



MAYO SCHOOL OF ARTS
1875 - 1958

NATIONAL COLLEGE OF ARTS
1958 - PRESENT

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حوصلے اپنے رہنما

کامیابیاں ہمیشہ مشکلات کی گود سے جنم لیتی ہیں۔ یہ سہل پسندی اور مہربان حالات کے اسٹیشنز نہیں پکڑتیں۔

تاریخ بتاتی ہے کہ کھٹن اور مشکلات میں پھنسے جرات مندوں نے ہی فتح یاب ہو کر دنیا بدلی اور عظیم داستانیں رقم کیں۔

اس زمین پر جن فاتحین نے نہایت نامساعد حالات میں غیر معمولی کوششوں سے اپنی ناکامیوں کا رخ بدلا، بام عروج اُن کا مقدر ٹھہرا۔

نیشنل کالج آف آرٹس کے اس سال کے ڈگری شو میں ایسے بہت سے سپوت دکھائی دیئے۔ جنہوں نے کرونا کے مشکل حالات کے باوجود بہترین آرٹ ورک تخلیق کیا، حالانکہ کوویڈ 19 کی عالمی وباء کی وجہ سے کئی اندیشے اور وسوسے تھے، لیکن ہمارے ذہن طلبہ نے تمام خدشوں کو نہ صرف دور کر دکھایا بلکہ بے مثال فن پارے تخلیق کر کے یہ ثابت بھی کیا کہ جستجو اور لگن کے سامنے آزمائشوں کی کوئی اوقات نہیں ہوتی۔

ہمارے طلبہ نے تمام ناممکنات سے کہیں اُوپر اُٹھ کر اپنے فن پاروں کو یک رنگ ہونے سے بچایا اور انہیں فن کی راعنائیوں سے ہمکنار کیا۔ میں تمام پاس آؤٹ طلبہ، فیکلٹی اور کالج سٹاف کو انتھک محنت اور شاندار ڈگری شو منعقد کرنے پر مبارکباد پیش کرتا ہوں۔

مجھے یقین ہے کہ ہمارے پاس آؤٹ طلبہ مستقبل قریب میں قومی افق پر ستارے بن کر جگمگائیں گے۔ اپنی کامیابی کی جانب گامزن ہوتے ہوئے انہیں ذمہ دارانہ کردار ادا کرنا ہوگا۔ زندگی کے کچھ اصول بنانے ہونگے۔ اخلاقی قدریں طے کرنا ہونگی۔ خوبصورت اور مثبت رویوں کو تشکیل دینا ہوگا، تاکہ اُن کے عمدہ اور شائستہ قول و فعل کی وجہ سے انہیں کامیابی بھی ملے اور معاشرے کی تعمیر و ترقی کا عمل بھی جاری رہے۔

ON RISING ABOVE THE Adversity

Human beings are unique in their ability to survive and endure more than any other species, throughout time, despite facing tremendous challenges. It is a fact that difficult times such as the one we are facing currently, help us understand how resilient we can be and what strength we have within ourselves to surmount the unthinkable. It is our inner strength, wisdom, resolve and the hope to carry on which has helped us evolve and prevail amongst all species, for so long.

In spite of all our strengths, however, we are vulnerable and need healing. Healing is carried out in the form of creative expression. Paintings and photographs from the times of calamities, including the Bubonic Plague and Spanish Flu, are a testament of how people have looked towards art as a source of comfort. Today in the 21st century, it is even more important that we respond to our times with the same outlook. By applying our collective intelligence, we can counter this crisis and become victorious.

The National College of Arts has also carried forward this forward-thinking approach by actively engaging in collaborative efforts that includes professional administrators, committed teachers and motivated students who have continued to work relentlessly during Covid times. The NCA Degree Show 2020 is evidence of creative resilience in the times of pandemic. It has not only continued to fuel the spirits of the students but also their committed teachers who made this venture possible. I strongly believe that it will be a life changing experience for all of us as we continue to thrive with dignity and persistence in creating a dynamic response when it is needed the most.

I hope that this tremendous learning experience for all of us brings fruitful results in the future, with our students creatively contributing in global social and cultural spheres.



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





NCA RECEIVES APPRECIATION FROM Honourable President of Pakistan for Promoting Arts and Culture

On May 18, 2021, Principal National College of Arts, Prof. Dr. Murtaza Jafri had a meeting with the President of Pakistan, His Excellency Dr. Arif Alvi at Aiwan-e-Sadr in Islamabad. The meeting emphasized the role of art and culture in

shaping Pakistan's softer image globally. Honourable Mr. President referred to the need for promoting educational awareness, while taking steps for the socio-economic progress of the country by focusing on human resource development.



The Principal NCA, Prof. Dr. Murtaza Jafri also briefed the President regarding the efforts of National College of Arts in disseminating art and design education throughout the country. He mentioned the collaborative ventures that the college has enabled with reputable foreign institutions. Honourable Mr. President on the other hand encouraged the outreach of the institution while highlighting the importance of using new technologies of the 4th Industrial Revolution that will enable Pakistan to join the ranks of technologically-advanced countries. He also stressed the need for better facilitation of persons with disability by providing them easy access to college's premises. The President appreciated the role of NCA in providing arts education and assured the Principal NCA of every possible support for the success of the College.



احمد نوید

نیشنل کالج آف آرٹس کے پیچلرز ڈگری شو ۲۰۲۰ کی افتتاحی تقریب کا انعقاد 15 مارچ 2021 کو کیا گیا۔ اس سال کرونا وائرس اور پیز کو مد نظر رکھتے ہوئے پیچلرز ڈگری شو کو افتتاحی تقریب کے بغیر ہی اوپن کر دیا گیا تھا۔ پیچلرز ڈگری شو ۲۰۲۰ میں کالج کے تمام شعبوں کے پاس آؤٹ طلباء و طالبات کے فن پارے نمائش کیلئے رکھے گئے تھے۔ آرٹ درحقیقت خود کو تلاش کرنے کا ہنر ہے۔ لیکن خود کو پانے سے قبل خود کو کھونا پڑتا ہے۔ این سی اے کے طلبہ یہ فن خوب جانتے

ہیں۔ اس لئے ہر ڈگری شو میں ان کی تخلیقی صلاحیتوں کا طلسم بڑھ چڑھ کر دکھائی دیتا ہے۔ پیچلرز ڈگری شو ۲۰۲۰ کے حوالے سے پرنسپل نیشنل کالج آف آرٹس پروفیسر ڈاکٹر مرتضیٰ جعفری کا کہنا تھا کہ اس سال پیچلرز ڈگری شو تو قعات سے کہیں بڑھ کر ہے۔ کورونا کی عالمی وباء نے ہمیں جو کچھ سکھایا ہے۔ اُس کے بہت سے اشارے مثبت انداز میں اس شو میں پیش کئے گئے ہیں۔ دُنیا نے کورونا کے دوران زندہ رہنے کیلئے جو جدوجہد کی وہ طلبہ کے فن پاروں میں جھلک رہی ہے۔

این سی اے ڈگری شو ۲۰۲۰

کوئی تخلیق ہو خون جگر سے جنم لیتی ہے
کہانی لکھ نہیں سکتے کہانی مانگنے والے



ہیچلرز ڈگری شو ۲۰۲۰ میں اس بار طلبہ کے کام کو بہت سراہا گیا۔ کرونا کے باوجود ایس او پیز کو مد نظر رکھتے ہوئے آرٹ کے شائقین کی کثیر تعداد نے ہیچلرز ڈگری شو دیکھا اور ہر شعبے کے طلبہ کے کام کو نہایت گہرا اور متاثر کن قرار دیا۔ ممتاز ماہر تعلیم، دانشور اور تاریخ نویس محترمہ ڈاکٹر عارفہ سیدہ زہرا بھی ڈگری شو دیکھنے کیلئے تشریف لائیں۔ اس موقع پر معزز مہمان کا کہنا تھا کہ اس شو کو داد و تحسین دیئے بغیر رہائی نہیں جاسکتا کیونکہ بہت خون پسینہ اور خون جگر صرف ہوا ہے ان فن پاروں کو بنانے میں۔ اُن کا کہنا تھا کہ آرٹ میں بہت محنت ہوتی ہے۔ اس



”ڈگری شو کو تحسین دیئے بغیر رہائی نہیں جاسکتا، بہت خون پسینہ اور خون جگر صرف ہوا ہے ان فن پاروں کو بنانے میں“
پروفیسر ڈاکٹر عارفہ سیدہ زہرا



کام کی داد دینا اس لئے بھی ضروری ہے کہ ہمارے ذہین طلبہ کے جواہر دکھائی دے رہے ہیں اور میرے جیسے لوگ جنہیں ایک سیدھی کیرئیر کھینچنی نہیں آتی، وہ یہ فنکار انگلیوں کے فن پارے دیکھ کر حیران ہیں۔
این سی اے کا ہیچلرز ڈگری شو پاکستان کا سب سے بڑا ڈگری شو ہوتا ہے، جس میں شعبہ فائن آرٹ، ویژول کمیونیکیشن ڈیزائن، ٹیکسٹائل ڈیزائن، سرائس ڈیزائن، پروڈکٹ ڈیزائن، آرکیٹیکچر، فلم اینڈ ٹیلی ویژن اور میوزیکالوجی سے پاس آؤٹ ہونے والے طلبا و طالبات کو اپنی بھرپور تخلیقی صلاحیتوں کے اظہار کا موقع ملتا ہے۔



THESIS 2020 MASTER OF VISUAL ART

Mahrukh Bajwa

Pandemic, social distancing, isolation and control were the themes we can refer to while reviewing the year 2020 which still continues to affect the lives of many people. In short, circumstances have not been the same and art which imitates life to a great extent has been a witness to this change. The stream of education, mainly art education, which of course involves the teacher at the giving end and the student at the other end, who is the recipient of knowledge has been disrupted. Meandering through this uncertainty, both groups devised solutions and sustained the flow of education by infusing vigor and wit when it was needed the most. During the previous year, the students of Master of Visual Art also went through this process of trial and discovery while they headed towards their final Degree Show. Since there was the uncertainty of the Lockdown and of a new quarantined lifestyle, they managed to pull themselves out of panic by creatively tackling problems and solving issues related towards their art practice. This batch of 15 students cultivated their skills and ideas in a diverse and succinct manner to make the Degree Show not only a reality but a great success.

On Seeking Creative Adaptability, Meanings and Agency in The Times of Crisis



Their distinct practices, which evolved through the span of two years, brought in an interesting concoction of ideas and skills, reflected in the final bodies of work to emerge at the Degree Show 2020. Carving out subtle connections between memory, home, history, body, identity and psychosocial notions, this cohort of artists established their expression with tactful versatility. The Degree Show was displayed at the historic Tollinton Market building, the 19th Century exhibition hall that had become a meat market and then a heritage museum. The vibrant show reclaimed the context of the space and also provided a new contemporary flare to it. Upon entering the space, the vintage architectural setting suddenly felt exuberant with large canvases, a group of sculptures and meticulously rendered miniature paintings.

With a nuanced approach towards memory of physical displacement and yearning for forgotten history, Murk Malik made overlapping 3-dimensional ethereal spaces that symbolize transformation over time which according to her don't exist physically but only in memory. She reimagines the intimate idea of loss; in this case an unwanted loss of home, through her drawings, paintings and sculpture in bas relief.

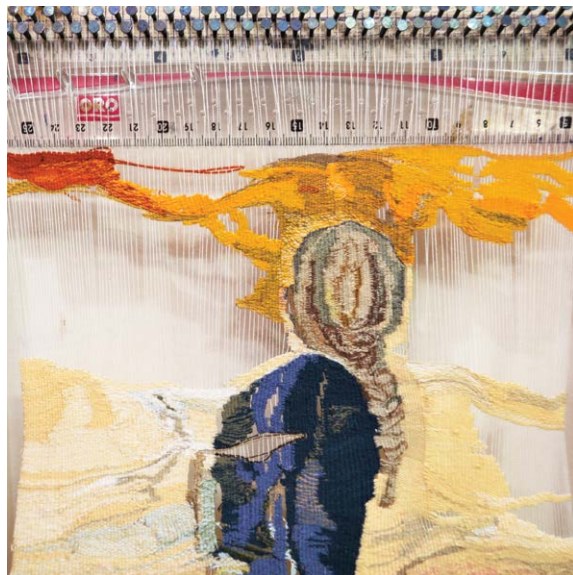
Adjacent to her work some peculiar sculptures of a see-saw, school bag and different sets of hollow figures made in fiberglass, resin and plastic tape, respectively, were displayed. These eerie artworks by Izza Ashfaq represented different gestures of children playing games without any physical renditions of their bodies. The sculptures of children expressed a grim and rather desolate version of reality with stark references to mourning.

On the contrary Tahir Ali Sadiq's miniatures spoke about his take on history, particularly western version of art history through his own particular lens. The appropriation of major western paintings into Mughal miniature formats was a unique venture, undertaken, he says, to decontextualize the baggage attached to these paintings. He took inspiration from Ottoman-Persian manuscripts prepared under the apprenticeship of master painter Ustaad Kamal ud din Bihzad.



In the adjacent hall the vast interior complimented the display even more. The space offered a whole new theatrical experience. The main hall, flanked by 2 parallel subsidiary halls, housed the works of five students. Fatima Shahid's work was displayed immediately in the centre of the hall. Her work displayed a befitting conundrum of family life with a bold and rich colour palette. Through her quirky

drawings and paintings she commented on the functions of a family and the oddities attached to her humble abode. Talking about the delicacy of relationships and the poetic nature of human connections, Maha Sohail made miniscule, tactile works, which run more like narratives or poems in visual form. Her work revolved around the depiction of the female figure in the role of a mother. The connection between mother and daughter was symbolized with the human spine and nonchalantly standing female bodies. Revisiting the concept of relationships, Umme Laila worked with an interplay of the familiar yet distant, in her photomontages which were placed on 3 dimensional wooden structures. She tackled the notions of alienation with her peculiar photographs that almost felt like chunks out of someone's intimate living space. Laila's practice revolved around the idea of reconstructing personal spaces as visual representations of conflict and disconnect that exist in apparently familiar situations.



Just beside Laila's works, Hadiqa Aamir's display sought to find solace in the medium of latex. Aamir sought to convey strong emotions of pain, loss and the vulnerability of the human body. Hadiqa's painstakingly executed sculptural pieces mimic the banal and comfortable common objects that are exaggerated and brought into

glaring contrast to their original function, making a rather disturbing impact on the viewer.

On the opposite wall, meticulously handcrafted wooden and metal guns are displayed, resembling museum pieces, created by Kausar Iqbal. These pieces were accompanied by paintings showing a visual juxtaposition of various elements to convey covert meanings. Iqbal's work is more a commentary on socio-political issues which are highlighted through witty visual documentation.



Towards the end of the hall lay two separate rooms, each on both sides housing works of Maryam Irfan and Mahnoor Tahir respectively. Maryam Irfan with her sensitive drawings and small scale sculptural objects spoke about the 'proxies of touch'. Her works depicted a sense of corporeal and the intimate connections between human beings. The spaces in between the physical and intangible originated a discourse about how significant it is to establish a desire for something transient and yet so rooted in reality. Mahnoor Tahir on the other hand took up the approach of storytelling to express her ideas of memory and perception of reality. Her drawings, journals and animations were personal memoirs of life. Tahir's work invited the viewer into the safe space that one needs to contemplate and review what it means to be alive.



The contemplative frame of mind was continued in the curatorial display, walking through the main hall into the adjacent halls where Fizza Hussain's miniature paintings were displayed to take up your head space. The paintings, small in size and minutely rendered, had an air of mystery and suspicion which was in-fact befitting as they were depictions of animals before or after some happening/encounter. Fizza comments about nature and how the untainted has an essence of a higher presence if not marked by any vain human interventions.

Along-with Fizza, and in directly contrasting scale, lay Seerat Zainab's work. The photorealistic paintings depicted her exceptional command on medium and technique. These highly illusive works challenged the visual perception of the object painted and made an impact on the viewer's mind concerning the reality of the material objects. In the next hall, making meaning through objects, Ramsah Imran created abstract forms inspired by the mundane, mass-produced objects present in our environs. By reusing these forms and distorting them she tried to break the boundaries of representation and looked into banal mechanical forms with a fresh stance. The simple yet pristine shapes and forms construed into collages resulted in works that were quite extraordinary.



Representing the abstract in the sensual appeal of the body became the subject of the drawings for Saba Naz, where the body lost its materiality and embraced amorphous forms. Through her monochromatic palette she talked about relationships of body, soul and life. Also displaying in the same hall Muzammal Khan, delved into abstraction and made two dimensional paintings inspired by his idea of repetition. He used magnified visuals of fabrics with folds and painted repeated patterns to express his personal anxiety with clutter.

On the whole all of the works encompassed a new process of 'revitalization' effectively that was needed in these turbulent times. The batch of 2019-20 is thus a unique cohort which has not only developed resilience for unanticipated challenges but also learnt to rethink the possibilities of creative expression with unwavering energy, strength and discipline. May these students continue to generate thought provoking discourses in the creative fields for the times to come.

چوہدری پرویز الہی سپیکر پنجاب اسمبلی کا دورہ این سی اے نمائش لینڈ سکیپ آف پنجاب کی افتتاحی تقریب



آف آرٹس کے دورہ پر تشریف لائے۔ چوہدری پرویز الہی سپیکر پنجاب اسمبلی کو پرنسپل این سی اے کی جانب سے پنجاب کی ثقافت، کلچر اور وہی زندگی پر مشتمل فن پاروں کی نمائش لینڈ سکیپ آف پنجاب کی افتتاحی تقریب میں بطور مہمان خصوصی مدعو کیا گیا تھا۔ این سی اے آمد پر معزز مہمان کا پرنسپل این سی اے پروفیسر ڈاکٹر مرتضیٰ جعفری اور کالج کی سینئر فیکلٹی کی جانب سے بھرپور خیر مقدم کیا گیا۔

صوبہ پنجاب کی ثقافت پاکستان کی خوبصورت ثقافتوں میں سے ہے۔ پنجابی شاعری، فلسفہ، موسیقی، فنِ تعمیر، روایات، تہذیب، اقدار، پنجاب کے ملبوسات، یہاں کی بولیاں، اس صوبے کے کھیل گویا پنجاب کا ہر رنگ منفرد ہے۔ پنجاب کو جہاں یہ تمام چیزیں ممتاز بناتی ہیں، وہاں پنجاب کا لینڈ سکیپ بھی اس خطے کی انفرادیت ہے۔ 27 جنوری 2021 کو سپیکر پنجاب اسمبلی پرویز الہی نیشنل کالج

نیشنل کالج آف آرٹس پاکستان میں آرٹ کے رہنما اداروں میں سے ہے



ظہور اخلاق گیلری میں منعقدہ نمائش لینڈ سکیپ آف پنجاب میں این سی اے کے طلبہ، فیکلٹی اور آرٹسٹوں کے فن پاروں کو نمائش کیلئے پیش کیا گیا تھا۔ جسے چوہدری پرویز الہی سپیکر پنجاب اسمبلی نے بے حد سراہا۔ سپیکر پنجاب اسمبلی چوہدری پرویز الہی نے نمائش کی افتتاحی تقریب کے بعد کالج کے مختلف شعبوں کا دورہ بھی کیا۔ اس موقع پر معزز مہمان نے این سی اے کی ڈیڑھ صدی پر مشتمل تعلیمی خدمات کی تعریف کی اور پاکستان کے فنون لطیفہ کیلئے گراں قدر خدمات کو بھی سراہا۔ سپیکر پنجاب اسمبلی چوہدری پرویز الہی کے دورہ کے اختتام پر پرنسپل صاحب کی جانب سے معزز مہمان کو کالج کا تیار کردہ کھڈی کا کاف اور سوئیر بھی پیش کیا گیا۔

VICE CHANCELLOR SBKWU-QUETTA VISITS NCA Rawalpindi Campus



On 17-03-2021, Vice Chancellor Sardar Bahadur Khan Women University (SBKWU) Quetta, Dr. Sajida Naureen along with Registrar SBKWU, Mr. Manzoor Hussain & Consultant Dr. Abdul Malik had a meeting with Principal NCA, Prof. Dr. Murtaza Jafri at NCA - Rawalpindi Campus.

Principal NCA, Prof. Dr. Murtaza Jafri shared his progressive thoughts over the brief History of NCA, and its Role in shaping Pakistan's society.

VC-SBKWU appreciated the briefing provided to her by the worthy PNCA for establishment of infrastructure of Art School in SBKWU and ensured her maximum support.

The PNCA also accompanied the team to visit the thesis display. In the end the VC- SBKWU presented a souvenir to the PNCA as a recognition of his untiring efforts in the field of Art & Design.



ماسٹر آف ویژول آرٹ
ڈگری شو ۲۰۲۰



ویژول آرٹ کی بے شمار جہتیں ہیں
جنہیں سمجھنے، دیکھنے اور لطف اندوز ہونے
کیلئے آرٹ کی تعلیم ضروری نہیں

آرٹ کا فن اتنا ہی قدیم ہے جتنا خود انسان کا وجود۔ ہزاروں سال سے لوگ آرٹ تخلیق کر رہے ہیں۔ آج بہت سے آرٹ اور فنون تعلیمی اداروں میں پڑھائے جا رہے ہیں۔ ماسٹر آف ویژول آرٹ نیشنل کالج آف آرٹس میں پڑھایا جانے والا ایسا منفرد پروگرام ہے، جس میں طلبہ کی طرح کے تخلیقی اور تخیلاتی تجربات سے آرٹ کے شائقین اور سامعین کو متاثر کرتے ہیں۔ ویژول آرٹ کی بے شمار جہتیں ہیں کہ جن کو سمجھنے، دیکھنے اور ان سے لطف اندوز ہونے کیلئے آرٹ کی تعلیم کا ہونا ضروری نہیں۔ 15 مارچ 2021 نیشنل کالج آف آرٹس کے شعبہ ماسٹر آف ویژول آرٹ کے 19 ویں ڈگری شو کی تقریب این سی اے ٹولنٹن بلاک میں منعقد کی گئی۔

ماسٹر آف ویژول آرٹ کے ڈگری شو کو فنون لطیفہ سے دلچسپی رکھنے والے افراد کے ساتھ ساتھ عام شائقین کی بڑی تعداد دیکھنے کے لئے آئی۔ اس سال ماسٹر آف ویژول آرٹ کے ڈگری شو میں 15 طالب علموں کے فن پارے نمائش کے لئے پیش کیے گئے تھے۔ ماسٹر آف ویژول آرٹ ڈگری شو کے اس بیچ میں فاطمہ شاہد، فضا حسین، حدیقہ عامر، عہ اشفاق، کوثر اقبال، ماہسہیل، ماہ نور طاہر، مریم عرفان، مرک ملک، مزمل خان، رمسا عمران، صباناز، سیرت نذیب، طاہر علی صدیق اور اُم لیلیٰ کا کام نمائش کیلئے پیش کیا گیا تھا۔ ماسٹر آف ویژول آرٹ ڈگری شو 2020 کے حوالے سے پرنسپل نیشنل کالج آف آرٹس پروفیسر ڈاکٹر مرتضیٰ جعفری کا کہنا تھا کہ اس سال کا ماسٹر آف ویژول آرٹ ڈگری شو ایک منفرد ڈگری شو ہے۔ طلبہ نے اپنے وژن، ذاتی تجربات، تخیلات و خیالات اور علاقائی ثقافتوں کو روایتی اور جدید انداز میں مختلف میڈیمز کے ذریعے پیش کیا ہے۔ اُن کا مزید کہنا تھا کہ میں ماسٹر آف ویژول آرٹ کے طلبہ کو شاندار آرٹ ورک تخلیق کرنے پر مبارک باد پیش کرتا ہوں۔ اس سال ماسٹر آف ویژول آرٹ کے طلبہ نے بہت منفرد اور مشاہداتی کام تخلیق کیا ہے۔ جس کی حرارت اور توانائی یقیناً ہمارے طلبہ کو کورونا جیسی آفات نے فراہم کی ہے۔ اس موقع پر پرنسپل این سی اے نے ماسٹر آف ویژول آرٹ کی کوآرڈینیٹر شیریں بانو، فیکلٹی ممبر سامیہ وائیں، زویہ یعقوب اور علی بابا کی طلبہ کے ڈگری شو کی تیاری کے لئے بھرپور محنت کو سراہا۔

ماسٹر آف ویژول آرٹ ڈگری شو 2020 میں این سی اے ایلو منائی، کالج فیکلٹی اور آرٹ کے شائقین کی کثیر تعداد نے شرکت کی اور اس موقع پر کوویڈ 19 ایس او پیز کو خاص طور پر ملحوظ خاطر رکھا گیا۔



H.E. ANDREAS FERRARESE

Italian Ambassador to Pakistan visits NCA

On 18th January, 2021 H.E. Andreas Ferrarese, Italian Ambassador along-with his delegates visited NCA. Mr. Andreas Ferrarese took up his duties as Ambassador Designate to Pakistan in June 2020.

The esteemed guests were warmly welcomed by Principal NCA Prof. Dr. Murtaza Jafri and senior faculty members. The Ambassador was escorted to various departments of the college where he was briefed about the upcoming projects that the departments are carrying forward. The Italian Ambassador showed great interest in strengthening a strong cultural collaboration with Pakistani community and especially with the National College of Arts. The main objectives

highlighted by him were to establish a culture and language center and a joint residency program of Italian artists and designers collaborating with NCA students and vice versa.

He is a great proponent of developing cultural exchange between Italy and Pakistan that will improve business assistance services to enhance economic relationships.

Prof. Dr. Jafri gave him an orientation about the important initiatives that NCA has been taking towards the propagation of art and culture on national and international forums. Prof. Dr. Jafri paid his gratitude to the delegates for visiting the college as they bid their farewell.



”این سی اے کی آرٹس کے علوم و فنون کیلئے خدمات کی دنیا معترف ہے“ محترمہ وجیہہ اکرم پالیمری سیکرٹری تعلیم و پروفیشنل ٹریننگ

بھی فوری اور آسانی سے کیا جاسکتا ہے۔ این سی اے کو پاکستان کے دیگر آرٹس کے تعلیمی اداروں کے حوالے سے یہ انفرادیت حاصل ہو چکی ہے کہ این سی اے نے وزارت انفارمیشن ٹیکنالوجی بورڈ (این آئی ٹی بی) کے ساتھ مفاہمت نامہ (MOU) پر دستخط کرنے میں پہل کی ہے۔ اس مفاہمت نامے سے این سی اے نے ای آفس کے عنوان سے پروجیکٹ دی گورنس پروگرام میں باقاعدہ شمولیت اختیار کر لی ہے۔ اب این سی اے ای گورنس پروگرام اور اس جدید حکمت عملی کا لازمی جزو بن گیا ہے۔ اس مفید اور مثبت پیش رفت سے این سی اے ای آفس کے ذریعے اپنی کارکردگی کو بہتر سے بہترین تک لے جانے میں کامیاب ہو جائے گا۔

نیشنل کالج آف آرٹس کی انتظامیہ پچھلے کچھ سالوں سے ڈیجیٹلائزیشن نظام پر منتقلی کی جانب گامزن ہے۔ اس مقصد کیلئے این سی اے کی جانب سے کئی اہم پیش رفت بھی کی جا چکی ہیں۔ جس کا مقصد قومی اور بین الاقوامی سطح پر آن لائن ڈگری پروگرام فراہم کرنا ہے۔ تاکہ اس ضمن میں نہ صرف فیصلہ سازی میں آسانی ہو بلکہ روزمرہ کے تعلیمی اور انتظامی امور میں کارکردگی، شفافیت اور احتساب کے عمل کو بھی بہتر بنایا جاسکے۔ ڈیجیٹلائزیشن کیلئے بہت سے مسائل اور چیلنجز کے باوجود این سی اے نے آئی سی ٹی (انفارمیشن اینڈ ٹیکنالوجی) کے کلچر کو اپنانے کیلئے بطور رول ماڈل کام جاری رکھا۔ جس سے مسائل نہ صرف فوری حل ہو جاتے ہیں بلکہ کسی بھی قسم کا فیصلہ

مدد سے ناپید ہوتے قدیم ثقافتی علوم و فنون کو فروغ دیا جا رہا ہے۔ محترمہ وجیہہ اکرم پالیمری سیکرٹری برائے تعلیم و پروفیشنل ٹریننگ نے پرنسپل صاحب کے وژن کو سراہتے ہوئے این سی اے کی تعلیمی خدمات کو مثالی قرار دیا۔ معزز مہمان پالیمری سیکرٹری صاحبہ کا کہنا تھا کہ آرٹس کے حوالے سے این سی اے دنیا بھر میں پاکستان کا روشن چہرہ ہے یہ ادارہ آرٹس کے علوم و فنون کی خدمات کے ساتھ ساتھ امن کے سفیر کا کردار بھی ادا کر رہا ہے۔ دورہ کے اختتام سے قبل پرنسپل این سی اے اور کالج کی سینئر فیکلٹی کی جانب سے معزز پالیمری سیکرٹری محترمہ وجیہہ اکرم صاحبہ کو پوسٹ گریجویٹ بلاک کے پلان کے بارے میں بھی بریفنگ دی گئی۔ پالیمری سیکرٹری محترمہ وجیہہ اکرم صاحبہ نے این سی اے کے ہوٹل کا دورہ بھی کیا۔

نیشنل کالج آف آرٹس علوم و فنون کا گہوارہ ہے جس کی اعلیٰ تعلیمی خدمات عالمی سطح پر تسلیم کی جاتی ہیں۔ ان خیالات کا اظہار پالیمری سیکرٹری برائے تعلیم و پروفیشنل ٹریننگ وجیہہ اکرم صاحبہ نے این سی اے کے دورہ کے موقع پر کیا۔ معزز مہمان پالیمری سیکرٹری محترمہ وجیہہ اکرم 16 جنوری 2021 کو نیشنل کالج آف آرٹس کے دورہ پر تشریف لائیں تو پرنسپل این سی اے پروفیسر ڈاکٹر مرتضیٰ جعفری نے اُن کا خیر مقدم کیا۔ اپنے این سی اے کے دورہ کے موقع پر معزز مہمان سیکرٹری صاحبہ نے نیشنل کالج آف آرٹس ٹولٹن بلاک بھی دیکھا۔ پرنسپل صاحب نے این سی اے ٹولٹن بلاک کے حوالے سے محترمہ وجیہہ اکرم صاحبہ کو بتایا کہ این سی اے ٹولٹن بلاک کو ہم نے کلچرل سینٹر بنادیا ہے۔ جہاں روایتی علوم و فنون کے نامور اساتذہ کی



THESIS 2020

FINE ART

Voices of A New World

Prof. Qudus Mirza

Today, we recall what the world was like before Covid-19, and how it altered due to the pandemic. In the beginning was unbelief, unease and uncertainty; the fear of other humans and the fright of physical contact. Remote became real. Threat turned normal. Virtual replaced actual. But art survived. When we see works from the Fine Art Degree Show 2020, we are oblivious to long, hazardous and uneven passages/ processes through which these pieces were produced, because the art works have reached a different, higher level. Graduating students, on the threshold of their professional lives witnessed an extraordinary phase, which in retrospect, was a blessing in disguise. The fact that everyone was reduced to his/her house, city – self, the works made, bear an unmistakable mark of individuality. Young artists, on the verge of entering the wide world of art, ventured on themes that relate to this place and these times. In order to depict their



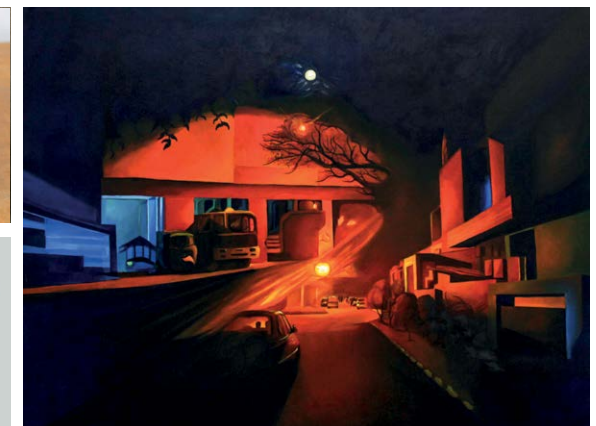
concerns, some of them chose the language of tradition, others opted for contemporary idiom, several preferred the reality of surroundings, a few incorporated the world of imagination; but each created a new language to converse with him/her and with the viewers.

Perhaps the greatest lesson they learnt was the importance of the audience. How the presence of other human beings makes an artwork complete, coherent and contextual. Thus, human element emerged as a dominating motif in a number of works.

Loneliness – of an artist, a young person in the atmosphere of anxiety – is also portrayed in several artworks. Threat of the unknown, and the danger latent in, otherwise, ordinary objects, made many realize the nature/necessity of material, and material things. Students, in their paintings,

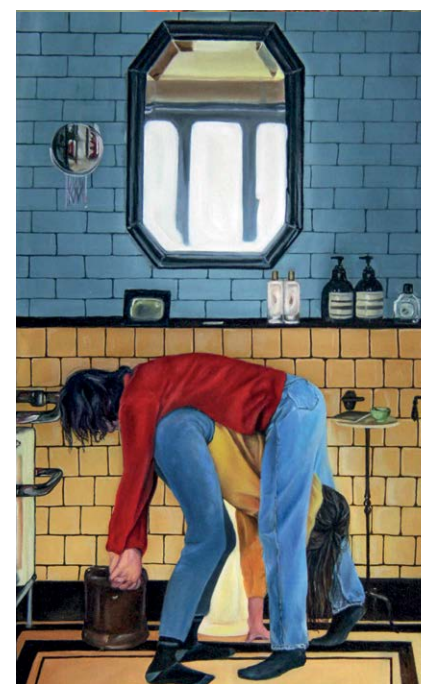


How the presence of other human beings makes an artwork complete, coherent and contextual. Thus, the human element emerged as a dominating motif in a number of works.

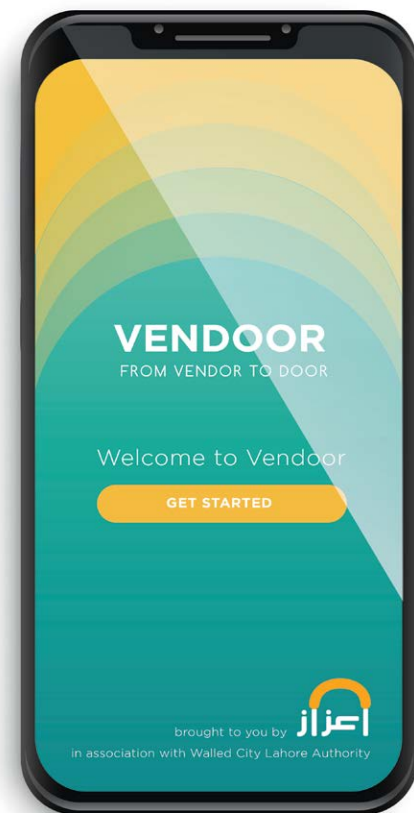


sculptures, miniature paintings, prints, installations, and mix media approached the act of artmaking with new eyes and fresh concepts. Questions such as gender, identity, urbanization, culture of commodity, and myths of everyday, are seen in their works, experienced in different, diverse, dire situations.

On practical side, the problem of space, lack of human contact, unavailability of resources posed hindrance, but the work presented at the culmination of their degree course, reflects how art can still conquer demons like Covid-19 and artists are capable of producing images, which take us away from our immediate reality, not as an escape, but providing a new point to view our same, old, tired and terrible reality.



VISUAL COMMUNICATION DESIGN

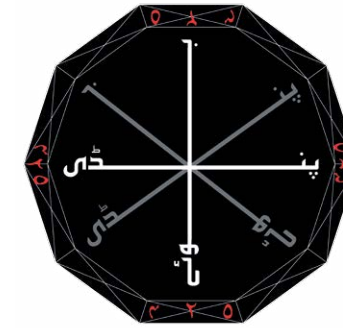


Vision of a Wholesome Design Practice

Baber Baig

Creativity and rationale are two essential ingredients for effective communication design: they can be contrary yet complementary, but are perhaps also dependent upon each other. It is the inherent tension between these two vital elements that challenges the creative mind and drives design forward by evoking creativity.

It is therefore imperative for a Visual Communication Designer to take a multi-perspective approach towards design that comprises co-creating communication strategies in consultation with users and their specific socio-cultural environments.



Visual communication design graduates of 2020 have tackled this challenge by approaching design as a problem-solving tool.



Visual Communication Design graduates of 2020 have tackled this challenge by approaching design as a problem-solving tool. The pandemic has made them better inclined towards exploring digital channels and these graduates have relished the opportunity to come up with creative solutions. Due to the rise of social media, students are aware of global design trends as well the design languages of other countries.

As a result, students have started to look inwards for inspiration and are evidently more driven towards exploring local visual culture as well as

incorporating it in their designs. Each project demonstrates the unique approach, viewpoint and socio-cultural understanding of these young designers. It is their rational ability as well as creative thought process that has helped them come up with valid arguments to support their work, resulting in effective communication designs. This is key towards creating a visual that is not only able to communicate information in an efficient manner, but also ideas that are deeper and convey more meaning.

ٹیکسٹائل ڈیزائن

THESIS 2020

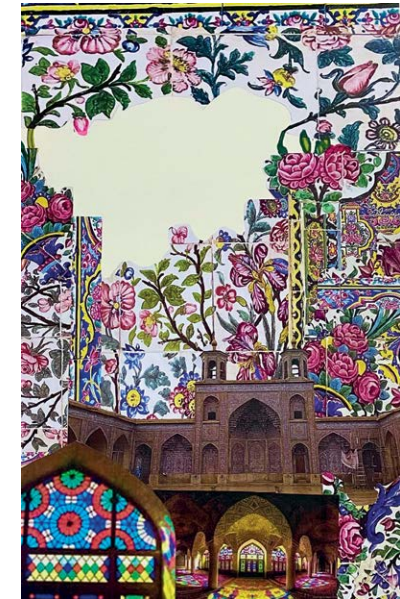
TEXTILE DESIGN

Innovative and Sustainable Ideas of Young Designers

Prof. Iram Zia Raja

It gives me great pleasure to present the batch of 2020 as they get ready to begin their journey as designers in the ever- changing and evolving world of surface design.

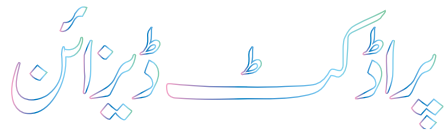
A world that awaits them is a world that recognizes design as the single most important factor that can and does bring forth change. At the same time it documents the positivity of that very change, as the evolutionary journey of design unfolds.



The current students in their quest have raised many questions. Questions of time, history, cultural exchange and continuity abound as well as discourses in relation to social totalities and cultural practices and so on. Developing and improvising techniques and methods, innovating and finding possibilities with materials, some of them have expressed themselves through artistic exploration while others have rekindled their interest in the traditional crafts. Keeping in view the contemporary trends, few of them have exhibited the traditional subject with the touch of modern perspective.

I have always admired the curiosity of these young minds which leads them to see the world in new ways and am glad that they have not only personalized the subject of their interest but have also developed their individual techniques by utilizing the possibilities of medium through a constant conceptual and formal dialogue.

I hope that their energy, innovation and dedication to their work will inspire many.



THESIS 2020

PRODUCT DESIGN

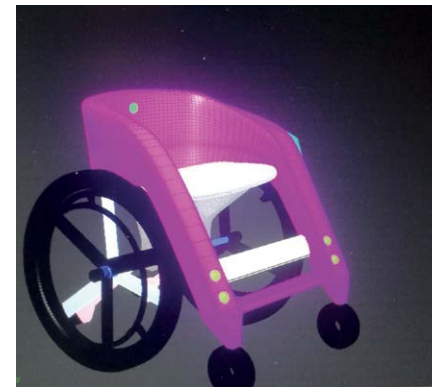
Presenting Dynamic and Inventive Problem Solving Design Solutions



Dr. Mazhar Rizvi

Department of Product Design, National College of Arts, approaches further development in a comprehensive and systemic way, with a strong cultural attitude. Within an accelerated social and technical progress, products progressively evolve into complex systems that merge both tangible and intangible aspects. We are in the process of developing professionals in designing products and manufacturing systems that are functional, aesthetic, usable and sustainable; creating leaders who can strengthen existing practice and develop new practice in the areas of design and manufacturing. Above all we are developing knowledge that includes methods and tools, to inform and empower practice and education of design and manufacturing.

We fully support Industrial/Product Design students in creatively pursuing new means and new meanings. Our students make fresh ideas and compelling arguments that are informed by research and evidence. These creative ideas clearly manifest in their splendid, diverse works, which students have been testing and validating through prototyping and critiquing all this time, following a long process of research, design and testing.



Professionals with expertise in a wide range of areas have guided students in researching their experience to create well-conceived and executed objects, products and systems which make everyday tasks easier and exclusive.

This year as well solutions have been developed and designed by young Product Designers of National College of Arts, who are trying to create new possibilities in a broader and extensive perspective.

Consequently, the boundaries of the Degree Show are expanded to integrate different facets, such as the relationship between design and technology and the need for new augmented functions; strategic and market-related actions; a focus on social and environmental issues; and a clear understanding of the processes that concur in the definition of the qualities of products.



THESIS 2020

ARCHITECTURE

Architecture That Equates Life



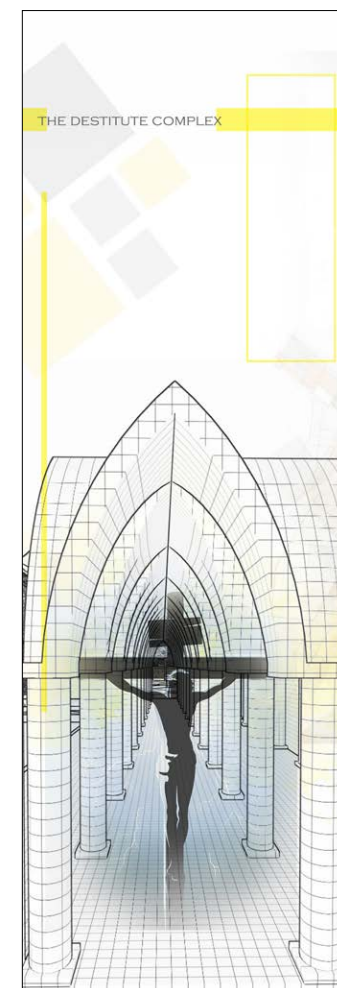
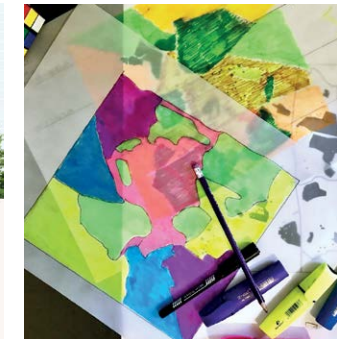
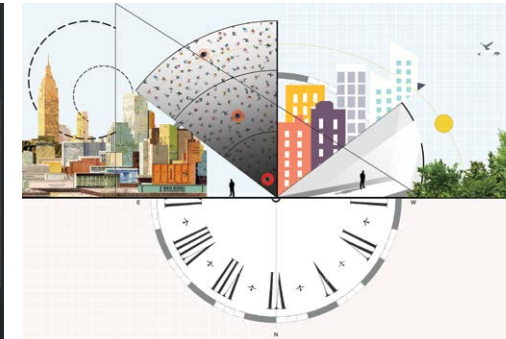
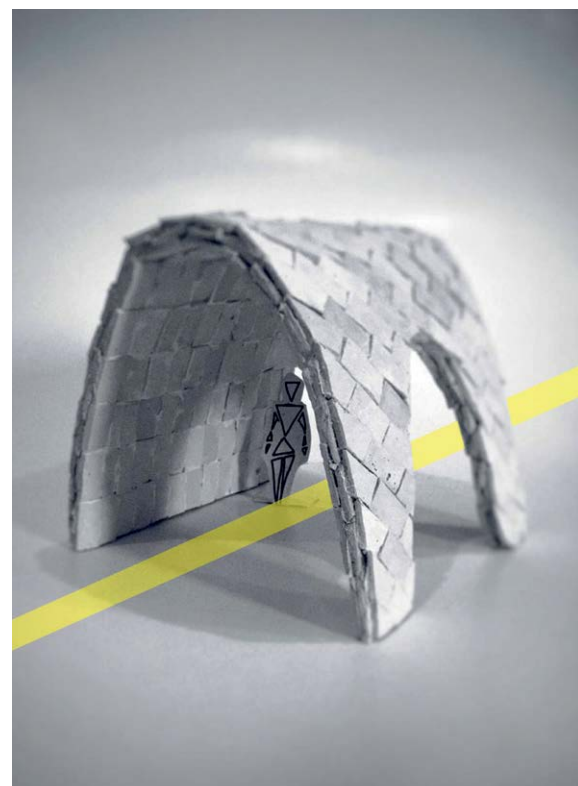
Prof. Dr. Syed Faisal Sajjad

“Architecture is what you do with the potential of life”

- Professor Sir Peter Cook -

The potential of life is precisely what we were exploring in the helter-skelter of a year marred by the coronavirus pandemic. Though we were already doing this exploration through our discipline of architecture, but those were less chaotic times in which some sort of sanity prevailed.

This time we are not just exploring it, rather, we are realising the potential of life. Architecture and life are synonymous, these are inseparable entities that give meaning and substance to each other. In the Department of Architecture, we explore this connection in the design process of our thesis projects. That is the reason why our thesis projects are an embodiment of life and its various facets. It is a truly transforming experience at individual and collective level.



This year our students faced a real challenge, working in quarantine and isolation, away from the creative and inspiring environment of our college. But life did not end here, rather, it opened new doors of perception and introspective thinking that is reflected in these thesis projects in which architecture has adapted and taken on new meanings.

I honestly acknowledge and appreciate the perseverance, commitment and hard work of the thesis supervisors and students for making this thesis possible.



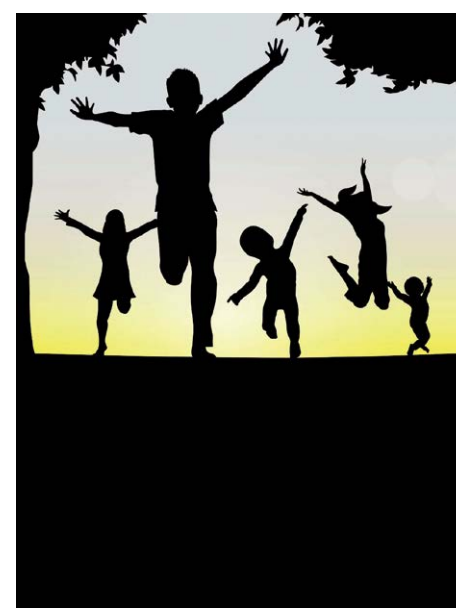
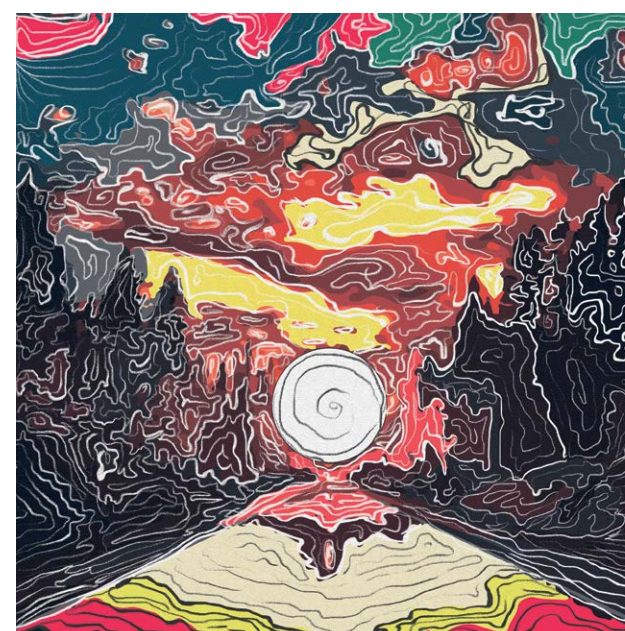
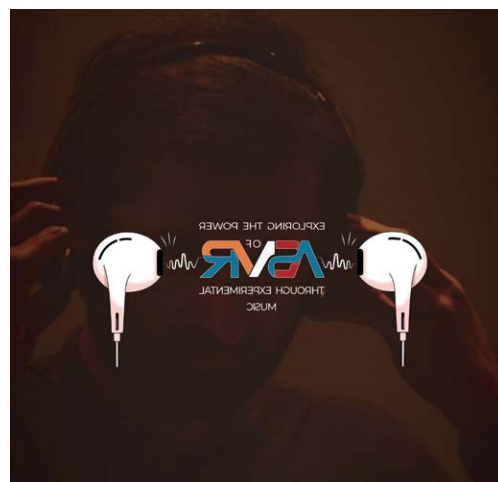
THESES 2020

MUSICO- LOGY

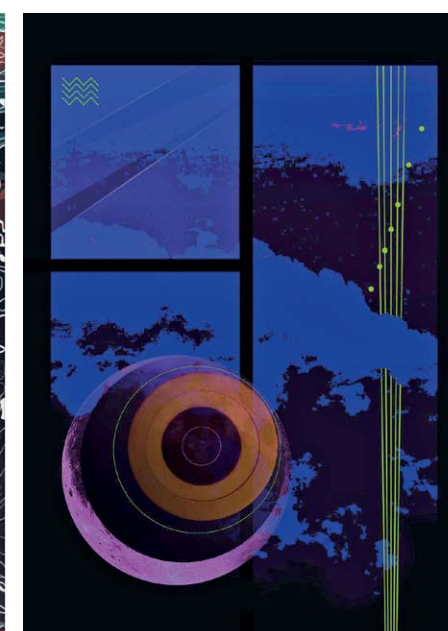
Contemporary Sounds Which Resonate Across Cultures

Dr. Usman Malik

The undergraduate program in musicology offers courses in music performance, composition, theory, technology, and culture. The final year students choose their thesis projects from these areas of music making and scholarship. The students hail from different ethnic and social backgrounds with their eclectic approaches towards music. Combined with the systematic learning in the department, their initial ideas and skills develop to sophistication. It reflects in this year's musicology thesis, an interesting mixture of techniques and ideas that span local and ethnic sounds to the regional and international musical trends that have been explored individually.



In a nutshell, technology and virtual media have become integral components of the contemporary language of music making and scholarship



The year 2020 has been unusual in different ways. The pandemic and the following lockdowns motivated us to deploy new methods to bypass the ensuing limitations and accomplish the thesis tasks. In a nutshell, technology and virtual media have become integral components of the contemporary language of music making and scholarship. While few of the changes in the music world brought by the pandemic will disappear with time, the others will remain there; the musicology graduates are prepared to adapt to the future. They are ready to enter the professional market as composers, technicians, performers, researchers, and entrepreneurs.

Well done, 2020 Musicology Graduates!

FILM & TELEVISION



Filmmakers Exploring Futuristic Trends with Enthusiasm

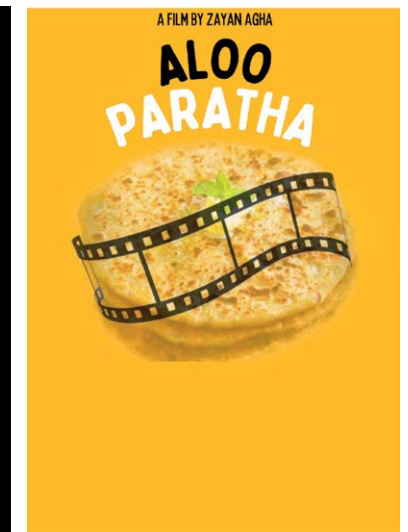
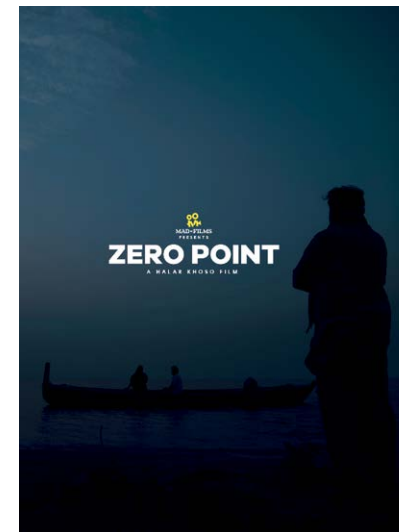
Tausif Zain Ul Abedin

The Department of Film & Television is preparing tomorrow's filmmakers for success by helping them hone their skills. The combination of information and the advancement in technology has opened new horizons for both modern and traditional film and media. This incorporation has yielded opportunity and vocations that trains the students to become responsible professionals; these newly emerged experts contribute in the ongoing process of development of the society by setting new trends and standards in the field of Film and Television.

We provide the chance to enthusiastic and creative individuals to become part of this highly competitive and futuristic environment by enrolling for our exciting degree and courses.

This brings me to another year of a talented and hardworking group of students heading out to make a life for themselves after four years of nurturing, challenging and developing under the umbrella of some of the best national and international mentors.

The department provides an innovative curriculum that facilitates experiential learning and opportunities for students to develop critical research, thinking and methodological skills as well as creative capacities and industry-standard training in filmmaking. This unique combination of theory and practice equips our students with both the analytical and practical skills that are in demand in today's highly competitive media industry. We train in both traditional and non-



traditional forms encouraging the students to shape their own artistic vision as the department prioritizes creative expression.

The Department of Film & Television has produced several International projects, which were highly appreciated on various National and International platforms. The Department has signed several MoU's with renowned film institutions worldwide. The Department has been regularly hosting interactive sessions and international film screenings to promote multicultural exchanges and interactions with foreign filmmakers and professionals. Furthermore, we are looking to establish more International links that will prove to be productive gateways for global exposure for our students. During these hard times of Covid-19, the department conducted the online sessions with great responsibility. Moreover, the students as well as the faculty ensured a smooth

We provide the chance to enthusiastic and creative individuals to become part of this highly competitive and futuristic environment

working format in which not only classes but the final thesis year has been processed and prepared under guidance and concentration.

The whole World has suffered and faced great hurdles and depression during the time of the pandemic. However, thankfully things got better and we are once again back to the new normal i.e. following the SOPs and creating a safer and more responsible environment for the students.

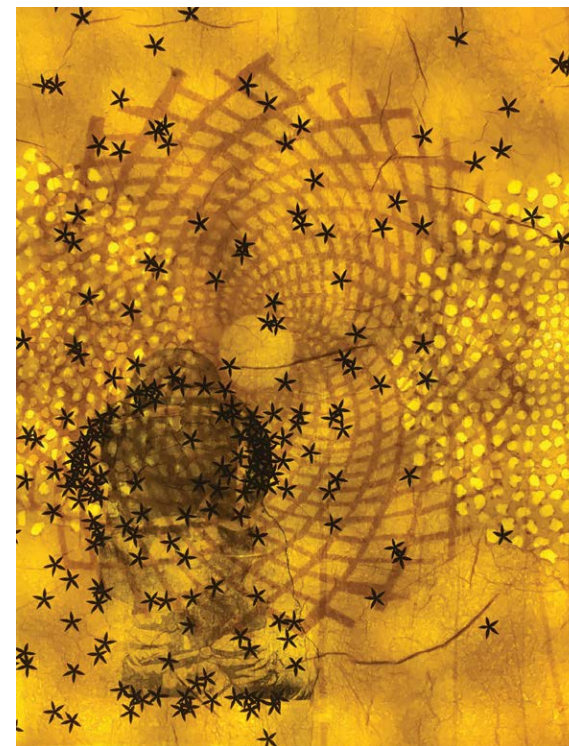


FINE ART THESIS 2020

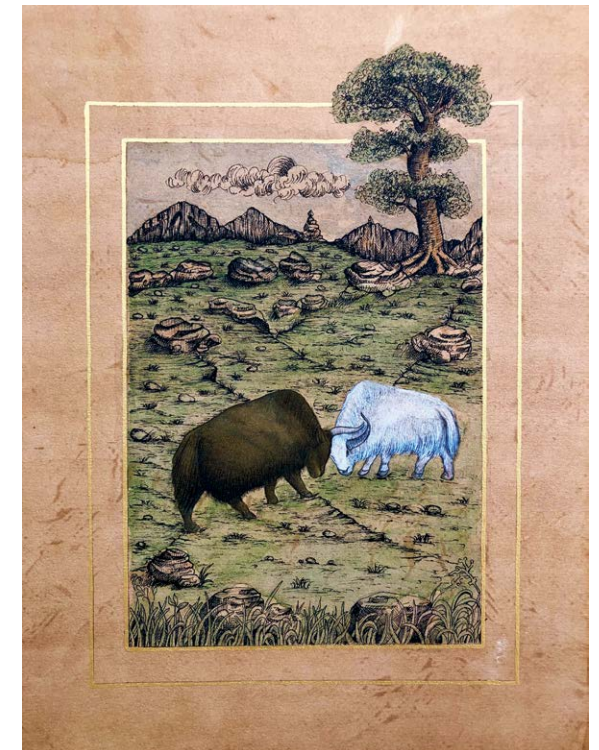
NCA RAWALPINDI CAMPUS

Keeping the Creative Energies Flowing in Uncertain Times

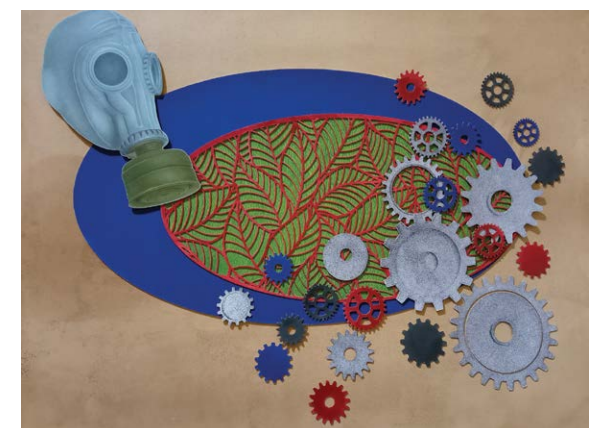
The Pindi Campus has shown the breakthrough of its growth in the short time of 15 years by producing noticeable art graduates in different art disciplines particularly in fine arts. The recent thesis show 2020 Rawalpindi Campus has displayed a promising array of works with extraordinary diversity by students of fine art. In spite of all the difficulties and hindrances because of COVID-19 pandemic, students have shown commitment to produce work of great substance.



If we consider the approach of an artist in contemporary times, it is not possible to predict how the artist will respond exactly to a phenomenon like art as many artistic decisions depend on social interaction, cultural situations and studio environment with which the artist is exposed to. Yet I am certain of the fact that art is not possible without consummate skill, high self-standard, persistent hard work and talent. All these essential and indispensable qualities have been tested from time to time and the struggles then get translated into images. The graduates of the Fine Arts department, 2020 have also



maintained their vigour in their artistic world outlook despite the challenges. This sensitive outlook not only guided the talent and skill of the students but itself has been polished during the 4 years nurturing process by the faculty which shows through in their creative output.



Thesis exhibitions give a multicultural expression and it also shows the great effort of the faculty involved in the making of thesis projects a reality.

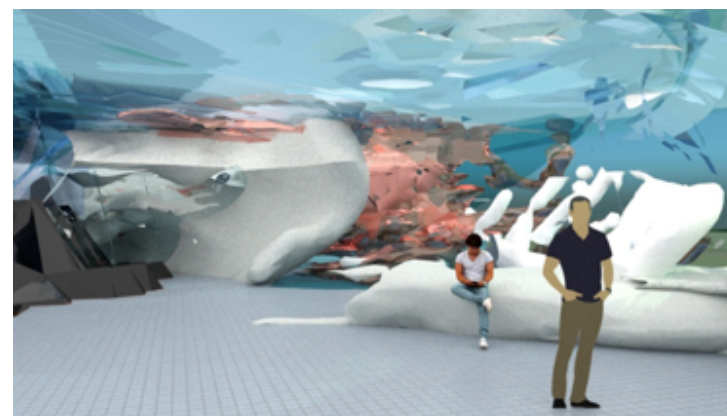
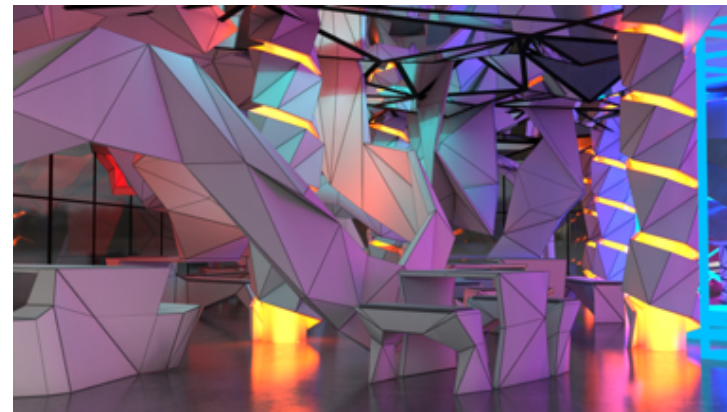
THESIS 2020

MASTER OF INTERIOR DESIGN

Summan Hussain

The two year Interior Design master's program at NCA not only enhances creativity but also magnifies pragmatic design thinking. Students from diverse disciplines and backgrounds work on multiple projects in the course of studio practice with a focus on an evidence-based design process, using their skills as their strength in refining the concepts and its implementation. The degree program completion is marked by an independent thesis project where students are given the freedom to explore a notion through extensive research followed by a design proposal. Thesis display of 2020 by the department of Interior Design unveils the talent of students arising from multi disciplinary backgrounds which brought individualistic expressions in their thesis.

The thesis presented by the students focused on various current issues that exist and need to be addressed in our society and creative design solutions of those major issues, which not only focused on enhancing the ambiance but also the practical use of the space. In the context of urban dwelling and compact living spaces, Abu Bakar Iqbal proposed the idea of multipurpose furniture in a small scale apartment by designing a multifunctional dwelling. The issue of homelessness was resolved by Iqra Tariq by proposing the use of containers as portable and well-designed lodges. Solutions catering to children's needs are visible in the projects of Rizwanullah and Abdul Malik. Rizwan linked children's spatial interaction in an orphanage with respect to memories while Abdul Malik

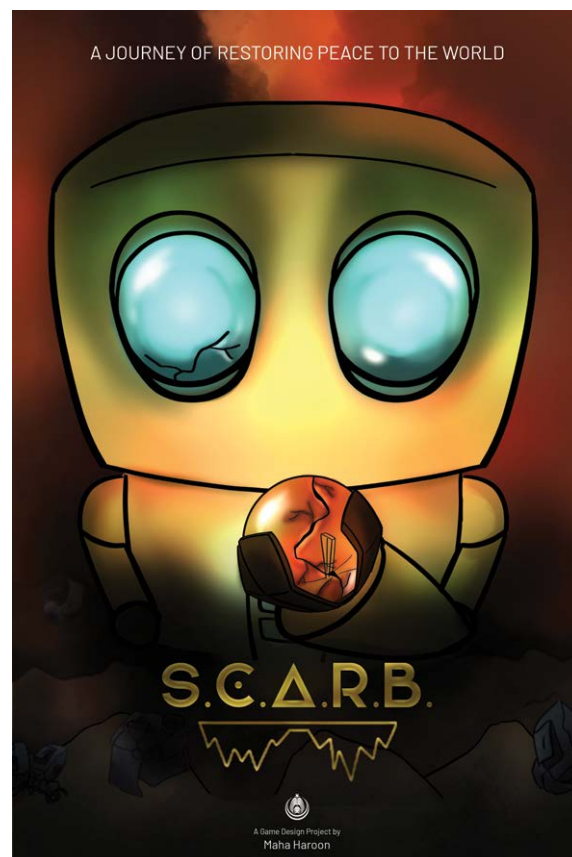


portrayed how activities help the holistic development of children by designing a play area. Hira Fatima created a sensory spa that aims at primordial experiences which promote constant indulgence in space by narrating dialogue between man and space. How a space can be made archetypal and therapeutic was an approach by Fiza Batool in her proposal of a Holistic spa. The idea of hearing colors and seeing sounds can be seen in Sania Gulzar's psychedelic inspired entertainment purpose club. With an interest in music, Rana Usman redesigned the musicology department of NCA for better and interactive learning. Mehreen Junaid tackled the concept of oneiric and designed a cinema. Designing a creative and stimulating environment in business incubation was the idea behind Madiha Yasmeen's project. Her idea was that nature has always played its role in providing an outdoor/indoor built environment that enhances the psychological comfort of its inhabitants as well as their productivity. The expression of liminality was incorporated by Summan Hussain in designing a studio gallery cafe as a threshold for visual artists by creating a zone of transition where they grow as artists, form a community and get to introduce their work to the market. Pakistan Air force is something that closely resonates with Maha Javeria Ahmad, for that she designed PAF museum. The frames of the past can be reconstructed in the present; Maha successfully achieved this by making memories tangible in spatial form. Belonging to Sindh, Manisha Dawani sought to promote her culture and designed Sindhology: an Institution of Art and Craft of Sindh. Her aim was to create a space where culture was preserved and communicated. Similarly, Fatima Dar designed a craft bazaar for the dying textile craft of Punjab highlighting block printing and using it in her design.

Some projects highlighted social issues while others manifest upcoming trends. All works were appreciated by the jurors.

THESIS 2020

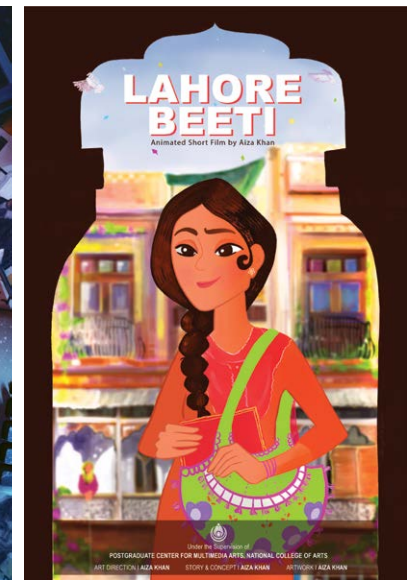
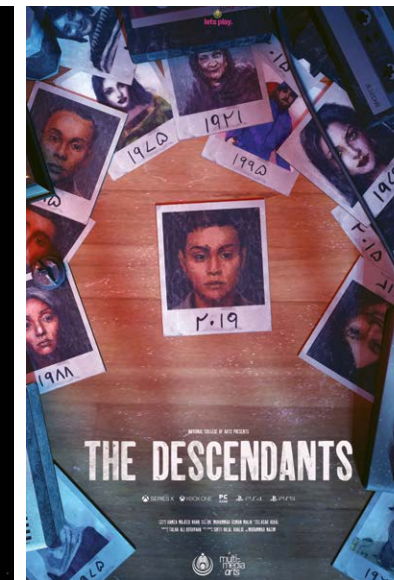
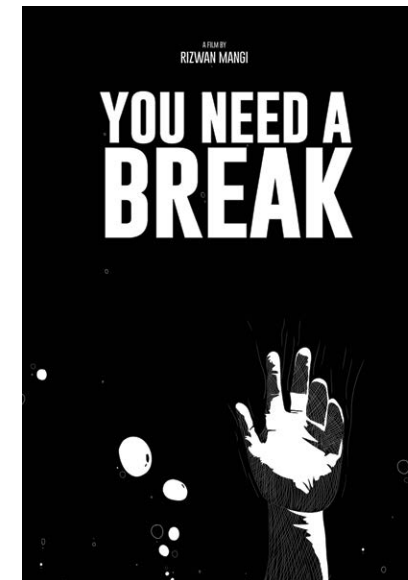
MASTER OF MULTIMEDIA ART



Sufi Bilal Khalid

With the COVID-19 pandemic, the world has entirely changed as we all know and so did our activities in the Department of Multimedia Arts, with some obvious changes like, teaching and learning remotely. The Department's objective is to uphold the values and high standards for Multimedia teaching. The progress under the crisis in the last session can be seen with the outstanding result of our students. The responses of external jurors and Market representatives on the quality of students' works has been tremendous and encouraging. The jurors appreciated the work done in such circumstances without compromising on the Art and Design requirements.

The faculty and the students maintained the social and academic connections using modern technology, i.e online video sessions. The average percentage of the attendance has also been very satisfying like the pre-pandemic period. The students from different cities have been visiting the department once a week regularly, practicing "social-distancing" while visiting college. We



strived and successfully maintained a sense of normalcy in spite of the difficult times during the pandemic and the faculty continued the work from the department.

The work done both by the students and the teachers in Department of Multimedia Arts has been quite impactful and extensive, as our timings doubled and at times tipped to facilitate our students and adjusted to countless Google Meet meetings and each student was given time for their individual queries, that's how the screenings or viewing were relayed. The process of how we work includes following thesis proposals' progress draft after draft, pitching detailed discussions on each student's topic for better clarity twice a week along with additional sessions on students' demand.

The students and their families were affected by COVID 19, yet they struggled to work with full zeal and spirit to excel in their fields and not let anything come in their way to stop them and have shown tremendous performance and results which have been gratifying.

We strived and successfully maintained a sense of normalcy in spite of the difficult times during the pandemic- the faculty continued the work from the department.

The Department of Multimedia Art supports the students by making teaching and learning more convenient for them. With outstanding accomplishments we have proved that it's a place of creative collaboration, convenience and comfort to provide a platform for our students that actually motivates them and pushes them further to work harder in the right direction. The department also provided numerous opportunities to the students for participating remotely in workshops for their professional development.

Farewell DINNER



*“Goodbyes are only for those who love with their eyes.
Because for those who love with heart and soul
there is no such thing as separation.”*

- Rumi -



The annual Graduation Dinner for all passing out batches was held on 15th March, 2021. Graduating Dinners serve as a farewell for the students and a gesture of amiability. This is a tradition of the NCA to honour every passing out batch on the successful completion of 4 year bachelors that culminates in the final Degree Show and Thesis Exhibition. The celebrations continued this year as well despite odd circumstances.

It was a fun-packed and delightful occasion, with food, music and creative décor. Guests enjoyed a delicious dinner along with graduation speeches delivered by the students and faculty. Students also received applause from Principal Prof. Dr. Murtaza Jafri for the exceptional quality of their work. He also wished them well for their future ventures.

کمانڈر اینڈ سٹاف کالج کوئٹہ کے آرمی افسران کا دورہ این سی اے

”این سی اے کا رومان اور سحر ہماری سوچ سے کہیں بڑھ کر ہے اور یہ روایتی تعلیمی اداروں سے بہت مختلف ہے“

یہ وہ خیالات تھے جن کا اظہار کمانڈر اینڈ سٹاف کالج کوئٹہ کے آرمی افسران اور اُن کے اہل خانہ کے ساتھ این سی اے کے دورے پر تشریف لائے میجر جنرل عامر احسن نواز نے کیا۔ کمانڈر اینڈ سٹاف کالج کوئٹہ پاکستان کا ایک نہایت معتبر آرمی تعلیمی ادارہ ہے۔ جہاں دنیا بھر کے مختلف ممالک سے آرمی افسران ٹریننگ کیلئے آتے ہیں اور ٹریننگ مکمل ہونے کے بعد واپس اپنے ملکوں کو روانگی سے قبل این سی اے بھی وزٹ کرتے ہیں۔ گویا این سی اے کو دنیا بھر سے آئے آرمی افسران کی میزبانی کا شرف کئی سالوں سے مل رہا ہے۔

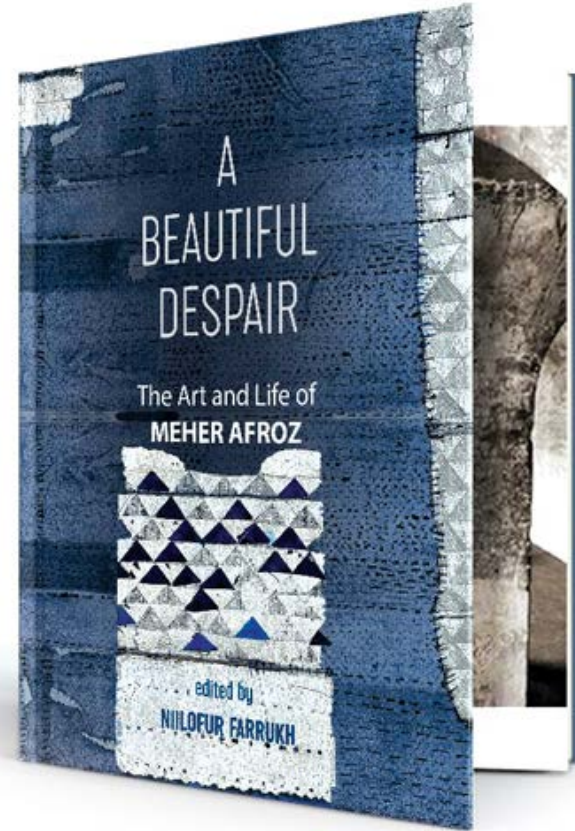


کالج رجسٹرار فخر اللہ طاہر، ڈپٹی رجسٹرار شہزاد تنویر نے فیملی کے ہمراہ آرمی افسران کے وفد کا استقبال کیا۔ معزز مہمانوں کو شاکر علی آڈیٹوریم میں رجسٹرار صاحب کی جانب سے کالج کے بارے میں بریفنگ دی گئی۔ آرمی افسران کو کالج کی ڈاکیومنٹری دکھائی گئی۔ بعد ازاں وفد کو ظہور الاخلاق گیلری میں فن پاروں کی نمائش کے علاوہ این سی اے ٹولٹن بلاک بھی دکھایا گیا۔ جہاں آرمی افسران نے این سی اے کے طلبہ کے کشمیر کے حوالے سے ڈیزائن کردہ پوسٹرز کی نمائش دیکھی۔ ٹولٹن بلاک این سی اے میں معزز آرمی آفیسرز اور اُن کے اہل خانہ نے این سی اے کے کارگیروں کو کھڈیوں پر کام کرتے ہوئے بھی دیکھا اور اُن کے فنون کے حوالے سے اُن سے بہت سی باتیں پوچھیں۔ دورے کے اختتام پر وفد کے معزز مہمانوں کا کہنا تھا کہ انہیں این سی اے آکر بہت خوشی ہوئی ہے۔ بلاشبہ این سی اے ایک ایسا ادارہ ہے کہ یہاں آکر واپس جانے کو دل نہیں کرتا۔



A Beautiful Despair

THE ART AND LIFE OF MEHER AFROZ



Reviewed by Saamia Ahmed

Meher Afroz gained recognition as one of Pakistan's foremost artists early on in her career. Acclaimed nationally and internationally for her constant efforts to establish new frontiers for art, artists and art education, she remains much respected and revered not only for her activism, but also for her warm and wonderful personality, which so many of us from the Pakistani art world have had the good fortune to experience.

"A Beautiful Despair" is a collection of short essays of varying directions, some featuring a more academic bend while others relate more personal narratives. The anthology comprises of texts by Niilofer Farrukh, patron, curator and critic of Pakistani art, editor of the seminal Nukta Art publication and currently managing trustee of the Karachi Biennial Trust, who has conceptualized and edited this particular publication; Aasim

Akhtar independent art critic, artist and curator; the resistance poet Fehmida Riaz, whose passing away in 2018 makes this posthumous text rather special; Aquila Ismail, writer, literary critic and social activist; Laila Rahman, painter, printmaker and educationist (currently Incharge of Printmaking at NCA); Atteqa Ali, art critic, historian and curator, currently Assistant Dean and Associate Professor at Zayed University Dubai); Zehra Hamdani Mirza, artist and writer; pioneering Sri Lankan feminist artist and writer Anoli Perera; former NCA principal and former Dean BNU, Salima Hashmi, who is also an artist, activist, contemporary art historian and curator; Salman Asif, art and literary historian, academic, and award-winning documentary film maker; ceramic artist and writer Shazia Zuberi; printmaker, art educator and curator Romilla Kareem; film producer Aisha Gazdar; Savita Apte, independent scholar, art historian and curator who has initiated many cross-cultural pioneering projects in South Asia and the Middle East; Waheeda Baloch, artist, independent curator and art historian; and lastly Amra Ali, independent art critic and curator.

The book begins with a short introduction and concludes with text by Niilofer Farrukh. Each article supplies the reader with a different overview of Afroz's life and practice. Her work is analysed and dissected in light of her person, history, context in art and in the context of Karachi and Pakistan's art history, which she became a part of after much contemplation, arriving by train from Lucknow in 1971. Afroz's hard work



and efforts to establish and nurture art in Karachi, a city very different from the culturally advanced Lucknow, is narrated and illustrated through her practice as an artist and educator. Authors focus on specific parts of her practice, or particular angles. Each article is a treat to read, written as they are by practitioners who are renowned and well-established in their own niches. One learns about Afroz's life, her evolving approaches to art and art making over time, the many different bodies of work she has produced over the past 50 years, and how she has and still remains relevant as an artist and inspiration. The cover deserves mention here too. Inspired by Afroz's painting, it is beautifully designed, as is the quality of the printing. The book is rife with visuals, which together with the thorough and well-researched texts, make for not just a good read but also an excellent academic resource.

One would wish to see more such publications emerging from Pakistan. Kudos to Niilofer Farrukh, who has paid a well-deserved tribute to Meher Afroz. "A Beautiful Despair" is available at the NCA Library for students and faculty.



”این سی اے کے ذکر اور تذکرے کے بغیر آرٹ کی بات ادھوری ہے“

محترمہ فرح حامد خان
وفاقی سیکرٹری تعلیم و پروفیشنل ٹریننگ



ہمیں اپنا کلچر مقدم ہے اور اس پر ہر طرح سے فخر ہے۔ محترمہ فرح حامد خان وفاقی سیکرٹری برائے تعلیم و پروفیشنل ٹریننگ نے ان خیالات کا اظہار این سی اے آمد کے موقع پر کیا۔ این سی اے آمد پر پرنسپل پروفیسر ڈاکٹر مرتضیٰ جعفری نے کالج کی سینئر فیکلٹی کے ہمراہ معزز مہمان کا استقبال کیا۔ معروف ماہر تعمیرات اور این سی اے ایلومینائی نیر علی دادا صاحب بھی اس موقع پر معزز مہمان کے ہمراہ تھے۔ محترمہ فرح حامد خان صاحبہ کو پرنسپل آفس میں کالج کے تاریخی پس منظر، اساتذہ زیر تعلیم طلبہ، بچلرز، ماسٹرز پروگرام اور کالج کے مختلف شعبوں کے بارے میں بریفنگ دی گئی۔ وفاقی سیکرٹری برائے تعلیم محترمہ فرح حامد خان نے کالج کے مختلف شعبہ جات کا دورہ بھی کیا اور وہاں موجود طلباء و طالبات سے ملاقات بھی کی۔ معزز مہمان وفاقی سیکرٹری نے طلبہ کے آرٹ ورک کو دیکھا اور ان کے کام کے حوالے سے طلبہ سے سوالات بھی پوچھے۔ محترمہ فرح حامد خان صاحبہ نے اس موقع پر این سی اے کی فنون لطیفہ کے حوالے سے تعلیمی خدمات کی تعریف بھی کی۔ معزز مہمان کا کہنا تھا کہ انہیں این سی اے آکر بہت خوشی ہوئی ہے۔ این سی اے آرٹ کا وہ تعلیمی ادارہ ہے کہ جس کے ذکر اور تذکرے کے بغیر آرٹ کی بات ادھوری ہے۔ یہاں کے طلبہ وہ دست ہنر رکھتے ہیں جو اپنی ہنرمندی سے مٹی کو سونا بنا دیتے ہیں۔ انہوں نے اس موقع پر ایک شعر بھی سنا یا۔

میری مٹی سے بہت خوش ہیں میرے کوزہ گر
ویسا بن جاتا ہوں میں جیسا بناتے ہیں مجھے
پرنسپل این سی اے نے وفاقی سیکرٹری برائے تعلیم و پروفیشنل ٹریننگ فرح حامد خان صاحبہ کو بتایا کہ نیشنل کالج آف آرٹس کو آرٹ کی تعلیمی خدمات کے حوالے سے نہ صرف پاکستان میں بلکہ عالمی سطح پر بھی نمایاں مقام حاصل ہے۔ لہذا ہمیں اپنی ذمہ داریوں کا احساس ہے اور ہم ادارے کی کارکردگی کو مزید بہتر بنانے کیلئے ہمہ وقت کوشاں ہیں۔ معزز مہمان وفاقی سیکرٹری برائے تعلیم و پروفیشنل ٹریننگ فرح حامد خان صاحبہ کو رخصت ہونے سے قبل پرنسپل این سی اے نے سوئگزر بھی پیش کیا۔



A CONVERSATION WITH PROF. DR. AYESHA JALAL

Hadia Rasool

Prof. Jalal is a renowned historian, currently tenured at Tufts University, USA. She is granddaughter of Saadat Hassan Manto, renowned fiction writer of Urdu literature. Her contributions towards historical scholarship are remarkable. She has worked on a number of scholarly projects out of which “The Sole Spokesman” is one of her most significant works. National College of Arts through its interview sessions, gives opportunities to connect with celebrated intellectuals, thereby contributing to documentary literature from Pakistan. The following session was conducted via zoom following a question and answer format. Some of the highlights of the inspirational session are transcribed below.

H: What made you choose history? Was there any defining moment for you?

A: Bangladesh war in 1971 was a defining moment for me because it helped me to think out of the box. I was a teenager back then completing my education in New York. This made me question a lot of things going on around. History is a way of liberating from the constrained dogmas of the present. I believe it is important to know your history which helps you question your current state or in short, present. Also, how people assume that history is just confined to political aspects but there are much more to it that includes cultural history, art history, social history which allows you to widen your imagination. Therefore, a better understanding is needed which helps you to liberate yourself in every realm. It tells you how everything is constructed and how you make your own way through knowing your past.

H: Manto is being cherished today after going through a rough patch. If he had been alive today how would he be seeing today’s Pakistan?

A: If he was alive today, he would have been a sharp critic which always reflected through his stories. He always predicted this much earlier that what kind of society we were heading towards. He warned against this much earlier because he could see and sense what direction Pakistan was heading in. The letters to Uncle Sam are my favorite even though it was for his story writing.

H: How do you see art and its role in shaping society?

A: Art is the soul of any society. It tells people how to express the emotions. Art is an essence of any society. Despite everything, Pakistan has produced remarkable artists which contributed a lot and were able to resist and produced the work of merit.

H: Why is there an intellectual gap despite the fact Pakistan and India shared a common history? Do you think it is just because of the population or any other reasons?

A: India is much larger but I think India adopted a path of democracy, but Pakistan has gone through a lot including the rough orthodox patch despite that Pakistan has flourished a lot in terms of art, poetry and literature. Pakistan had to struggle to find a place to compete against Indians. Yet again, Sadequain is one of the greatest painters acknowledged all around the globe and his contributions are of great deal. In fact, there is a painting in my house which is by Shakir Ali who was the principal of National College of Arts and a much acclaimed artist. Therefore, even though it is relatively a less populated area and gone through zig zag phases Pakistan has produced a number of gems and is still producing which are contributing a lot in art and literature etc.

H: What role do culture and heritage play in defining our society?

A: Well definitely a crucial role if you ask in one word. Culture is extremely important and in case of Pakistan our history is multifaceted therefore, acceptance is important which helps you to see it as an enabler allowing you to look into multiple dimensions rather than thinking in one angle. Therefore, we need a better understanding by knowing our cultural roots i-e the importance of knowing Farsi (Persian) as a language which unfortunately went away due to the post-colonial period and English took its place but this language is extremely important in knowing our historical grounds if we really want to know our linguistic heritage which is connected to Urdu. (She mentioned the importance of books like Gulistan e Saadi which were considered as moral texts even as late as the 19th century and no longer have we heard of them in our society.) Therefore, we need to have a much more complex broader view of our cultural narrative rather than pick and choose what suits us. That is why we need to acknowledge how vast our cultural history is which makes us a diverse state.



PROF. MAHMOOD- UL-HASSAN JAFRI

A TIMELESS INSTITUTION WITHIN

To learn and then pass that message across to the next generation is the core idea, which places humanity on a track of prosperity, and it is a matter of great blessing if some extraordinary teachers who not only transfer the knowledge but also know exactly how to shape evolving minds do that work. Prof. M.H Jafri was among those distinct mentors who had that unmatched potential. He belonged to the first generation of artists and designers that NCA has produced.

Prof. M.H Jafri was Head of Communication Design for many years at NCA and continued to teach design even after his formal retirement. For almost all current eminent graduates of NCA, it was Prof. Jafri who introduced the basics of Design to them and expanded their understanding of it. As one of the graduates quotes, “He made us see things that we couldn’t see - made us see, for the first time, that design is all around us, that a traffic signal is also communication design.”

His teaching approach was to use his mild demeanor with witty humor, inspiring multiple generations. He would explain complex

concepts in a fun way using examples from his surroundings. It was a very significant practice for the students of foundation year for their conceptual development of visual language. Many aspiring students, who started teaching, referred to his wisdom and formulated design courses around what they studied under Mr. Jafri. He was filled with extremely contagious positive energy throughout his life and used to sit in different lectures in his free time and upon asking he used to say that we are here to learn new things all the time so one must not miss a chance to get acquainted with this fact.

It is indeed very tragic that Covid 19 has devoured so many exceptional individuals who were almost ageless and it was not so kind to

Mr. Jafri as well. Prof. M.H Jafri surrendered to this deadly virus and left an irrecoverable void within the NCA fraternity. This brief eulogy might not suffice the amount of services that Prof. M.H Jafri has rendered for the institution and the country on the whole, it may serve as a small token of respect to his genius, which reflects in his words of wisdom.

Reminiscing

ABDUL REHMAN KHAN AN ERUDITE ARCHITECT AND EDUCATOR...



Sarah K Cheema

Prof. Abdul Rahman Khan’s recent passing on 3rd April, 2021 has been a colossal loss for the National College of Arts particularly the Department of Architecture to which Prof. Khan had a close association with, teaching and serving as the Head of Department not once but twice; from 1979 to 1982 and then again from 1995-2002. Prof. Khan, was an alumnus having graduated amongst the first batch of the newly restructured National College of Arts in 1962. He also had the honour of being one of the few lucky

ones to leave an everlasting mark on the NCA by designing the Ceramics Block for the Centenary Celebrations of the college in 1975. Lovingly referred to as Rahmani Sahib by students and teachers alike, Prof. Khan is remembered for his rationalist approach through which he taught the subject of ‘Human engineering’. Pragmatic in his viewpoint and impeccable in his dressing – always suited and booted, Prof. Abdul Rahman Khan will always be remembered fondly for the integral role he played during his tenure.

نیشنل کالج آف آرٹس ایک قدیم اور خوبصورت ادارہ ہے اس کی خوبصورتی کو چار چاند لگانے میں فیکلٹی اور انتظامیہ کا بھی ہمیشہ بھرپور کردار رہا ہے جو دن رات ادارے کی بہتری کے لیے کوشاں رہتے ہیں اور اپنی زندگی کا بہترین وقت ادارے کی تعمیر و ترقی میں صرف کرتے ہیں ایسے فرض شناس اور محنتی آفیسرز میں مرحوم سلیم بٹ صاحب بھی شامل تھے جو طویل عرصہ تک این سی اے سے وابستہ رہے۔ بٹ صاحب کا کردار ملنساری اور فرض شناسی جیسی خوبیوں سے بھرپور تھا۔ کالج اب اُن جیسے محنتی آفیسر سے محروم ہو گیا ہے۔ بٹ صاحب کی اچانک رحلت کا افسوس صرف اُن کے اہل خانہ تک محدود نہیں بلکہ اس دکھ میں کالج اور ایلومنائی بھی شامل ہیں۔ جہاں فیکلٹی و سٹاف بٹ صاحب کی وفات پر افسردہ ہیں وہاں پرنسپل نیشنل کالج آف آرٹس پروفیسر ڈاکٹر مرتضیٰ جعفری، کا مرحوم بٹ صاحب کے بارے میں کہنا ہے کہ کالج بٹ صاحب کی وفات سے ایک محنتی اور فرض شناس آفیسر سے محروم ہو گیا ہے جنہوں نے کالج کی بہتری کے لیے دن رات ایک کیا۔ کالج اُن کی خدمات کا ہمیشہ معترف رہے گا۔



سلیم بٹ صاحب کی یاد میں

