل ٹریننگ جناب شفقت محمود نے پرنسپل این سی اے کو مبارکباد دی۔ اس موقع پر ان کا کہنا تھا کہ ہم سب ملک میں تعلیم کی ترقی اور فروغ کیلئے دن رات سرگرم عمل ہیں۔ پاکستان میں تعلیم کی ترقی وزیر اعظم پاکستان جناب عمران خان کی بھی اولین ترجیح ہے۔

گورنمنٹ آف پاکستان کی داخلہ پالیسی کے مطابق نیشنل کالج آف آرٹس میں داخلہ کے لئے صوبہ پنجاب کے لئے 50 فیصد، صوبہ سندھ کے لئے 20 فیصد،



Department of Film & Television NCA, Grabs **TASVEER SOUTH ASIAN FILM AWARD IN SEATTLE, USA**

Considered to be the largest South Asian Film Festivals in the United States and one of the two largest in the World, Tasveer South Asian Film Festival (TSAFF), is a festival of films and forums based on South Asia and its Diaspora, spanning across ten days to create a dialogue on South Asian socio-political issues of human rights.

Every year various successful and emerging filmmakers and films win awards and get recognition in the South Asian film community in the United States.

For the first time in the fourteen-year history of TSAFF, two awards were acclaimed by Pakistan, one of which is "The Archana Soy Audience Award" for Best Short Documentary. This award was conferred to Syed Muhammad Hassan Zaidi, Lecturer, Department of Film & Television at National College of Arts, Lahore for his documentary Film "Dunkey - Following

European Dreams". "Dunkey", a documentary film based on illegal immigrants from Pakistan, attempts to narrate their struggle while crossing international borders.

"Dunkey" was critically acclaimed by the jury & the audience at the festival. On October 4th, 2019, Syed Muhammad Hassan Zaidi was part of a panel discussion at a symposium held at the University of Washington, Seattle, USA organised by TSAFF in collaboration with the South Asia Center. Panelists also included Anand Patwardhan, Ritu Sarin & Tenzing Sonam.

Hassan Zaidi has been creating various short films on Human Rights & Animal abuse. His film "Dunkey" has also been exhibited in various film festivals around the globe. The film has also been exhibited in Islamabad and provincial capital cities of Pakistan in 4th edition of the United Nations Human Rights Film Festival.



BOSTON ARCHITECTURAL COLLEGE VISITS NCA

Hashim Ashraf

The BAC team led by Director of Historic Preservation **Eleni Glekas** and Dean of the School of Design Studies **Don Hunsicker** visited NCA, Lahore from 18th to 25th March 2019.

The BAC representatives visited Pakistan as part of a grant the university received from the U.S. Department of State in support of the said universities partnership with NCA. The BAC team brought **Rebekah Krieger** and **Kyle Bernard** to conduct a four day workshop on Historic Material Conservation, that was attended by students from the Department of Architecture and Interior Design.

The CCRS (Center for Conservation and Research Studies), owned by the National College of Arts, located near the Lahori Gate in the historic Walled City of Lahore, was used as the area of research. During the workshop students were asked to conduct a Conditions Assessment of the *haveli*. They documented and analysed the deterioration patterns in plaster, wood, fresco, and masonry.

Material samples were collected, chemically tested and examined under a microscope, to understand the material composition. Students learnt about brick, lime plaster and lime mortar, its application and use. They were also asked to make samples showing the different strengths of mortar in the masonry.

Material samples were collected, chemically tested and examined under a microscope, to understand the material composition. Students learnt about brick, lime plaster and lime mortar, its application and use. They were also asked to make samples showing the different strengths of mortar in the masonry. At the end of the four day intensive workshop, students were able to learn about material behavior and understand the importance of material conservation/ preservation. They realised how crucial it is to conduct an in depth conditions assessment in order to retain the authenticity of the historic fabric.

The BAC representatives held architectural discussions with 3rd year, 4th year Architecture and Interior Design students. Comprehensive discussion sessions were also held with the faculty of Architecture at NCA, Lahore regarding the three joint courses developed for the two institutions. The courses are: History and Theory of Historic Preservation; Documentation of Historic Buildings; Historic Material Conservation. The design of the courses has been completed, ready to be offered to the students of Architecture and Interior Design.

Overall the BAC visit was highly productive and exposed the students to various schools of thought prevailing in the profession of architecture and heritage preservation practices.

Promoting Peace Through Creative Learning



COMICS FOR PEACE AND CFX COMICS

ARRANGED A SEMINAR FOR STUDENTS OF NCA



A seminar for students was arranged by CFX Comics and Comics for Peace, at NCA, to engage and interact with students considering the idea of promoting comic art. Comics are described as sequential panels or individual scenes, juxtaposed to create a narrative which in turn gets published as a magazine or book. CFX Comics and Comics for Peace seek to encourage positive social change through the medium of comic books. The speakers and team presented a series of five comic books, authored by teams of university students from across Pakistan including NCA. The stories revolved around societal issues concerning discrimination, hate, violence and extremism.

The Last Wave, **Azem** (The Pact), **Raaz** (Everyone Has a Secret) and **Kumuk** (picking up of the pieces) were some of the stories that the student teams of comic designers put together. **The Last Wave** revolved around the story of Aleeza Khan who stood against all odds to be a savior in the time of darkness.

When all hope is gone and violence prevails, Gulnaaz the heroin of **Azem**, with her relentless spirit and optimism, protects her family by confronting threatening forces. **Raaz** depicts a transgender teacher Nasra Jee, living in the peaceful town of east Norwayra, seeking to lead a normal life. **Mehtab (Light of the Moon)** talks about a doctor with a dark past who has to face a whirlwind of violence and chaos to make peace with herself. Last but not the least **Kumuk** told a tale of deciphering the riddles of the past where Jalib (the protagonist of the story) has to come back to his roots after the death of his grandfather. He has to protect a legacy in dismay. Between unclear loyalties, cryptic journals, land and power, Jalib has to retrieve what he was asked to bring back.

All of these interesting tales, composed into comic books, were presented by the teams, disseminating the message of peace while standing firm and true in the face of adversity. The session concluded with a distribution of comic books among the audience.



ہلال احمر پنجاب کے زیر انتظام 2 روزہ بلڈ کیمنپ کا انعقاد

والی ٹیم ڈاکٹر فوزیہ سعید سمیت ان کے محنتی سٹاف پر مشتمل تھی۔ جنہوں نے بہت پروفیشنل اور احسن طریقے سے این سی اے کے سٹاف، فیکلٹی اور طلبہ سے خون کے عطیات جمع کئے۔ بلڈ کیمنپ کے اختتام پر ڈاکٹر فوزیہ سعید صاحبہ نے پرنسپل این سی اے پروفیسر ڈاکٹر مرتضیٰ جعفری اور کالج رجسٹرار فخر اللہ طاہر کا خصوصی شکریہ ادا کیا کہ وہ ہر سال ہلال احمر کے سٹاف کے ساتھ مکمل تعاون کرتے ہیں اور نہایت شفقت سے پیش آتے ہیں۔

خون عطیہ کر کے زندگی بچانا بہت بڑی نیکی ہے۔ جس میں این سی اے فیکلٹی، سٹاف اور طلبہ بھی ہمیشہ بڑھ چڑھ کر حصہ لیتے ہیں۔ نیشنل کالج آف آرٹس میں ہلال احمر پنجاب کی جانب سے 18 اور 19 مارچ کو 2 روزہ بلڈ کیمنپ کا انعقاد کیا گیا۔ جس میں کالج فیکلٹی، سٹاف اور طلبہ و طالبات کی کثیر تعداد نے خون عطیہ کیا۔ ہلال احمر پنجاب خون کے ان عطیات کو تھلیسیمیہ کے مریض بچوں سمیت دیگر ضرورت مندوں کو مفت فراہم کرتا ہے۔ ہلال احمر کی جانب سے کمپ لگانے





کرپشن کے معاشرے پر منفی اثرات نیشنل کالج آف آرٹس اور نیب کے زیر اہتمام سیمینار کا انعقاد



احمد نوید

کیلئے موجود ہے۔ سید محمد حسنین احمد نے اس موقع پر طلباء و طالبات، اساتذہ اور دیگر شرکاء کی جانب سے پوچھے گئے بہت سے سوالات کے جواب بھی دیئے۔ سیمینار کے شرکاء سے خطاب کرتے ہوئے پرنسپل این سی اے پروفیسر ڈاکٹر مرتضیٰ جعفری نے کہا کہ کرپشن ہمارے معاشرے کا ایک ناسور ہے۔ جس کے خلاف آواز اٹھانا ہم سب کا فرض ہے۔ دنیا بھر کے وہ ممالک جنہوں نے ترقی کی ہے۔ اُن کی ترقی کی بنیاد ایمانداری اور محنت ہے۔ اس موقع پر پرنسپل این سی اے نے طلباء و طالبات کو مشورہ دیا کہ وہ اپنے آرٹ کے ذریعے بھی کرپشن کے خلاف آگہی پیدا کریں۔ تقریب سے ڈاکٹر نوید احمد ڈپٹی ڈائریکٹر کیو ای سی اور ڈپٹی ڈائریکٹر نیب محمد ساجد نے بھی شرکاء سے خطاب کیا اور کرپشن کے حوالے سے نہایت اہم معلومات فراہم کیں۔

این سی اے اور نیب لاہور کے زیر اہتمام ”کرپشن اور معاشرے پر اس کے منفی اثرات“ کے عنوان سے مورخہ 14 مئی 2019ء بروز منگل کو کرپشن کے خاتمے کے لئے آگاہی پر مشتمل سیمینار منعقد کیا گیا۔ شا کر علی آڈیٹوریم میں منعقدہ اس تقریب میں کالج فیکلٹی، طلباء و طالبات اور مختلف شعبہ ہائے زندگی سے تعلق رکھنے والے لوگوں کی کثیر تعداد نے شرکت کی۔ سیمینار کی تقریب کے مہمان خصوصی پرنسپل این سی اے پروفیسر ڈاکٹر مرتضیٰ جعفری اور ڈائریکٹر نیب لاہور جناب سید محمد حسنین احمد تھے۔ تقریب میں شرکاء سے خطاب کرتے ہوئے ڈائریکٹر نیب لاہور جناب سید محمد حسنین احمد کا کہنا تھا کہ انہیں بہت خوشی ہوئی ہے کہ آج نیب این سی اے جیسے ادارے میں کرپشن کے خلاف آگاہی فراہم کرنے

CORNELL UNIVERSITY'S VISIT TO NCA



On 1st April, 2019 a delegation of students from Cornell University, USA, visited National College of Arts, Lahore. Cornell University is one of the prestigious Ivy League Universities in the United States with more than one hundred subjects on offer. Mr. Ahmed Naveed and Ms. Mahrukh Bajwa received the delegation. The students were from SC Johnson college of business at Cornell. The students demonstrated an interest in exploring

various interdisciplinary approaches undertaken in Pakistan. A few of them had art history background, and wished to inquire about the link between the art market and the process of art making. They were escorted to visit different parts of the college, starting from Printmaking department to Film and Television leading to Fine Arts, Miniature, Ceramics and musicology respectively. They engaged in conversations with both the students and faculty at NCA.



The members of the delegation expressed their joy at interacting with the students, as they enthusiastically asked questions and engaged in different activities even a few of them trying their hands on ceramic wheels, playing with clay while visiting ceramic design department.

The students from Cornell had a great time taking pictures of the iconic sculptures placed within the college courtyards, preserving memories of renowned artwork to take back home. The students were gifted souvenirs of NCA before their departure. The delegation expressed enthusiasm to visit NCA on a regular basis, as they have been doing for the past few years.



History of South Asian Design

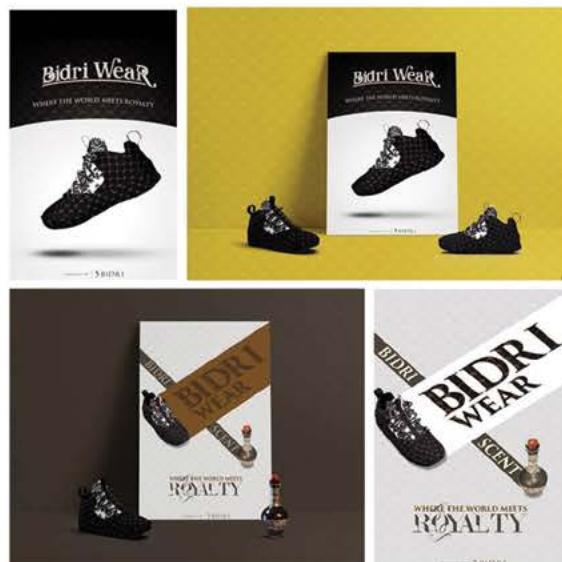
DESIGN & FORMS TRAVEL t h r o u g h TIME

Laiba Sabin Raja

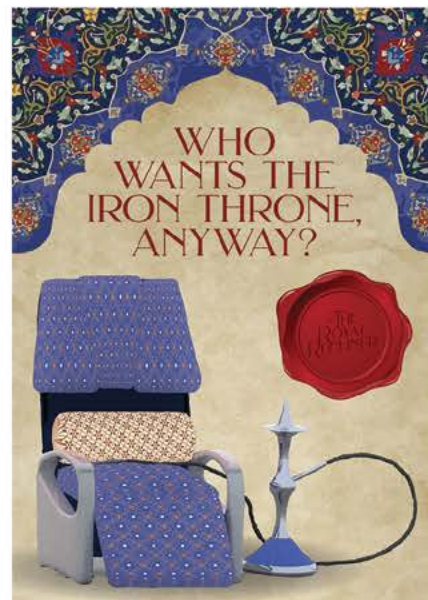
The second year History of South Asian Design class is integral to how students understand both art and design; it makes them acutely aware of their rich historical past and how certain historical and cultural emblems stand the test of time whilst navigating through increasingly blurred cultural fault lines. The format and style helps students develop ideas that are rooted in a cultural context which connects them with the present. The coalescing of the past and present is the premise of this class.

On 23rd June students presented their final design projects for History of South Asian Design which they had executed in groups. Students were tasked with designing a functional, modern product on the basis of the material covered in class. All four groups produced unique products backed up by written research, ideations and marketing strategies.

Group 1 was inspired by the Tree of Life patterns found in a specific type of metalware called Bidri ware. The metal craft was introduced in the Deccani Sultanate in the 14th c. They designed a sneaker named “BDR” which inculcated Bidri patterns. Their intent was to revive this dying craft by modifying it for a young, fashion conscious target market. A perfume bottle was also designed and produced with a middle aged market in mind. The functionality of the products was demonstrated through prototype designs, 3-D renderings, idea sketches. Poster designs, window displays were also shown.



Group 2 was inspired by Company School paintings, more specifically, a miniature painting of Sir David Ochterlony reclining on a Persian carpet. They retrofitted a modern day recliner with a hookah and designs for its upholstery that were derived from Persian carpets and miniature painting borders. In coalescing two diametrically opposed cultures and creating this hybrid product, students wanted to draw parallels with how current global manufacturing and production practices adapt products to different markets. Students presented sketches and academic research on the history of carpets which acquainted them with motifs and aesthetics. The final prototype was a model of a recliner perched upon a modern stage like structure that mimicked the gazebos that Mughal emperors used to lounge in.



Group 3 was inspired by the Simurgh, a mythical bird depicted in Persian miniature paintings and produced a unique helmet that incorporated the form of its wings in its design. Their field research helped them gain insight into problems motorcyclists face on roads. The aim was to design a helmet that would be lightweight and user friendly. Extensive market and field research on suitable materials for padding and visors was meticulously done.



The products presented by students reinforced the fact that motifs, concepts and designs are constantly being recycled, revived, and reused even today.



Group 4 expanded on the idea of the “mashq”, which was a leather bag made from animal hide, used to carry water. They wanted to draw attention to this dying practice and decided to adapt its form to modern design and living. Students modified the bag for travelers so that it could function as a bag pack and incorporated a folded chair into its form so that one could also rest whilst the bag remained attached to the back of the chair. Accompanied by a witty ad campaign slogan “Apni kursi apna raaj! Sahulat aur araam saath saath” (“Your chair, your throne/power and your choice, convenience and comfort go side by side”) students reinvented the meaning and function of the “Mashq”.



سم رکیمپ 2019

احمد نوید

ڈرائنگ، آئل پینٹنگ، واٹر پینٹنگ، سکلچر، گرافک ڈیزائن، انیمیشن، فیشن اسٹریلشن، ویوٹنگ، سلک پینٹنگ، بلاک پینٹنگ، کیلی گرافی، تھیوری کورس، رائٹ شوٹ اینڈ ایڈٹ، ڈاکومنٹری میٹنگ، ٹی وی نیوز کاسٹنگ اینڈ ہوسٹنگ، ڈیجیٹل فوٹو گرافی اور ایڈورٹائزنگ پورٹ فولیو کے کورسز کرائے گئے۔ جو گزشتہ 5 سالوں میں پڑھائے جانے والے کورسز سے ڈبل تھے۔ جن میں شرکاء کی تعداد 230 تھی۔

نیشنل کالج آف آرٹس اسلام آباد کیمپ آفس میں سمرکیمپ 2019 لیول ون میں ڈرائنگ، آئل پینٹنگ، واٹرکلر پینٹنگ، گرافک ڈیزائن، ویوٹنگ، فیشن اسٹریلشن کیلی گرافی اور تھیوری کورس پڑھائے گئے۔

کیونٹی آؤٹ ریچ پروگرام کے تحت منعقدہ سمرکیمپ 2019 لیول ون کی افتتاحی تقریب نیشنل کالج آف آرٹس لاہور شاہراہ علی آڈیٹوریم میں منعقد کی گئی۔ تقریب کا آغاز قومی ترانے سے ہوا۔ این سی اے سمرکیمپ کے شرکاء کو کالج سے متعارف کرانے کیلئے شعبہ فلم اینڈ ٹیلی ویژن کی این سی اے پر بنائی گئی ڈاکومنٹری بھی چلائی گئی۔

گزشتہ کئی سالوں کی روایت کو برقرار رکھتے ہوئے جون 2019 میں بھی پرنسپل این سی اے پروفیسر ڈاکٹر مرتضیٰ جعفری کے وژن کیونٹی آؤٹ ریچ پروگرام کے تحت سمرکیمپ 2019 کا انعقاد کیا گیا۔ جس میں گزشتہ سالوں کی نسبت مزید نئے کورسز بھی متعارف کرائے گئے۔ نیشنل کالج آف آرٹس میں 2014 سے کیونٹی آؤٹ ریچ پروگرام کے تحت سمرکیمپس کا تسلسل سے انعقاد ہو رہا ہے اور صرف این سی اے لاہور کی حد تک ہی نہیں بلکہ فنون لطیفہ کے فروغ اور ترقی کیلئے این سی اے راولپنڈی کیمپس، این سی اے اسلام آباد کیمپ آفس اور مری میں بھی کیونٹی آؤٹ ریچ پروگرام کے تحت سمرکیمپ منعقد کئے جا چکے ہیں۔ جن میں ڈاکٹرز، انجینئرز، مختلف شعبوں کے پروفیسرز، سفارت کاروں کے بچوں اور اہل خانہ سمیت آرٹ کو مستقل پروفیشن بنانے یا آرٹ کی تعلیم سے وابستہ ہونے کے خواہش مند طلباء و طالبات کی کثیر تعداد نے ان سمرکیمپس میں شرکت کی۔ رواں سال 2019 میں بھی کیونٹی آؤٹ ریچ پروگرام کے تحت این سی اے لاہور اور این سی اے کیمپ آفس اسلام آباد میں سمرکیمپ منعقد کئے گئے۔ دو ہفتوں پر مشتمل سمرکیمپ 2019 لیول ون میں این سی اے لاہور میں



تقریب کی میزبانی کے فرائض کالج رجسٹرار فخر اللہ طاہر نے سرانجام دیئے۔
پرنسپل نیشنل کالج آف آرٹس پروفیسر ڈاکٹر مرتضیٰ جعفری کی جانب سے (جو
تقریب کے وقت ملک سے باہر تھے) شرکاء کو خوش آمدید کہا گیا اور سمرکمپ کے
شرکاء سے پرنسپل این سی اے کے وژن کمیونٹی آؤٹ ریچ پروگرام کا تعارف بھی
کرایا۔ انہوں نے بتایا کہ پرنسپل این سی اے کی جانب سے 2014 میں کمیونٹی
آؤٹ ریچ پروگرام شروع کرنے کا مقصد پاکستان کے مختلف شعبہ ہائے زندگی
سے تعلق رکھنے والے پروفیشنلز، طلباء و طالبات اور حتیٰ کہ عام لوگوں کو بھی آرٹ
سیکھنے کے مواقع فراہم کرنا تھا کہ جنہیں آرٹ اور فنون لطیفہ کا شوق ہے یا وہ
پیٹ کر سکتے ہیں، مگر روزمرہ کی مصروفیات یا مختلف وجوہات کی وجہ سے انہیں
آرٹ سیکھنے کا موقع نہیں ملا۔ لہذا کمیونٹی آؤٹ ریچ پروگرام کے تحت ہر سال
سمرکمپ کے انعقاد کے ذریعے این سی اے اُن تمام لوگوں کو آرٹ کے ہنر یا
کارگیری کو مزید نکھارنے کا موقع فراہم کرتا ہے۔

تقریب سے قائم مقام پرنسپل پروفیسر فیصل سجاد نے بھی خطاب کیا اور سمرکمپ
2019 لیول ون کے شرکاء سے مخاطب ہوتے ہوئے کہا کہ سمرکمپ کے شرکاء
کی اتنی بڑی تعداد دیکھ کر انہیں بہت خوش ہوئی ہے اور وہ دو ہفتوں کیلئے این سی
اے میں اپنا ایک این سی اے بنا سکتے ہیں۔ پروفیسر فیصل سجاد نے مزید کہا کہ
انہیں این سی اے نے آرٹ سیکھنے کا جو موقع فراہم کیا ہے۔ تمام شرکاء کو اُس
سے بھر فائدہ اٹھانا چاہیے۔



NCA Professor Wins ICOM FELLOWSHIP

Associate Professor, Department of Fine Arts/ Incharge Archives, Saamia Ahmed's paper on NCA's vision for the NCA Archives, was selected for a competitive fellowship to attend the prestigious International Council of Museums (ICOM)'s subcommittee The International Committee for Museums & Collections of Ethnography (ICME)'s Annual Conference 2018 in Estonia. Unfortunately, due to visa delays the trip had to be cancelled. ICME generously extended an invitation to attend their conference at the Horniman Museum, London, UK, instead, as a participant.

Prof. Ahmed attended the 2-day conference titled **"Re-imagining the Human: exploring best practice in object-based learning at the ethnographic museum"** on 28th and 29th November 2018. The conference addressed debates revolving around the notion of space beyond the "self" and "other" in curatorial practice, in the wake of the newly opened "World Gallery" at the Horniman Museum. The Horniman Museum is renowned for its humanist approach to object-based learning and its commitment to the promotion of activism and public engagement. The conference was attended by museum experts, anthropologists, curators and artist-activists, from Pakistan, Italy, Russia, France, the UK, India, Germany, Brazil, Norway, Croatia, Portugal



and Estonia. Envisaged under ICME president Dr. Viv Golding's visionary expertise, the conference developed the themes of "community participation", "ethnographic collections" and "controversy", and "curation and representation".

The presentations on each theme featured new approaches to the idea of museum, along with a tour of the brilliant Horniman Museum, meetings with the museum curators, interspersed with engaging workshops. The interactive and innovative nature of the conference allowed for a good amount of dialogue between participants, making for great energy and new ideas to take back home.



The NCA has always made use of its intrinsic connection with Pakistan's heritage and with museums in particular. With the evolution of the National College of Arts, one sees in its greater vision a recognition of the potential of its archives. It is to be hoped that as an interest in museums and archives develops further, NCA is able to develop its own museum and become an even more active participant in the field.

STELLA JEAN



AN EMINENT ITALIAN FASHION DESIGNER VISITS NCA

Stella Jean is a renowned fashion designer who lives and works in Rome, Italy. She earned recognition in July 2011 when she was distinguished as one of the winners of the prestigious “Who Is On Next?” competition in Rome, organised by Altaroma in collaboration with Vogue Italy. In 2014 she was also selected by Fashion Bomb Daily as “Designer of the Year. Her accomplishments have continued to grow since then and she has been admired in the creative industries for her commendable works.

Ms. Stella Jean, on her visit to Pakistan, came to NCA with her team on 5th March, 2019. She met the panel of faculty members and Prof. Salima Hashmi.

She discussed her design approach and how she is more interested in the crossover of cultures for creating a uniqueness of style in designing. Ms. Stella's own works reflect and evoke her métissage and Creole heritage that makes her a proponent of exchange of descents that are sustained by the need to convey a new concept of multiculturalism applied to fashion.

She talked to the faculty and met students discussing the need to consider every point of concern regarding contemporary issues, where globalization is taking the front seat in every creative field. Students were introduced to the styles and approaches that Stella has incorporated in her works so far. Ms. Stella's visit significantly highlighted that knowledge and respect must exist for different ethnicities thus enabling progressive cultural intersection.





سری لنکن وائس چانسلرز کے وفد کا دورہ این سی اے



3 مئی 2019 کو سری لنکا کے وائس چانسلرز کا 15 رکنی وفد نیشنل کالج آف آرٹس تشریف لایا۔ پرنسپل این سی اے پروفیسر ڈاکٹر مرتضیٰ جعفری اور سینئر فیکلٹی کی جانب سے معزز مہمانوں کا گرم جوشی سے استقبال کیا گیا۔ تمام معزز مہمان سری لنکا کی یونیورسٹی آف گرانٹ کیمن اور ہائر ایجوکیشن ڈیپارٹمنٹ سے تعلق رکھتے تھے۔ مہمان وائس چانسلرز کو پرنسپل آفس میں کالج سے متعلق شعبوں اور کالج کی تاریخ کے حوالے سے بریفنگ دی گئی۔ این سی اے آئے مہمانوں



کے 15 رکنی وفد کو کالج کے مختلف شعبوں کا دورہ بھی کرایا گیا۔ مہمان وفد نے ظہورِ اخلاق گیلری میں فن پاروں کی نمائش کی افتتاحی تقریب میں شرکت بھی کی۔ مہمان وائس چانسلرز کے وفد نے پرنسپل این سی اے کا خصوصی شکریہ ادا کیا اور اس عزم کا اظہار بھی کیا کہ مستقبل میں بھی وہ این سی اے سے تعلیمی اور تنظیمی معاملات کے حوالے سے رابطہ برقرار رکھیں گے۔





فلم لال کبوتر کی پروڈکشن ٹیم کا دورہ این سی اے

”اچھی اور کامیاب فلم بنانے کیلئے تین چیزوں کی ضرورت ہوتی ہے۔ سکرپٹ، سکرپٹ اور سکرپٹ“ الفریڈ ہچکاک کا یہ قول فلم کے طالب علموں کیلئے کامیابی کی کنجی بن سکتا ہے اور خاص طور پر اس وقت، جب پاکستان میں اچھی فلمیں بننے کا آغاز ہو چکا ہے۔ اب پاکستان فلم انڈسٹری اچھی اور معیاری فلمیں بنا رہی ہے۔ 18 مارچ 2019 کو فلم لال کبوتر کی پروڈکشن ٹیم فلم کی پرموشن کیلئے نیشنل کالج آف آرٹس تشریف لائی۔ شعبہ اینڈ ٹیلی ویژن کے زیر اہتمام شاکر علی آڈیٹوریم میں فلم کی پروڈکشن ٹیم کیلئے ایک خوبصورت تقریب کا اہتمام کیا گیا تھا۔ تقریب میں پروڈکشن ٹیم نے طلباء و طالبات کے ساتھ فلم کی شوٹنگ کے حوالے سے تجربات شیئر کئے۔ کہانی، پری پروڈکشن، پروڈکشن اور پوسٹ پروڈکشن کے حوالے سے بہت سی باتوں اور اہم نکاتوں کو زیر بحث لایا گیا۔ اس موقع پر فلم کا ٹریلر بھی چلایا گیا اور پروڈکشن ٹیم نے طلبہ کے فلم کے حوالے سے سوالات کے جوابات بھی دیئے۔



National College of Arts participated in LA BIENNALE DI VENEZIA

58th International Art Exhibition
"May You Live In Interesting Times"

Mahrugh Bajwa



Venice Biennale has a unique place in the global art discourse where it not only contributed in the propagation of contemporary art but has also served as a learning space for young art enthusiasts. The biennale, happening bi annually is a combination of exhibitions, collateral events, special projects, interactive sessions and much more. This year as well Venice Biennale began with the same zeal as before comprising of the 58th International Art Exhibition **2019**, titled "**May You Live In Interesting Times**", curated by Ralph Rugoff and organized by La Biennale di Venezia chaired by Paolo Baratta.

The title of the exhibition serves as a paradoxical axiom that indicates the idea of challenging the conflicting nature of present times and the precarious aspects of existence today. It also highlights the looming threats to key traditions, institutions and relationships of the "post-war order".

The Exhibition developed from the Central Pavilion (Giardini) to the Arsenale and included **89 participants** from all over the world including Ghana, Madagascar, Malaysia and Pakistan.

It is worth mentioning over here that from Pakistan, National College of Arts has signed a memorandum of understanding with the Venice Biennale where its students and faculty get facilitated to travel and participate in the collateral events of the Biennale regularly.



This year as well seven students, led by faculty Alina Mohsin and Sobia Ahmed, presented at the Biennale di Venezia. The two hours presentation also encompassed the idea of "May You Live in Interesting Times". It tried to assert that art in these times grows out of a practice of entertaining multiple perspectives: of holding in mind seemingly contradictory and incompatible notions, and juggling diverse ways of making sense of the world without being overtly political.

During their course of stay at Venice they also visited around three other countries including Switzerland (Geneva), Paris, Spain where they got to appreciate the cultural diversity regarding art and architecture in that part of the world. They also went on to see different art museums including Louvre, the home of Mona Lisa (the iconic painting by Leonardo Da Vinci).



The delegation also visited the exhibition of Mr. Imran Qureshi renowned artist and faculty member of NCA titled "***The Seeming Endless Path Of Memory***" at Galerie Thaddaeus Ropac, Paris. The title of the exhibition was inspired from the poetry of Faiz Ahmed Faiz reflecting on the violence and precariousness inherent in the socio-political fabric of contemporary society. The students met with the curators and got the opportunity to view and appreciate the exhibition keenly.



On the whole it was an extremely worthwhile visit for the students as they got to learn immensely from the depth of exposure they received, regarding global art scenario and contemporary art in general which surely they can cherish in their respective practices as well.



THE KEYBOARD

Defining Our Relationship with Objects

The Keyboard 1/5' is the first of a series of five annual online exhibitions. It was inaugurated by Capt (R) Fazeel Asghar, Additional Chief Secretary Home on 16th April 2019 at Zahoor-ul-Akhlaq gallery NCA, Lahore. The exhibition aimed to initiate a dialogue around the human-object connection to highlight the importance of objects in everyday life, their innate nature and the meaningful inquiry of agency of objects. Key board is a project by "Of Carriers and Barriers" Lahore, which addresses the curiosities of 40 participants/makers from 14 countries. The project analyzed the modern capitalist model promoting consumerism and standardized commodification, alienating humans from their fellows and nature.



It was an initiative that combined artists, designers and other interdisciplinary professionals including surgeons, bio-engineers, travelers, jewelers, writers and professors, together on a single platform to create a synergy of ideas.

The participating makers in the show were; Aida Ali, Amna Qureshi, Ayako Tadahira Sheppard, Barbara Bauer, Diana Butucariu, Erik Lindeborg, Faisal Khan, Faizan Adil, Galaxia Wang, Giang Pham, Giulia Bonora, Hae Won Sohn, Inger Sif Heeschén, Iris Bodemer, Iris Eichenberg, Jessica Swanson, Joke Raes, Jp Hol Rochlitzer, Linnea Bergman, Maliha Peracha, Mehreen Murtaza, Narimaan Aziz, Naveed Sabir, Nayda Collazo, Nicole Cavanah Miller, Patti Nelson, Rabiya Asim, Renee Hoogland, Ruth McKinney Burket, Sabeen Jamil, Safia Sher Ali, Sajjad Gul, Sara Pfau, Stephen Garrett Dewyer, Trygve Fast, Tsai Shing huey, Unk Kraus and Zaheer Chaudhry.



Since the Keyboard 1/5 was an online show based on images of 860 objects that the invited participants shared, so the physical show at Zahoor ul Akhlaq Gallery was connected to the web version through QR codes. Visitors were requested to download any QR code reader from the available list. The show was an interesting one, as it gave a new dimension of viewing art works in the digital age. Through such exhibitions, the makers get new forums to speak, filling a gap that persists between them and the product that is made for consumption by others.



وزیر اعظم اسلامی جمہوریہ پاکستان جناب عمران خان کے اعلان کردہ ”کشمیر آور“ کے سلسلے میں نیشنل کالج آف آرٹس میں 30 اگست کو کشمیریوں کے ساتھ اظہارِ یکجہتی کے لئے ”کشمیر آور“ منایا گیا۔ اس سلسلے میں کالج کے مین داخلی دروازے پر سائرن بجایا گیا۔ اس موقع پر تمام کالج سٹاف ملازمین اور طلبہ پرنسپل نیشنل کالج آف آرٹس کی قیادت میں کالج کے باہر جمع ہوئے اور کشمیر میں ہونے والے بھارتی مظالم کے خلاف یکجہتی کا اظہار کیا۔ اس موقع پر پرنسپل این سی اے پروفیسر ڈاکٹر مرتضیٰ جعفری کا کہنا تھا کہ کشمیر میں کرفیو کا آج 26 واں دن ہے، جو کشمیر پر جاری ظلم اور بربریت کی 26 صدیوں کے برابر ہے۔ دنیا دیکھ رہی ہے کہ کشمیر میں سیاسی قائدین نظر بند ہیں۔ سکول، کالج، یونیورسٹیز، ہسپتال بند ہیں۔ تمام طرح کے ذرائع مواصلات پر پابندی ہے۔ گھروں میں بوڑھے، بچے، عورتیں بھوکے پیاسے قید ہو کر رہ گئے ہیں۔ اُن کے بنیادی حقوق ضبط کر لیے گئے ہیں۔ جو کسی بھی صورت میں ہمیں ہی نہیں بلکہ دنیا کے کسی بھی باشعور شخص کو منظور نہیں ہو سکتے۔ ہم بھارت کے ان تمام مظالم پر احتجاج کرتے ہیں اور اقوام متحدہ اور اقوام عالم سے درخواست کرتے ہیں کہ وہ بھارتی ظلم اور جبر کا فوری نوٹس لیں۔ اس موقع پر کالج کی جانب سے بیرونی دیوار پر بہت بڑی فلیکس بھی آویزاں کی گئی تھی۔ کشمیر آور کی تقریب میں طلبہ کالج سٹاف اور فیکلٹی نے پہلے کارڈز بھی اُٹھائے ہوئے تھے۔ جن پر کشمیر کی آزادی کے حوالے سے نعرے تحریر تھے۔ اس موقع پر کالج کے داخلی دروازے پر ملٹی میڈیا سکرین بھی نصب کی گئی تھی، جس پر قومی و جنگی ترانے اور کشمیر کی آزادی کے نعرے چل رہے تھے۔

نیشنل کالج آف آرٹس میں کشمیریوں کے ساتھ اظہارِ یکجہتی کیلئے کشمیر آور کا انعقاد





آرٹ کی دنیا کے بڑے کلاکار

آرٹ اور فنون لطیفہ کے فروغ کیلئے نیشنل کالج آف آرٹس ہر دم مصروف عمل ہے۔ اس عظیم تعلیمی ادارے نے بے شمار نامور آرٹسٹ پیدا کئے ہیں اور یہ سلسلہ جاری رہے گا۔ 12، 13، 14 مارچ 2019 کو LGS سکول کے چھوٹی کلاسز کے طلباء و طالبات نیشنل کالج آف آرٹس کے تفریحی دورے پر آتے رہے۔ انہیں کالج کی جانب سے دورے کی دعوت دی گئی تھی۔ کالج پہنچنے پر مستقبل کے ان بڑے فنکاروں کا گرم جوشی سے استقبال کیا گیا۔ سکول کے طلبہ کو کالج لائبریری اور رجسٹرار فخر اللہ طاہر کی جانب سے این سی سے کے نہایت قابل استاد اور آرٹسٹ ظہور اللہ اخلاق صاحب کے آرٹ ورک کو پینٹ کرنے کی مشق دی گئی تھی۔ جسے بچوں نے نہایت دلچسپی اور جوش و خروش سے سرانجام دیا۔ اس موقع پر رجسٹرار فخر اللہ طاہر نے بچوں کو آرٹ کے حوالے سے کچھ بنیادی اصول بھی بتائے۔





جشن آزادی کی تقریبات کے حوالے سے 20 اگست کو کالج کے ایک سالہ فائن آرٹس ڈپلومہ پروگرام کے طلبہ کے تیار کردہ فن پاروں پر مشتمل ایک خوبصورت نمائش کا ظہور الاخلاق گیلری میں اہتمام کیا گیا۔ جس میں چیئرمین برائے پلاننگ اینڈ ڈیولپمنٹ جناب حبیب الرحمن گیلانی صاحب نے بطور مہمان خصوصی شرکت کی۔

نیشنل کالج آف آرٹس پہنچنے پر چیئرمین برائے پلاننگ اینڈ ڈیولپمنٹ جناب حبیب الرحمن گیلانی صاحب کا پرنسپل این سی اے پروفیسر ڈاکٹر مرتضیٰ جعفری اور کالج کی سینئر فیکلٹی نے گرم جوشی سے استقبال کیا۔ نمائش کی اس خوبصورت تقریب میں فنون لطیفہ کے شائقین کی کثیر تعداد نے بھی شرکت کی۔

جشن آزادی 2019 ڈپلومہ کے طلبہ کے فن پاروں کی نمائش

چیئرمین برائے پلاننگ اینڈ ڈیولپمنٹ
جناب حبیب الرحمن گیلانی کی خصوصی شرکت



اس موقع پر میڈیا کے نمائندوں سے بات کرتے ہوئے معزز مہمان چیئرمین برائے پلاننگ اینڈ ڈیولپمنٹ جناب حبیب الرحمن گیلانی کا کہنا تھا کہ 14 اگست کا دن ہر پاکستانی کے لئے ایک انمول تحفہ ہے۔ پاکستان میں بسنے والے تمام پاکستانی اپنی آزادی کی اس نعمت سے بخوبی آگاہ ہیں۔ اُن کا مزید کہنا تھا کہ میں پرنسپل نیشنل کالج آف آرٹس پروفیسر ڈاکٹر مرتضیٰ جعفری کو جشن آزادی کے حوالے سے خوبصورت نمائش منعقد کرنے پر مبارکباد پیش کرتا ہوں۔ میں پرنسپل این سی اے کا بے حد مشکور ہوں کہ انہوں نے مجھے یہاں آنے کی دعوت دی۔ پرنسپل این سی اے پروفیسر ڈاکٹر مرتضیٰ جعفری نے بھی تقریب میں میڈیا کے نمائندوں سے بات کرتے ہوئے کہا کہ ہم ہر سال این سی اے میں جشن آزادی کے حوالے سے مختلف تقریبات کا اہتمام کرتے ہیں۔ جن میں فن پاروں کی نمائشوں کے علاوہ پینٹنگ کے مقابلے اور پرچم

کشان کی تقریب بھی شامل ہوتی ہے۔ ان کا مزید کہنا تھا کہ ان تقریبات کے ذریعے ہم اپنی نوجوان نسل کو پاکستان کی قدر و قیمت اور اسے حاصل کرنے کیلئے اپنے بزرگوں کی جانب سے دی جانے والی قربانیوں سے آگاہ کر سکتے ہیں تاکہ ہماری آنے والی نسلیں اُن بہادر سپہوتوں کو ہمیشہ یاد رکھیں۔ نمائش میں طلبہ کے مختلف گروپس کی تیار کردہ چار بڑی پینٹنگز اور سچر رکھے گئے تھے۔ جسے آرٹ کے شائقین کی جانب سے بے حد سراہا گیا۔





HOW TO CREATE YOUR OWN BRAND

A Lecture by
Mr. Salman Khokhar

Hira Shah

Textile Design Department arranged a lecture by the Principal of Koka Consulting (a NY based consultation firm) Salman Khokhar on April 15th, 2019. With more than 20 years experience in strategy and brand development, Mr. Salman has been working to conceive dynamic solutions to build new brands.

Mr. Salman delivered a lecture on “How to Create Your Own Brand” through an interactive slideshow presentation. The lecture was attended by Textile Design Faculty and students of all three years (2nd, 3rd & 4th year). He highlighted the dynamics and trends of international brands like Donna Karan, Adidas and Calvin Klein. He also provided personal insight on marketing strategies employed by various local and international brands. His lecture proved to be beneficial for the students of Textile Design, as it provided a deep understanding of the retail and merchandising dynamics of the fashion industry.

The lecture concluded with a Question & Answer Session, during which he engaged with queries from faculty and students. Mr. Khokar also met with the Head of Department and the Principal of NCA.

NCA Students Received PEEF SCHOLARSHIP A W A R D



The Punjab Educational Endowment Fund "PEEF" is an initiative of the Government of Punjab, established with the objective of promoting academic excellence by providing financial support to talented and deserving students thus helping them realize their potential. This programme envisages developing the overall personality of students and creating a critical mass of talented individuals who will contribute to the development of Pakistani society. Since its establishment, PEEF has awarded more than 235,000 scholarships to students of the Punjab.

NCA believes in academic excellence, supporting financially deserving students to aim high in their educational goals. Thus students were evaluated on the basis of their academic performance and received a generous amount of scholarship from PEEF. Each department nominated two to three eligible students for the scholarship. The award was received in a ceremony from Principal Prof. Dr. Murtaza Jafri. Prof. Dr. Jafri accredited this valuable initiative and stated "we expect that students keep exploring the academic vistas with confidence in the future".

کمیونٹی آؤٹ ریچ پروگرام

سمرکیمپ 2019 لیول-II کا انعقاد

محمد شمسہ زادت تنویر

2 ہفتوں کے 6 دنوں پر مشتمل سمرکیمپ میں آپ کو بہت کچھ سیکھنے کو ملے گا۔ سمرکیمپ کے شرکاء سے خطاب کرتے ہوئے پرنسپل این سی اے نے دنیا بھر کی اہم جامعات میں گزرے ایام اور اپنے تجربات کے حوالے سے بھی بہت سی باتیں شیئر کیں۔ کمیونٹی آؤٹ ریچ پروگرام کے تحت منعقد ہونے والے سمرکیمپ لیول ٹو کی میزبانی کالج رجسٹرار فخر اللہ طاہر نے سرانجام دی۔ جبکہ ڈپٹی رجسٹرار و کوآرڈینیٹر سمرکیمپ شہزاد تنویر نے بھی اس موقع سمرکیمپ کے شرکاء سے تمام فیکلٹی کا تعارف کرایا اور تمام کالج اسٹاف کی سمرکیمپ کے حوالے سے کام کی تعریف کی۔ سمرکیمپ لیول ٹو میں بھی طلبہ کے علاوہ مختلف شعبہ ہائے زندگی سے تعلق رکھنے والے لوگوں کی کثیر تعداد نے شرکت کی اور پرنسپل این سی اے کی جانب سے سمرکیمپ کے انعقاد کو بہت سراہا۔ سمرکیمپ 2019 لیول ٹو میں 149 شرکاء نے شرکت کی جبکہ این سی اے اسلام آباد کیمپ آفس میں 40 سٹوڈنٹ نے سمرکیمپ جوائن کیا۔

نیشنل کالج آف آرٹس میں 28 جون 2019 کو شروع ہونے والے سمرکیمپ لیول ٹو کی افتتاحی تقریب شا کر علی آڈیٹوریم میں منعقد کی گئی۔ افتتاحی تقریب کے مہمان خصوصی پرنسپل نیشنل کالج آف آرٹس پروفیسر ڈاکٹر قاضی جعفری تھے۔ افتتاحی تقریب سے خطاب کرتے ہوئے پرنسپل این سی اے نے سمرکیمپ 2019 کے شرکاء کو خوش آمدید کہا۔ سمرکیمپ لیول ٹو سے خطاب کرتے ہوئے اُن کا کہنا تھا کہ این سی اے میں داخلے کیلئے طلبہ کئی سالوں تک کوشش کرتے ہیں کمیونٹی آؤٹ ریچ پروگرام شروع کرنے کا مقصد تھا کہ اُن طلبہ کو موقع فراہم کیا جائے، جو این سی اے میں داخلے کے خواہشمند ہیں کہ وہ سمرکیمپ میں شرکت کر کے آرٹ سیکھ سکیں۔ سمرکیمپ میں ڈرائنگ پینٹنگ اور دوسرے بہت سے کورسز کرائے جاتے ہیں۔ اس سال بھی ہم نے نیشنل کالج آف آرٹس اور این سی اے اسلام آباد کیمپ آفس میں دس سے زائد کورسز کرائے ہیں۔ پرنسپل این سی اے کا مزید کہنا تھا کہ سمرکیمپ کے کورسز کو بہت سوچ بچار کے بعد ڈیزائن کیا گیا ہے۔ ان





MONSOON

The Box-Print Portfolio

Laila Rahman

Monsoon..." a seasonal prevailing wind in the region of South and South East Asia, blowing from the south-west between May and September and bringing rain (the wet monsoon), or from the north-east between October and April (the dry monsoon). The words of Vikram Seth, offer a more poetic insight; (an excerpt from *Water from Seven Elements*;)

*O water-being, drunk with gain,
Mere water are your brains and blood
And water are your flesh and tears
And water is the coming flood*

Wet or dry, the somewhat arid description in the Oxford English Dictionary, would not find favour with most South Asians. For us, this word conjures up the scent of wet earth, an eagerly awaited explosion of rain, hard raindrops falling into a steamy city..... Lahore. Experiencing the monsoon rains in Lahore should be on everyone's bucket list.

For artists working in the heat of the Cowasjee Print Studio at the National College of Arts, Lahore, with the hot plates shimmering and adding to the high temperatures, the ink running long and too thin, clammy hands slipping on the beloved Harry Rochat and Charles Brand presses, the monsoon rains bring not only relief but a renewed burst of energy to work their plates and print their Images.

This boxprint folio of a varied group of printmakers, amongst whom there are alumni, faculty and a Principal of the National College of Arts, are united here by the discipline and art of Printmaking. While the subject matter they have chosen to work on, touches on myriad subject matter, the printmaking techniques explored by them are equally varied.



We have night skies by Abdul Ali Hyder, hinting at a rocky shoreline, monsters and a golden moon as witness, recalling the adventures of heroes like Hamza, to Aneeka Cheema's stamped truck art roses contrasting with her embossed lotus flower motifs detailing the corners, with miniature birds fluttering out of her "Tree of Knowledge", all images of Nature, which serve as a good counterpoint narrative to the two urbanscapes in the folio. Muhammad Abrar's "Miracle of the Staff" brings in calligraphy, set against what might be construed as a river delta, leading to an encapsulated human heart in a geometric rendering of a lotus flower. This etching juxtaposed against Imran Ahmed's "Ulat Pulat II" reads almost same though the two prints are a diptych. Ahmed's electricity tower is akin in colour and sensibility of line to Abrar's calligraphic obelisk. Are hearts renewed with love and are trees given a new lease of life here?

"Mellow Yellow" by Zobia Yaqoob has scudding Chinese clouds flying over a tree laden with life forms, which refer to flowers, fruit and insects.

This is a life-affirming image echoing the mood of Atif Khan's digital oval rainscape; to coin a word. Here birds and fish rising from the "saafa" motif which Khan has adopted as particularly his own as a metaphor for water, speaks of a moment when rain is a benison to all God's creatures on land and in water. Water splashing upwards in puddles formed by lashing rain bursting from a bank of dark Chinese clouds, match the moment in time captured by Sarah Zahid's swaying palms and foliage. Printed in black ink, this print has a reflective atmosphere due to the inclusion of the central circle. Her Venn diagram-like photo transfers and etchings with the finger print motif are indicative of a quieter, less exuberant joy.

This oblique reference to the presence of human kind is focused on more directly in other images, namely Prof. Dr. Murtaza Jafri's line etching of a seated woman. Economy of line and precision marks this print, which speaks of home and hearth, a leisure-filled contemplation of life, drawn in



a seemingly simple manner. It contrasts sharply with the exuberant energy of Saad Ahmed's "Nautch" girl. This is a tongue in cheek image, inspired by a cart of "Shahi Kulfi"; hence the dancing girl in Mughal attire, the red "mehrab" featuring lovebirds lifted from the traditional cart selling "kulfis". This is a deliberately kitsch image, with "kulfis" spread near the dancer's feet, as opposed to the bags of "ashrafis" thrown by reclining Nawab sahibs in "Kothas".

The mood shifts again in Hasnain Awais' fluid form of the octopus. The imprint of the whole hand recalls Zahid's centre circle. A connection is made between the land inhabited by humankind and the realm of water inhabited by fish. The rich, darkly luxurious curves explored by Awais catch something of the lazy spirit of Haider Ali Akmal's print. Here is a comic figure, relaxing with a glass of cooling Rooh Afza in his hand.



It's easy to situate this character in a verandah looking out at the hot stillness of a long afternoon, like the one in Anita Desai's "Games at Twilight". Like the Kulfi cart of Ahmad, the wrought iron 'jaali' of Asghar, the truck art roses of Cheema, Rooh Afza too is part of our shared cultural wellspring. This is as Pakistani as our flag.

The energy and often humour in the Monsoon folio changes tempo in the final three images by Zara Asghar, Naira Mushtaq and Fatima Saeed. What resonates across all three artists' work is a remembrance of the past, a silent longing for what constitutes "home". The graphic patterning in rich aquatint in Asghar's print of a solitary, seated figure, left to dream her dreams in empty rooms, with an evocative wrought iron "jaali" encasing her loneliness, finds an echo in Mushtaq's two letters dated 1954. The smudges recall a water-stain, the faded ink speaks of a time lost and unattainable. Here text has no need to be readable to still speak to us. Fatima Saeed's double septagons work as both a postcard from the past as well as a contemporary window into the lives migrants seek to make in new lands. The image and its counter-image make for a complex narrative that deals in change, relocation and acceptance.

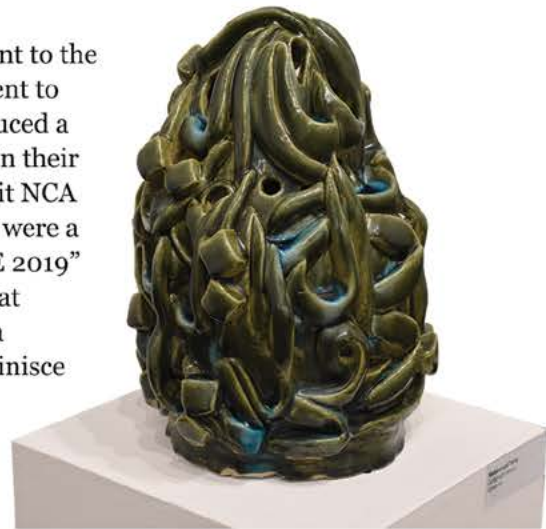
The interpretation of the word monsoon has evoked in these fourteen printmakers differing reactions and thus differing images. We enter into their worlds with them as spectators- we leave with a renewed sense of who we are and what connects us all together in the universe.

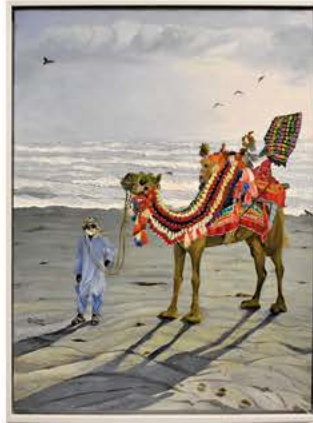
SCAPE 2019

A group Show by

NCA Alumni

It is by virtue of a strong association and commitment to the institution that makes it possible for a former student to constantly get back to his/her roots. NCA has produced a great number of alumni who have been consistent in their endeavor to achieve success. Pushing forward their pursuit NCA organized an exhibit of artworks by former students, who were studying at NCA in the 80's. The Exhibition titled "SCAPE 2019" was inaugurated on 27th august, by Prof. Salima Hashmi at Zahoor ul Akhlaq Gallery, NCA. The exhibition provided a chance for alumni to re- connect with each other and reminisce the times they spent at the college as students. The participating artists were Amira Mehmood, Bushra Hamid, Khalil Anjum, Mahrukh Butt, Naheed Fakhar, Qaisra Adnan and Saqib Akhtar.





Prof. Salima Hashmi and Prof. Dr. Murtaza Jafri shared their views and said that group exhibitions tend to engage the audience in a gripping way as they present a wide array of artworks. Principal Prof. Dr. Jafri further added that NCA embraces its alumni with zeal and we welcome them to step forward for the growth of the college. The event was well attended and created much excitement, as a lot of former and current students including faculty visited the show and admired the works of the artists.



سلیم انصاری کے فن پاروں کی نمائش



پینٹنگ، واٹرکالر پینٹنگ میں زیادہ شوق سے کام کرتے ہیں۔ افتتاحی تقریب کے موقع پر پرنسپل این سی اے پروفیسر ڈاکٹر مرتضیٰ جعفری کا کہنا تھا کہ سلیم انصاری کا کام اچھا ہے۔ اُن کے موضوعات زیادہ تر روایتی ہیں۔ لیکن منفرد انداز سے پیٹ کئے گئے ہیں۔ وہ رنگوں کا استعمال بہت اچھے طریقے سے کرتے ہیں۔ افتتاحی تقریب میں آرٹ کے شائقین کی کثیر تعداد کے علاوہ سری لنکا سے آئے ہوئے مختلف جامعات کے وائس چانسلرز کے وفد نے بھی شرکت کی۔

1995 میں این سی اے سے گریجویٹ سلیم انصاری کے فن پاروں کی نمائش MEMORY کی افتتاحی تقریب 6 مئی کو نیشنل کالج آف آرٹس کی تھیوٹر الاخلاق گیلری میں منعقد کی گئی۔ جس کے مہمان خصوصی پرنسپل این سی اے پروفیسر ڈاکٹر مرتضیٰ جعفری تھے۔ افتتاحی تقریب میں این سی اے ایلیو میناٹز اساتذہ اور کالج کے طلباء و طالبات کی کثیر تعداد نے شرکت کی۔ سلیم انصاری کو زمانہ طالب علمی میں این سی اے کے معروف اساتذہ سے آرٹ سیکھنے کا موقع ملا۔ وہ آئیل



امن ہماری منزل کوئٹہ اور مکران کو سٹل ہائی وے کے شہد اکو سلام

نیشنل کالج آف آرٹس کے اساتذہ، طلبہ اور سٹاف کی جانب سے کوئٹہ اور مکران کو سٹل ہائی وے کے شہد اکو سلام کی یاد میں تعزیتی ریفرنس منعقد کیا گیا۔ 19 اپریل کی سہ پہر کالج کے شاہکار علی آڈیٹوریم میں منعقدہ تعزیتی ریفرنس میں پرنسپل نیشنل کالج آف آرٹس پروفیسر ڈاکٹر مرتضیٰ جعفری کا اساتذہ، طلبہ اور کالج سٹاف سے خطاب کرتے ہوئے کہنا تھا کہ کوئٹہ اور کوئٹہ ہائی وے پر ہونے والے دہشت گردی کے واقعات انتہائی افسوسناک ہیں۔ آج کے مہذب معاشرے میں ہم اس بات کا تصور بھی نہیں کر سکتے کہ معصوم اور بے گناہ شہریوں کو خودکش دھماکوں یا بسوں سے اُتار کر بے دردی سے قتل کر دیا جائے۔ اس موقع پر ان کا مزید کہنا تھا کہ بزدل دہشت گرد پاکستانی قوم کے مضبوط حوصلوں کو شکست نہیں دے سکتے۔ پوری قوم دہشت گردی کے خلاف متحد ہے۔ ہم تمام شہد اکو سلام پیش کرتے ہیں اور دکھ کی اس گھڑی میں تمام متاثرہ خاندانوں کے غم میں برابر کے شریک ہیں۔ انہوں نے کہا کہ این سی اے میں پاکستان کے تمام علاقوں کے طلبہ زیر تعلیم ہیں، جن میں ہزارہ برادری کے طلبہ بھی شامل ہیں۔ اس لئے اس دکھ کو ہم زیادہ بہتر سمجھ سکتے ہیں۔ انہوں نے طلبہ کو تاکید کی کہ وہ انفرادی سطح پر دہشت گردی کے خلاف آرٹ ورک تخلیق کریں، جس سے معاشرے میں شعور اجاگر ہو اور نہ صرف پاکستان بلکہ پوری دنیا میں یہی پیغام پہنچے کہ امن ہماری منزل ہے۔ اس موقع پر شہد اکو سلام کی یاد میں ایک منٹ کی خاموشی بھی اختیار کی گئی۔ بعد ازاں پرنسپل این سی اے، کالج رجسٹرار فیکلٹی اور تمام طلبا و طالبات نے پلے کارڈ اٹھا کر کالج کے باہر تک واک بھی کی۔





KEEPING THE TRADITION ALIVE

Traditional Art Practice Presentations at Master of Visual Art Department

Maryam Irfan

As part of their coursework, the students of the MA Visual Art program spend six weeks working with an *ustaad* of a traditional art form. These may range from visual disciplines such as naqashi (fresco) to musical instruments such as tabla.

The MA Visual Art class of 2019 introduced us to several indigenous art forms where the students seemed to be drawn towards embroidery and garment embellishment in particular. Muhammad Suleman, Ahmed Khan and Nazakat Ali each took up embroidery techniques found in their home towns. Suleman found his ustad in androon Lahore and took up zardozi: an embroidery technique that was used to embellish the garments of kings with gold and silver. Ahmed looked to an elderly woman in his village, Bibi Sakina, to teach him the indigenous embroidery style of interior Balochistan. Similarly, Nazakat Ali ventured into learning the embroidery style of interior Sindh. The juxtaposition and diversity of embellishment styles found throughout Pakistan was astonishing.

Also in the realm of garment embellishment, Naila ventured into androon Lahore as well and found herself fascinated with wood block printing. Eventually, she found an ustad, a man whose family had practiced this technique in Panipat before partition. Naila explored the markets of androon Lahore and interacted with the craftsmen making the wood blocks as well, carving each one meticulously by hand.

Ehsan Memon looked to NCA's own Musicology department and found *ustaad* Raza Shaukat to tutor him in tabla. During his presentation, he performed what he had learned, as well as giving us a glimpse into the dynamics of submission between *ustaad* and *shaagird* which is a prerequisite for learning traditional art forms.

Muneeb Ali ventured into Lahore's Rang Mehal to learn about kundan, an ancient form of jewellery-making that was traditionally reserved for the purest gold. Though in today's market, gold has been replaced by more inexpensive metals such as silver, copper and brass, the technique itself remains largely unchanged. Muneeb shared the pieces he crafted during his time working with his *ustaad*, as well as insights about the process of making kundan jewellery.

Maheen turned to her own home town of Mianwali to find her *ustaad*. She spent several weeks learning how to weave traditional chittai mats from the stalks of a plant found locally in the region. The technique was a very indigenous, from the raw material to the pattern of the weave. Mahzeb found her *ustaad* in Lahore and learned to make pottery at the potters' wheel. She told us of the plight of the potters of Lahore, and how there are only a handful of master craftsmen keeping this art form alive.

Barakat found his *ustaad* in his own father, who works in newspaper printing and is one of a few craftsmen who are adept in the old techniques of handwritten newspaper. Barakat was able to document this now nearly extinct process and give us a glimpse into how newspapers were made before everything became digitized.

The purpose of the traditional art course is to help MA students broaden their horizons and develop a new, and perhaps more educated approach towards vernacular art. In this age where nearly anything can qualify as 'art' it is important to nourish our roots as well, and do what we can to preserve the long-standing traditions from which it all stems.



ماہانہ محفلِ موسیقی



بھی دی۔ سُر، تال اور آواز کی محفل سجانے والوں میں این سی اے کے پاس آؤٹ ایلو مینائز اقرار عارف، فراز صدیقی کے بیڈ سوال کی عمدہ پرفارمنس کے علاوہ این سی اے کے طلبہ اکبر علی، حسن علی، حُسن زینب، عمران ارشد، این سی اے ایلو مینائز صائمہ صاحبہ نے بھی خوبصورت پرفارمنسز پیش کیں۔ جبکہ اُستاد رضا شوکت، طلبہ، عتیق الرحمن، پکھا وج اور زوہیب حسن نے سارنگی کے ساتھ دل کو چھو لینے والی پرفارمنس کے ساتھ محفل کو چار چاند لگا دیئے۔ پروگرام کے اختتام پر کالج رجسٹرار فخر اللہ طاہر نے پرنسپل این سی اے کی جانب سے محفل موسیقی کے تمام منتظمین کو ایک خوبصورت پروگرام منعقد کرنے پر سراہا۔

نیشنل کالج آف آرٹس کے طلبہ اپنے فنون اور تخلیقی صلاحیتوں کے حوالے سے جو مہارت رکھتے ہیں وہ اس تاریخی ادارے کی وجہ شہرت بھی ہیں۔ این سی اے کی ماہانہ محفل موسیقی میں کالج کے طلبہ و طالبات کی پرفارمنس میں اُن کی یہ صلاحیتیں دکھی جاسکتی ہیں۔ 26 اپریل 2019 کو شا کر علی آڈیٹوریم میں منعقد ہونے والی کچلر ٹائٹ میں بھی طلبہ و طالبات نے اپنی شاندار پرفارمنسز پیش کیں۔ کالج رجسٹرار فخر اللہ طاہر نے پروگرام کو میزبانی کا شرف بخشا۔ پرنسپل این سی اے پروفیسر ڈاکٹر مرتضیٰ جعفری معزز این سی اے ایلو مینائز اس خوبصورت محفل موسیقی سے نہ صرف لطف اندوز ہوئے بلکہ پرفارمنسز پیش کرنے والے طلبہ کو کھل کر داد





THE PROGRESSIVE
**ROCK &
BLUES**
GOT TOGETHER
ON THE STAGE OF NCA

National College of Arts hosted a concert by **LAAL Band and BlueSax** at the Auditorium on March 27th 2019. *Laal*, literally "red", is a musical band from Pakistan known for singing socialist and progressive political songs, especially through poetry written by leftist Urdu poets such as Faiz Ahmed Faiz and Habib Jalib. The Band is a blend of *sufi* rock and alternative rock. On the opposite end, the Blues (Jazz), is a rare phenomenon in Pakistan. Blue Sax, the pioneer band of this genre in the country, is therefore a welcome breath of fresh air who are localising this genre in Pakistan. The lead vocalist of LAAL band Mr. Taimur Rehman, is also a senior faculty member at LUMS, and Mr. Talha Ali

Khushwaha, faculty NCA, is lead saxophone player in the BlueSax band.

Both of these Bands have managed to incorporate themes related to social issues which make their music relatable to Pakistan's audience. These themes brought them together as they played on stage. The bands focus on catchy story telling lyrics by singing in Urdu and touching upon socially relevant topics to reach out to a wider local audience and communicate important messages at the same time. The concert was a success and the students enjoyed the music, providing entertainment along-with important points to reflect upon for the thinking minds.



NATIONAL
COLLEGE OF
ARTS

International Artist Residency Spring 2019

Saamia Ahmed Vine

The International Artist In-Residence Programme has been operational for the past few years at the National College of Arts, Lahore. Its primary goal is the broad integration of the arts through residency curricula, seeking particularly to stimulate the creation and enhancement of college developments and broader curricular missions by supporting extended, multi-dimensional residencies that combine pedagogy, public presentation, and informal exchange among artists, faculty, students, the campus, and area communities.

The International Artist In-Residence Programme is designed to support and enhance the artistic and educational environment within the college. During their residency, professional working artists and scholars are provided studio space to carry out their own practice.



There are three different kinds of Residencies that are currently being offered by the National College of Arts. These Residencies may vary in duration, frequency, focus, and methodology, taking a variety of forms: class visits, public lectures, and small workshops; longer-term collaborative creative projects with faculty and students; and specially-designed team-taught classes involving faculty members and a visiting artist. They may be undertaken by faculty as part of a specific class, as a concentration or department wide residency, or as a multi-departmental project.

The International Artist Residency for spring 2019 was awarded to a collaborative partnership between Pakistani curator Hajra Haider and Turkish artist Hera Buyuktascian. The collaborative project involved a workshop in the Walled City of Lahore, which was conducted in collaboration with Dr. Nadhra and LUMS. Apart from the workshop, the residency period featured an artist talk where the artist- curator duo described at length, their art and curatorial practices. The talk was attended by students of both Undergraduate and Graduate programmes at the NCA. Revolving around the memories of built heritage, Haider and Buyuktascian plan to bring the project to its final stage next year under the aegis of the International Artist Residency Programme.

WELCOME FESTIVAL

Feast Fun & a time of Exuberance

Two day
welcome
festivities were
held for the

first year students as a way of welcoming them to National College of Arts on 2nd and 3rd May 2019. The Welcome festival is a chance for new students to learn about NCA, its life and campus culture. The preparations and the arrangements demand a much of hard work and creativity on part of the student organisers. Special groups are formed and duties are allocated to the students for multiple tasks and the college is decorated according to well thought out themes.

The festival presents the opportunity for students to be introduced to and join the NCA societies, participate in performances and volunteering activities. These memberships prove to be career opening opportunities for many students in the future.

The festival runs for 2 days consecutively with a line-up of live performances, music, events, food and much more.











The background of the page is a classical painting of St. Mark's Basilica in Venice. The large dome of the church is prominent in the upper left, with its intricate architectural details visible. In the foreground, several gondolas are docked along the water, with people visible inside them. The scene is bathed in warm, golden light, suggesting a sunset or sunrise. The overall style is that of a 19th-century Venetian school painting.

MEZZOTONO

AN ITALIAN ORCHESTRA WITHOUT INSTRUMENTS

Performed at NCA

National College of Arts hosted a unique musical concert in collaboration with Embassy of Italy on March 28th 2019, followed by a dinner for special guests and college faculty. The group of musicians titled 'Mezzotono', who have been touring the world and presenting a show made in a very original key comprising of only five voices that imitate the sound of real instruments. Mezzotono perform without any instruments, with a comical approach that encourages audience participation resulting in an interactive theatrical piece. Their idea is to engage everybody and keep them involved in the show because otherwise the interest would be visually "lost". The orchestra aims to cover many music styles with Italian songs ranging from jazz to pop, bossa nova, mambo, tango, folklore, big band style or classical music, proving that the voice can also be an instrument which on its own can do everything.

The orchestra has not only performed in Italy but in theatres in 45 countries around the world making it the only Italian vocal group with most appearances abroad. They have performed for the first time in Pakistan, on NCA's stage. The concert did justice to the reputation they carry as a musical group. The audience cheered them by their effusive applause as soon the performance reached its climax. It was a one of its kind concert as all of the band members used beat-boxing and signing parallel, to perform major songs. They also went to the audience and invited a few students and faculty on the stage to make the performance more interesting.

Generally, it was a great initiative by Italian Embassy to bring a fresh concept to Pakistan where pop rock, hip hop and beat-boxing are relatively nascent ideas in music.



Thanks to all NCA Faculty for their input

Editorial Board

Prof. Dr. Murtaza Jafri
Prof. Sarwat Ali
Prof. Faisal Sajjad
Prof. Majid Saeed Khan
Saamia Ahmed
Shireen Bano
Fakhar Ullah Tahir
Shahzad Tanveer
Ahmed Naveed
Mahrukh Bajwa

Design

Naveed Aziz

Urdu Typing

Syed Ali Imran

Photo Credits

Arshad Saeed
Usman Ahmad

Web Team

Muhammad Ali Dogar
Qasim Naeem

Read Online

www.nca.edu.pk/newsletter

Facebook

www.facebook.com/NationalCollegeofArts

Contribution/Suggestions

ncaquarterly@gmail.com

For further information contact

Newsletter Team

National College of Arts

4-Shahrah-e-Quaid-e-Azam, Lahore

Phone: 042-99210599, 99210601 Ext. 142

Fax: (042) 99210500

