

# DIARY 2010



**WOMEN  
OF  
PAKISTAN:  
CHALLENGING  
STEREOTYPES  
THROUGH  
ART**

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# ***Diary 2010***

## **WOMEN OF PAKISTAN: CHALLENGING STEREOTYPES THROUGH ART**



UKS - A Research, Resource &  
Publication Centre on Women and Media

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What you are holding in your hands is Uks annual desk diary which is brought out around this time every year. It may look like an ordinary diary, but it is not. It is an outcome of year-round hard work, dedication, commitment and passion, all put together in around a pages. Beginning with the selection of the theme of the year, the process then involves gathering of material –written and visual – including facts and achievements for the chronology. Though almost impossible to accomplish, every effort is made to include as many names and every care is taken not to exclude any. Thus, this carefully selected and painstakingly put together compilation is turned into a collector's item- informative, interesting and insightful. It is an attempt to give our readers a glimpse into the history of Pakistani women, their work, important events, achievements and changing trends of the selected theme. And of course, writing the editorial for each year's diary, conveying my thoughts – encompassing the theme in its entirety—deeply and profoundly, is as intense an undertaking as the compilation.

Researching for this year's editorial and going over the works of painters both male and female- from 1947 till 2009, sifting through backdated editions of Pakistan Quarterly of the 1950s, Akhbar-e-Khawateen of the 60s, old press clippings of yesteryears, has been a great learning experience. It made me realize that what I was looking at, were not mere art works, these were paintings reflective of the specific social and political development of each era in which they were created. I was reminded of these lines that I read somewhere (and I find them so true) that, "You can see, hear and feel all kinds of things and resonances in a painting, if you are sensitive and discerning and imaginative, like a child. You can make yourself open to a state where you are immersed in the image, nothing else matters, it becomes a powerful means of awareness and consciousness." I noticed how, in the early, post independence days, art was- like most other professions- a male-dominated field. Male painters were not only flourishing – establishing and running art studios they could be unconventional, paint nudes, objectify women, and still face no objection. On the other hand, women painters of the 1950s and '60s appeared to face resistance on many fronts and found it difficult to deviate from the set norms of 'socially acceptable' themes and ideas. The majority of them could create their niche only in areas which were less threatening and had to restrict themselves to landscape, still life and portrait painting. However, as I gathered, it was socially acceptable for women to take up art as educators to set up schools and promote art as a discipline. Women were encouraged to enroll in art schools or art departments in colleges and universities. It was neither thought to be challenging to the patriarchal values nor did it draw any opposition from families. Art, it seemed was an activity that women could engage in and continue doing so as long as they confined themselves to drawing and painting nature, beauty and objects as well as teaching art.

Beginning of the '70s and one saw things changing- slowly. With relatively liberal policies under the Bhutto regime, the art scene was also exploring new horizons. Some women painters were beginning to challenge the existing trends of confining themselves to soft topics. They were progressing. This was the time when women were heading all major art schools and departments around the country. They were experimenting with new-perhaps bolder-themes. 70s was also the turning point in the history of Pakistan, with the loss of East Pakistan to Bangladesh and then Gen. Ziaul Haq's seizing power through a military coup in 1977, executing Zulfikar Ali Bhutto in 1979, and also promulgating the infamous Hudood Ordinances in 1979. Each of these

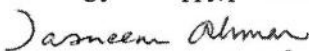
momentous events impacted heavily upon the creative minds- writers, poets and artists- women and men. The serenity and calm of the '50s and '60s was replaced with anxiety, defiance and resistance to the oppressive State policies of the late 1970s and '80s. Women were in the fore front of this protest and agitation. This was the new breed of women artists –mainly painters who were not ready to put up with the State-imposed and State- defined versions of Islam and Islamic injunctions which primarily seemed to be targeting women-specially the daring, the defiant and the challenging. The women painters- many of whom were also activists refused to give up their freedom of expression and restrict themselves to calligraphy and landscapes. With their incredible strength, resilience and courage, they protested, resisted and challenged every move that aimed to push women backwards. They painted more daringly, delved into bolder themes, took up issues and tried to turn their struggle into art work using various forms of expression. These were the painters who challenged and tried to change the stereotypes and continued to provide guidance and new direction to many more young girls and women who were taking up painting as their profession and passion. Expressing resistance through art continues to this day.

This is 2010 and one can say with confidence that today, women painters of Pakistan have not only grown in numbers, they are progressing and gaining recognition. They are not only known nationally but have also been demonstrating their mettle internationally. The journey that began with pioneers like Anna Molka Ahmed, Zubeida Agha, Laila Shahzada, Jamila Zaidi and was carried forward by Salima Hashmi, Meher Afroze, Nazish Attaullah, Nahid Reza and Lalarukh, today continues with young women like Aliya Bilgrami, Hamra Abbas, Aisha Khalid, Saira Wasim, Adeela Suleman, Risham Syed, Ambreen Butt, Tazeen Qayyum, Asma Mehmud and many, many more. Along with this bold, passionate, unconventional and extremely talented lot of painters, there are many women who are successfully running art galleries, holding art exhibitions and some say upholding the art scene. What a journey indeed!

This year's diary is only a snapshot reflection of this eventful journey and it is hoped that it will not only take you down the memory lane, but will also acquaint you with some new thoughts and initiatives.

I would like to end by quoting Salima Hashmi who wrote: "the objective of art is to give life a shape and though artists cannot change the world they can, through their work, give flight to imagination, they can give you direction."

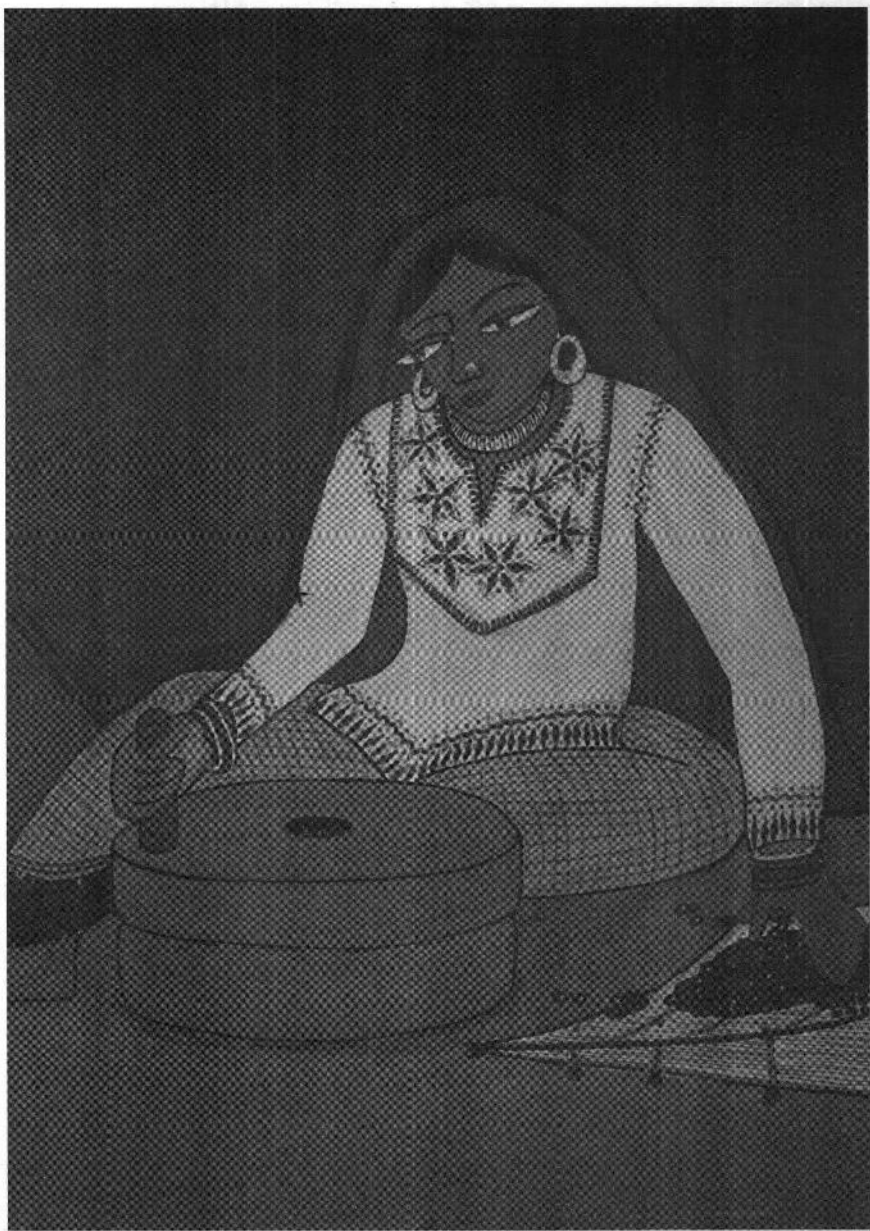
Wishing you a happy, peaceful and inspiring New Year!



**Tasneem Ahmar**



Poster by Nilofer Farrukh created for Women's Action Forum, 8 May 2009.



**Painting by Juno**

## **Women Artists of Pakistan**

The first quarter of 1960 was remarkable in the art world of Pakistan for a whole series of exhibitions by the women artists of our country and some foreigners too. There was first of all the annual exhibition of the Fine Arts Department of the Punjab University, which is the nursery of our women artists, and also their stronghold. That was in Lahore. In Karachi there was held a few days later, the one-man show (or one-woman show?) of Miss Zubeida Agha, and then of Miss Naz Ikramullah. Some time later the public enjoyed the joint exhibition of three very different artists - Begum Noon, Mrs. Sponenburgh, and Mrs. Abbasi Akhtar. The show was later shifted to Lahore. Another composite exhibition was that of the British Women's Club which had a character of its own and helped us to see ourselves "as others see us". Recently, we had a very interesting one-man show of the work of the versatile lady Mrs. Atiya Hasan, whose poems have appeared on these pages before. And as this magazine goes to the press, we are witnessing a remarkable exhibition by a visiting American artist of distinction, Miss Elaine Hamilton.

East Pakistan, of course, is if anything, far more alive in the field of art than West Pakistan. The Art Institute of Dacca counts many talented women among its alumni, and these were represented in the annual exhibition of the Institute held some time ago. An equally important event was the exhibition of the sculpture of Novera Ahmed, which has excited much interest.

All this should be justification enough to discuss the important role that women artists are playing in the art of Pakistan. They are not to be talked of lightly because most of them are a dedicated lot. For all that they bear a normal exterior and do not affect the bizarre ways of most men artists, they are in deadly earnest about art, and perhaps put in more serious thinking and hard work than their counterparts. It would be worthwhile meeting the artists, together with seeing their work. So let me take you on a round of visits.

### **EPICENTRE OF ART ACTIVITY**

First let us call at the Fine Arts Department of the Punjab University. You enter a large gate and cross the spacious front lawns of the main University building to reach the Department, which is situated at the back in a corner. It may be secluded but it is no longer demurely aloof



like the traditional Pakistani lady, because its exhibition hall is becoming more and more familiar to the public as the centre of all kinds of art exhibition, and its portals have been thrown open to men students and men teachers also.

Mrs. Ahmed's office is on the right, after crossing an intervening room. There is no one in the room as she is probably lecturing upstairs. While you wait, you have time to note that the room is all cluttered up with paintings on the walls, on the floor, on chairs and everywhere. Some of the paintings are wet, others are unfinished. In the centre of the room is a writing table stacked with books and papers. As you recline in a chair you notice that the paintings are by various members of the staff. Those done with a palette knife in rich green colours are by Mrs. Ahmed. As you are guessing what the maker of these colourful paintings is like, there is a stampede of students leaving the class room and hurrying downstairs. In a minute Mrs. Ahmed is in the room, followed by some members of the staff and a few students.

She greets you heartily, heaves a sigh of relief at finishing her lecture, and flings herself into a chair. She has obviously put in her very best into this routine class lecture, as she does into everything else. Good humoured conversation follows, in which all join, and tea is brought up to add a friendly touch to the atmosphere.

Mrs. Ahmed is a round-faced, ruddy-complexioned, good - humoured person, whose enthusiasm for art is perhaps one expression of her bubbling zest for life. Twenty years ago she organized the Department of Fine Arts in the Punjab University, a pioneering attempt in this part of the world, and through the years she has built up the institution into a really first class centre of art, preparing students for Bachelor's and Master's degrees in Fine Arts, and also for Teachers' Diploma. Scores of students have gone forth from here to teach art in the Colleges of Pakistan, particularly Lahore, and they take up their positions with the crusading zeal of an army of missionaries, under the inspiration of their teacher.

Mrs. Ahmed studied at the Royal College of Art, in London and became an Associate of the Royal College in 1939. Besides building up the Fine Arts Department of the Punjab University, she has also helped to organize the Art Department of Lady MacLagan Training College in Lahore. The numerous exhibitions she has organized, and the many excellent brochures on individual artists and on the annual exhibitions of the Department, which she has published, constitute her claim to

recognition, no less than her work as a painter - but above all as an educationist.

### **ANNA MOLKA AHMED**

Her work, which has influenced a whole generation of women painters who have graduated from the Fine Arts Department, is mainly realistic in approach, impressionistic in style, and Pakistani in subject. She has popularized in her circle the study of rural scenes and rustic characters, not in a dreamy-eyed and sentimental way, but with frank open-eyed realism. This has led in some cases to the dull recording of details, which becomes as mechanical and meaningless as news-reporting. The picture often remains disorganized as in nature, and lacks the quality of design which an artist imparts. But in Mrs. Ahmed's work and in that of her best students, we find marked progress in the artistic scale. Not only do the parts hold together better, but there is a spark of imagination in the interpretation of the form through the use of all kinds of colours. Thus, Mrs. Ahmed often uses bright green all over the face and the dress, but the gradations of tone are enough to build up the structure and show the varying light on its many facets. The colours themselves are clearer and brighter than they were before, because they are used without mixing with each other or with white, and they are applied with a palette knife, not a brush. The result is that they have a purity and clarity that strongly affects the viewer. Of course it must be remembered that pure and bright colours are more difficult to harmonize, if they have not been given a uniform tone white or yellowish or bluish but Mrs. Ahmed has achieved it through years of study and experimentation. Now, the freedom with which she splashes all the colours, especially a difficult colour like viridian green, and yet builds up organic harmonies, speaks volumes for her technical skill and artistic sense.

### **ZAKIA MALLICK**

Meet also Mrs. Zakia Mallick, present as a member of the staff. She was in the first batch of twelve women artists who received their Post-Graduate Diploma in Fine Arts from the Department in 1948. She is a serious and sedate student of art, a lady of broad culture and quiet ways, who counts music also among her accomplishments.

She studied for the one-year certificate course at the College of Art, London and also took her M.A. degree in Fine Arts from the



Department of Fine Arts in Lahore. Her work has been often exhibited and in 1955 she gained the University Shield for Women at the annual exhibition of the Department.

Zakia Mallick's early work was divided into idealistic interpretations of the Ragas (musical modes) in pictures, and very earthy and matter-of-fact rural scenes. Now it seems the ideal and the real has fused in her work in the form of the portraits which she paints, wherein the bare fact is transformed, under the play of light and the play of the artist's imagination. The figure is depicted in broad areas of light and colour, not lines and details. The gradations and changes of colour from area to area are skillfully shown and rendered with a pleasing freedom of stroke, and the whole held together by overall tonal harmony, all the colours being closely keyed together.

### **ANWAR AFZAL**

Present here also is Mrs. Anwar Afzal, a thoughtful and refined looking lady in spectacles. She joined the Fine Arts Department as a student almost as soon as it was founded and passing after four years, started teaching at the Lady MacLagan College in 1945. From 1947 she has been teaching at the Department of Fine Arts, and in 1957 passed her M.A. in Fine Arts, achieving a First Class First. The qualifying painting she did for her degree was presented to the President of Pakistan in 1960. She has exhibited regularly at the annual exhibition of the University as also in Karachi and Dacca.

Her work includes landscapes, portraits and still life paintings, as also sculpture. All are realistic studies but in every case based on an abstract pattern which shows itself not only in the division of areas but in linear patterns and rhythms incorporated into the picture. As against Zakia Mallick's broad strokes, bright light, and tonal harmony, she loves detail, soft lights and colour contrasts. All these qualities can be seen in her excellent portrait of Begum Shameem Rafi, and also in her "Still Life with Lantern" which has been exhibited often and justly admired. Delightful to observe is the disposition of a few everyday objects in the picture, showing a cottage hearth, with firewood, a basin, a lantern and a cot. The play of the yellow light on wood, metal, fabric and clay is sensitively and convincingly shown; and the intriguing lights and shadows artfully organized. Her portrait work is in wide demand.

## **RAZIA FEROZ**

Next let us introduce Miss Razia Feroz, earnest looking, slightly built, talented artist and teacher of art. She took her Diploma in Art from the Fine Arts Department in 1949 and later studied painting in France and elsewhere on the Continent for two years.

Her paintings depict rural scenes, such as harvesting, threshing, group dancing and so on. It is marked by a profuse use of rich red and orange and yellow, which give the picture a warm tone and an earthy rustic quality, in keeping with our villages. Her colours tend to be darkly rich and her forms tend to sweep and surge, which gives a somewhat flamboyant touch to her pictures by its colour and its rhythm. But sometimes the human figure grows quite out of proportion, such as the elongated women in "Harvesting". In her latest work this quality of linear rhythm finds expression in her drawing of trees and their branches. Her latest work shows that the verve and vigour of her brush is getting controlled by a more sensitive sense of colour and an eye for form notice the treatment of the trunks of the trees.

There are numerous other talented women artists who have received their education in the Fine Arts Department, and keep visiting here and maintaining their ties. It is impossible to discuss them all, much as one would like to, but one can say this in passing that they have a community of ideas based on their common education, and they are determined to make the art of our country genuinely and vigorously Pakistani. The annual exhibition of the Fine Arts Department held recently, showed again that they have succeeded in forming a new school of painting in Pakistan, with a character of its own.

## **ZUBEIDA AGHA**

An exhibition of a very different kind was that of Miss Zubeida Agha held in Karachi in January. This highly gifted artist began painting comparatively late in life, after she had graduated, without even a thought of making art her vocation in life. But, as she has confided, her "colour dreams" simply forced her to start painting in her middle twenties, and she had the benefit of the guidance of a talented artist of Lahore, Sanyal, and later a visiting Italian, Mario Perlingieri. From the latter she acquired the Surrealistic manner, combining the abstract with the realistic, which she presented in her first exhibition in 1949. Naturally it was derided by a public not used to such art. But Zubeida Agha was determined to explore this line further. She went to Europe in

1950 and read first in St. Martins, London, and later at Beaux-Arts, Paris. Her teacher Prof. Nar Bonne impressed and influenced her strongly. During her stay abroad, she held one exhibition at the Trafford Gallery in London and another at Galerie Henri Tronche in Paris, which helped to introduce her to the foreign public. On her return to Pakistan, she painted prolifically, and held an exhibition in 1954, another in 1957 and now this last one in 1960.

There are thirty-seven new paintings on show here, and many of them were painted in the same style which she had developed some years before, based on primitive art or, rather, deceptively similar to child art, with its utterly simplified forms, almost like symbols, its flat, even colours, very bright and clear, and its overall look of charming naiveté. Such were her "Girl with Roses", "Brothers", "The Village Scene", and others.

There was only one picture in her earliest surrealistic style, showing realistic men and animals in strange contexts, deeply suggestive and heavily loaded with thought. Such was "Black Horse", suggesting her previous "Landscape with Horses". That cerebral quality is to be found in only a few of her pictures now. Rather, she seems now to delight in the appearances of things, and is content to let the form and colour of things speak themselves to the heart of the spectator, as a picture should. She leaves the mysterious, and basks in the sunshine of cheerful colours and beautiful familiar objects, as flowers, children, pretty vases and stuffs, and above all trees of all types.

Sometimes these pictures tend to stare you blankly in the face like much child art, but often it gives proof of her remarkable sense of abstract design, which is really the justification for such outwardly simple painting by an adult. In particular, noticeable is the way she plays linear patterns against solid areas of colour as in "Girl with Roses", "Still Life with Leaf", and most clearly in "Two Windows".

In "Dawn" these lines have been used very suggestively to convey the mood of new birth, new life, and elation and aspiration generally. Actually this technique of playing line against area was used by her before also in "Kites" and in "Carnival", but it has been further developed now in the present series. The sharply different directions indicated by the straight lines produce a definite mood and a particular rhythm, which is well exploited by the artist.

Although most of the pictures continue her naively primitive depiction of common scenes and objects, these pictures have acquired new

rhythmic qualities and charm of colours, and also more definite emotional content, as in some still lifes like "The Flight".

On the other hand the development of the abstract side of scenes as in "Windows" has taken her on to greater abstraction in "Dawn" and almost pure abstraction in "A Composition". When instead of geometrical forms, she uses plant forms in her composition, it acquires a deeper suggestiveness and meaning as in "Trees in Bloom", which is one of her most arresting canvases. This more complex and colourful abstraction is likely to prove a fertile vein for Zubeida Agha to exploit, as it will have all the charm of abstract art plus the comment on life which relation with known things is bound to suggest.

### **NAZ IKRAMULLAH**

A much younger artist, who may be said to have just made her debut in the world of art, is Miss Naz Ikramullah, talented daughter of a brilliant mother, Begum Shaista Ikramullah. Her exhibition was held at about the same time as Miss Zubeida Agha's and yet attracted considerable interest. Actually, Naz was a precocious girl and even at thirteen she painted a picture which was selected for inclusion in the Artists of the Commonwealth Exhibition held in 1954. Later, however, she has had the benefit of thorough training in the Byam Shaw Art School, London, and has acquired a broad artistic culture through her extensive travels in Europe. As her talent flowered out, she found her work being accepted in such select exhibitions as the New English Art Club, and the royal British Artists' Summer Exhibition (1958). The paintings she put up for display in Karachi were mostly done abroad, and they are all so English in subject and style. The portraits and landscapes were realistically done with just the amount of freedom and emotional afflatus that makes the difference between craft and art. The cool tonality of the pictures, with grey-blues and grey-greens dominating, give them an English quality. No doubt when the artist paints under native skies, her palette will change, and acquire a clarity in keeping with our traditions.

### **TALENTED TRIO**

A very impressive display of paintings was the one put up jointly by three very different artists Mrs. Abbasi Akhtar, Mrs. Sponenburgh, and Begum Noon. The work of each set off that of the others, and added variety to the show.

Abbasi is an old student of the Fine Arts Department, from where she

graduated in 1953. Soon after she started teaching in Lady MacLagan College, Lahore, and continued to work and to exhibit. In 1953 she exhibited her work jointly with three other women artists in Lahore, which attracted considerable attention. In 1954 she won the Gold Medal for Portraiture in the All-Punjab Art Exhibition; and the First Prize in the International Women's Art Exhibition held in Karachi, 1954. Later she went to England and gained the Diploma of the Central School of Arts and Crafts and also went to America for a short time. On return from abroad, she worked as Art Director of a manufacturing firm, and during this time did a large mural in the factory canteen. Now she is Senior Lecturer in Industrial Design at the National College of Art, Lahore.

Her work is remarkable, on the side of feeling, for its deep humanism, and interest in the daily joys and sorrows, work and recreation, of ordinary men and women, and on the side of style for her pre-occupation with design and search for pattern in nature, both of form and of light effect. The portraits she did in her earlier period have that sensitive touch and deep sympathy with her subject, which bring one close to the person painted, as in "Ma Ji", an old woman praying. Her latest work, such as "Betel Nut Cutter", lacks that intimate realism, and is more occupied with design and the qualities of form, but it does not quite exclude sentiment, however, old-fashioned that may be considered now. The very choice of her subjects, as in "Brick Layers" is suggestive of her attitude. There is no doubt however that in this and other pictures, she has attained a higher quality than mere human sympathy, for here the figures become articulate by their mere form and their sensitive disposition in space. The horizontal rhythm of the landscape above, and the vertical ladders and figures below, are well balanced by the frieze in the middle, of sitting and standing men.

As Abbasi Akhtar counts proficiency in many crafts among her accomplishments - for example, pottery, jewellery designing, etching, and enamelling - one can expect her to exploit the beauty of handicrafts in her work. This has been ingeniously done in an arresting collage she has created recently, using black handloom cloth as background, and stitching on different types of material to outline the figures and objects in the picture. Real glass bangles, beads, jewellery, and actual pieces of baskets have been pasted on to make this beautiful work. Such experiments have helped her to arrive in her painting at a simplification of form and a mastery of composition which is so much in evidence in



her latest work.

Very different is the work of Ms. Huguette O. Sponenburge, wife of the Principal of the National College of Art, Lahore. She is a lady of broad culture and composition background, having grown up in Indo-China, resided in America and Egypt, studied in Paris, and settled in Pakistan, for the present.

Her Far Eastern childhood has implanted memories and created a love in her for exotic plants and luscious growth, which finds constant expression in her work. "Composition in Three Tones" is an example. The subtle beauty of nature's patterns is beautifully caught and given artistic meaning by her. But she does not overstep the bound that leads to abstract art and weakens the link with nature. She has studied too long and lovingly the structure and anatomy of men, animals and plants, has been enthralled too deeply by their intrinsic artistry to free herself from their magic. "It is not that I do not appreciate or like abstract art", she has said, "but each of us has a special temperament, and mine finds a thorough beauty in nature as I see it. However, let's say that every artist, even if he is representational, distorts in many ways, abstracts in many others."

A study of her work shows that she brings to her study of nature much more than she takes from it. Her sense of wonder finds expression in exaggerated form and heightened colour. Her sense of the mystery of life, and her deep feelings of awe in the face of life and nature, imparts a subtle quality to her paintings, and shows itself in deep dark backgrounds, glimmering forms, and the dramatic lighting, well fitted to provoke thought and arouse feeling. "Storm at Mersa Matruh" is an extreme example of her deeply emotional and soulful work.

Begum Viqar-un-Nisa Noon's paintings are bright and lucid by comparison. Instead of the thoughtful gloom or the heavy accents, there is sunny sparkle and airy refinement in her work, and her natural medium is water colour, though this last exhibition contained an equal number of oils. But then it was pointed out at the time of the exhibition that the pictures are not fully representative, for they have been selected "to please and to sell, as the Exhibition is in aid of the Red Cross". Howsoever this may hinder us in appreciating her work as an artist, it shows her pre-occupation with social work to which she has devoted long years of her life in Pakistan, and still continues to do. In fact, her interest in painting is "more than just personal" as she says, "I am much concerned for Pakistani children to get a chance to express

themselves, through painting, writing, handicrafts or music and dancing."

She admits that she paints as a hobby, and that intermittently. It would be unfair therefore to judge her work too harshly but one has no hesitation in saying that her work has the typical charm of English water-colours, with their urbanity and proper taste, their flow and freshness of colours, and their unclouded and un-puzzled view of life. Her latest paintings are emphasizing patterns more and more although they are still quite representational, and this is the result of her short stay in New York and study at the People's Art Centre in the Museum of Modern Art. As this first of her work will certainly not be the last, we look forward with deep interest to the further development and flowering of Begum Noon's artistic talent.

### **ATIYA HASAN**

Among the last few exhibitions by women artists to be held in Pakistan was that of Mrs. Atiya Hasan. Born in Coimbatore in 1928, she started painting seriously as late as 1946, but with the boldness characteristic of her, she allowed an exhibition of her work to be put up by the Women's International Club in 1957, and in 1958 she exhibited at the Royal Commonwealth Society in London.

Her untutored genius shows itself in freedom from hard and fast styles, exploitation of diverse manners and techniques, and in an engaging simplicity and even awkwardness of expression that is sometimes more forceful than slick and facile work. She has her eye on the effect and somehow or the other muddles through to achieve it. For example, in her beautiful studies of ballet dancers she is trying to catch the grace of the figure or the beauty of the movement. She does that with a few suggestive strokes, in a kind of short-hand, and sidetracks the more difficult problems of figure study. The mist of colour is supported by only a few definite lines suggesting the face, hands and legs. Its dreamy quality defies analysis and its feminine colours and quality, silences questions by its surface appeal. Where the artist has been able to catch the quality of action, the abandon of the dancer's movements, it has added a new dimension to the pictures and raised the level of enjoyment. All in all, Atiya Hasan's work is remarkable for its simplicity of means, a light airy and suggestive use of colour especially in pastels, a feminine charm of subject and treatment, a graceful rhythmic quality in the composition, an off-hand and carefree treatment

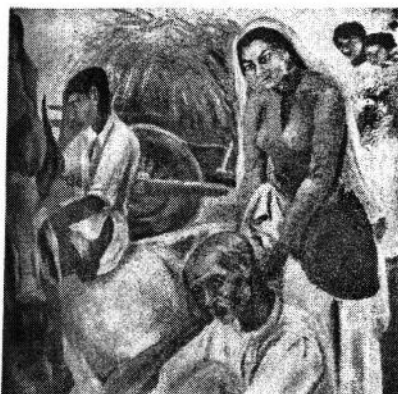


of objective reality, and above all a romantic temper.

Such in brief is the kind of work that the women artists of Pakistan have been putting up on show in the recent past. It must have become obvious that they compose a large galaxy and the eye tires trying to distinguish their individual beauties. Suffice it to say that all together they are contributing more than their share in brightening up the artistic scene in Pakistan.

**Pakistan Quarterly: S. Amjad Ali, Spring 1963**

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"Bayside Rest" by Saeeda Faruqi.



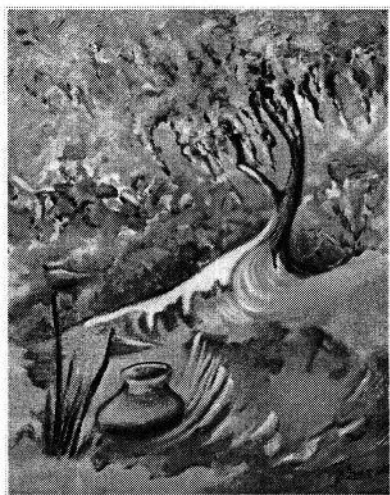
"The Invalid" by Jamila Zafar

**Pakistan Quarterly: ANNA MOLKA AHMED, Independence  
Anniversary 1953**

# January

**10  
Sunday**

**Artwork by Laila Shahazada**



***The Shrine***



***The Buddha***

## **The Coming Women Artists of Pakistan**

It is much simpler for art critics to write on the art of past ages because it is stationary. The true qualities of the art of one age in comparison with another have been thrown into relief by the necessary perspective of time and the standards have been fixed by law, by general usage and by common consent. All over the world museums and art galleries are full of the experiments and the research of the artists of various ages exhibited so as to form a basis of comparison with the works of art of their own age and with others of past ages. It is difficult to realize that museums and galleries have existed for less than two centuries and that until the invention of photography, reproduction and the cinema, historical paintings, portraits and religious pictures were all arts of the imagination. They were part of that imaginative unreal world where history and fantasy merged to create a sublime world of beauty. But once the artist's visions were arranged in museums and galleries and printed alongside each other in books, they became pictures and statues by certain individual artists. They lost their original meaning because they lost their original environment. This juxtaposition of works caused each creation to be compared and contrasted with one another, that is they came into what one might call competition each with the other. Consequently, instead of mental relaxation which was once so necessary for the contemplation of a single work of art in its setting, a definite intellectual activity has become necessary to appreciate the art of today.

To form conclusions we must have a canon or ideal so that we can select certain works and say they have "certain inherent qualities" which make them durable and abiding and of unquestionable excellence. Many people use the slogan "Beauty" whenever they are asked what they expect from a work of art. But, when they are asked to define their conception of "beauty" they are unable to express it. They say that a sunset is beautiful and also a rainbow but how to apply this to painting? Beauty is not a quality in things themselves. Beauty exists in the mind. Layman and art critic alike must first be a stern critic of himself and study the art of all ages before he can attain a clear judgement. Beauty is relative. The picture is no longer to be a window frame for us through which we look upon a beautiful scene, object or person. The artist's interpretation and selection endows the painting with a creative value that makes it different from Nature. If "Nature" means the whole world

with everything it produces and a "work of art" means Nature plus the personal view of the artist, then it seems that both could have the same conception of beauty applied to them. But then when an unbeautiful subject is made into a work of art it becomes obvious that the only thing that really matters is the personal view of the artist. Rembrandt's portraits of ordinary people are made beautiful by Rembrandt's touch and Van Gogh's kitchen chair is made beautiful by Van Gogh's touch. The beautiful in art is therefore not a guarantee of the beautiful in nature. One has to differentiate that which is commonplace or sweet from that which is exquisite in Art.

Again Art critics love to trace traditional forms and ideals and representations in the same century and link up schools and movements and detect divergences. They find the most obvious differences between the eastern and western traditions, ideals, modes and manners. Yet twentieth century art has become peculiarly international because artists are using structural, expressive and decorative modes of art of all times and places. Matisse and Picasso have been very much inspired by Oriental arts, Japanese prints and Persian miniatures, by Negro sculpture and simple primitive patterns as well as by Western art in general. We notice from traditional Egyptian work that when the artist wished to show every object on a table, he arranged them one above the other each in full view with no attempt at overlapping. The Persian miniaturist painted profile views of flasks and bowls of fruits against a flat background. So many modern artists like Braque for example also arrange their objects in pattern form. The Egyptian painting in traditional style established symbols for the human figure, anatomically incorrect yet simple and meaningful. The modern artist also combines the profile and front view in free relationship. Such ancient traditional characteristics as ignoring perspective for the sake of design, or stressing the importance of objects for dramatic emphasis by enlarging them from whatever their normal scale should be, are also the characteristics of the art of today.

There has been a confusion of aims and methods of Art during the past fifty years or so which is symbolic of the social reorientation of society. Hundreds of movements, schools and cliques form under different leaders and all are endeavouring to find solid ground on which to build. Amidst this world of revolution in Art the new country of Pakistan seeks to take its place.

In 1940 a Department of Fine Arts was opened by the Punjab

University in Lahore which challenged the established conventions. At first, because it was a school of art for women only, it seemed doubtful whether it could have much influence. The naïve sincerity of the paintings shown to the public during the early years of its existence won local respect and gradually as the group of young artists dispersed throughout the country its influence spread. In 1947 with Partition it seemed that the school could not survive, for about two hundred of the young artists under training went across the border to India leaving only six pioneers to carry on the work. There were rumours that religious heads would frown upon representational art and stop the activities of the women artists. That year they courageously threw open the annual exhibition to all talent and fortunately there was a great response. Five large halls were filled with local talent and the exhibition was given government patronage. A new confidence was born to the progressives, they recovered their nerve. The nature of the change that took place is shown most dramatically in the paintings illustrating this text. From the pathos of ruined lives and cities an emotional reaction set in. The women artists had found their goal. Pre-Partition here had been two and even three native traditions influencing their work but after Partition there was only one path to follow. Carlyle has said, "The merit of originality is not novelty, it is sincerity." Sincerity has been given first place in the art activities of this group. A brief survey of a few significant young women artists who are feeling their way to new regions of consciousness will also show the progress of art in this country.

## **WOMEN TO THE FORE**

The 1948 trio, Nazrat-un-Naeem Farooki, Zakia Mallick Sheikh and Tasnim Mazhar, were the first of the twelve women pioneers of the Pakistani modern school of painting to receive their Post-Graduate Diplomas in Fine Art from Punjab University. Viewing the exhibition of their paintings in 1948, it was delightful to notice the individual style of each artist describing their diverse personalities. Yet there was unity in this diversity for in each group of paintings one could feel the evolution from the Pre-Partition romanticism to the Post-Partition depiction of stark reality - the life of the times. The basic design of the canvas "Road Menders" and the strength of the figures shows a surprising maturity. Yet when we think of those unusual years we also remember unusual experiences that matured Pakistani youth before their time. Since her migration to Karachi, Nazrat Naeem has



painted a number of refugee pictures, still lifes, and negroes. Now that she has gone to America to study art, we expect a new period - an American Period in her painting.

Zakia Mallick Sheikh or Zakia Dil as she signs her paintings, is a painter and musician besides being the owner of an attractive singing voice. This is the clue to her dual method of expression. She translated the musical Raags into pictorial form on the one hand and paints everyday scenes of the common man in a most unaffected fashion on the other. She is a fine figure draughtsman, her drawings having a power and solidarity which give weight, substance and character to her painting. "Megh Ragh" depicts Zakia Dil in a musical mood while "Anarkali Bazar", "Refugee Train" and "Boothas" are paintings that will live.

Tasnim Mazhar loves colour. In her landscapes her flowers and plants are not botanically correct but they are her feelings expressed. Quiet, gentle and graceful, one would expect sweet portraits from her brush, but here she surprises us for she is an instinctive artist. The landscape of Gol Bagh Nurseries is a powerful oil painting with the palette knife, glowing with all the splendour of oriental colour. In contrast to this exuberance are her earlier pictures of Refugees trekking into Pakistan. Their hopelessness echoes throughout the eloquent vacant portions of the canvases, while her brush has painted the pathos of the tired drooping figures with intense feeling.

In 1949 another three very talented artists received their Post-Graduate Diplomas in Fine Art. The exhibition of their paintings again revealed a great contrast of style and expression. Yet the love and understanding of their country and people shone forth uniting them as a group to even the most casual observer.

Anwar Afzal universalizes her subjects yet places individual figures in relation to contemporary subject matter with such acute observation as to mark her as an outstanding artist. Her painting Life and Still Life reveals a meticulous handling of line, colour and tone to produce solid forms. The old man reading his Holy Book against the background of his home is a masterpiece characterization. The loving care spent on the details of the background, the earthen vessels, the goat, and the chickens show a continuation of the traditional style of the country. Her students find her a very inspiring and stimulating teacher and particularly enjoy watching her paint local landscapes while out with them on painting expeditions.

Jamila Zafar has recently subordinated her creative self-expressional painting to her teaching work in the Training College in an intense effort to take art to even the rural school. Her depiction of "The Invalid" and many rural scenes, although painted in an orthodox manner, are nevertheless very moving in effect.

Razia Feroz is well-known for her pastoral scenes. She does not permit her respect for Nature to hinder her rendering of artistic form. In her paintings the natural forms and figures are conventionalized and her colours decorative. Often the static quality of the figures makes her easel paintings equally effective as mural decorations. It is this decorative character of her work that continues the tradition of the country. "The Harvest" and "The Shepherd" are eloquent of her style and her love for the humble folk of Pakistan.

The following year Naseem Qazi received the Post-Graduate Diploma in Fine Art. Although she exhibited alone, the walls were filled with paintings and since her migration to Karachi she has maintained her prolific output. There is a meticulous neatness of handling in Naseem Qazi's paintings due, perhaps, to her use of tempera colours where every brush stroke reaches its appointed place. One of these temperas painted on canvas shows a peaceful, shady jungle pool where the animals quench their thirst and in absolute contrast is another tempera, a clamorous uprising by starving people for "Ata". It is obvious that the first mood is more suitable to the medium and yet if ancient Mughal battles were painted in tempera there seems no reason why modern riots for food cannot be painted by a delicate brush. We acclaim Degas' pastels more than Degas' oil paintings for his personality is more truly expressed through the medium of pastel. Naseem Qazi's medium is definitely tempera.

The 1951 Post-Graduate Diploma holder is better known as Saida Faruqi than her recently acquired name of Saida Karim. This gifted young painter conveys to us through her delicate colours and tones that she believes "A thing of beauty is a joy for ever". "Gulberg Village" although taken from nature is alive with a rhythmic vitality of its own. Perhaps it is as we might see the scene in a dream divested of the dirt and dust and heat, but because of its sincerity of vision and emotional content it rings true. The detail of the picture "Wayside Rest", shows the artist's skill in recording composure on the face of the old man while every other object and brush stroke in the canvas shows movement stilled only momentarily.



Whether painting in realistic pictorial styles or with aesthetic and intellectual refinement, these young painters have interpreted the life of Pakistan. It is useless for those who lag behind to request for a tranquil, serene, spiritual art when the artist living in this present world has no tranquil thought. They must remember that Art is the design of human history and the language of the people.

**Pakistan Quarterly: ANNA MOLKA AHMED (Head of the  
Department of Fine Arts, Punjab University, Independence  
Anniversary 1953**

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Pakistan Postal Services gives tribute to ten great painters. One of those is Anna Molka Ahmed who helped to raise an awareness of art in Pakistan and established their names in the universal art world



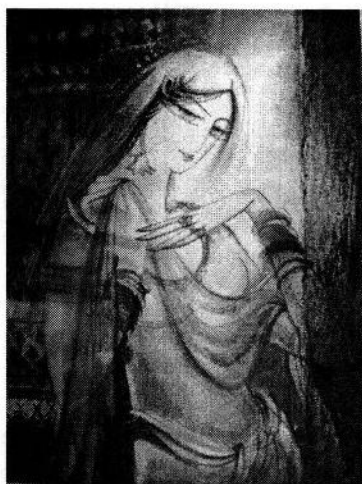
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# February

**21**  
**Sunday**

Handwriting practice lines consisting of multiple horizontal dashed lines for tracing and writing practice.

**Artwork by Hajra Mansur**



## مسرت مرزا کی تصویریں زندگی کی سچی عکاسی کرتی ہیں

میرے استفسار پر کہ مصوری کے بعد آپ کس چیز میں دلچسپی لیتی ہیں۔ انہوں نے بتایا: مجھے تاریخ بہت پسند ہے، خالی اوقات میں جب میں تصاویر بنا رہی ہوں۔ سوانح عمری اور تاریخی کتب کا مطالعہ کرتی ہوں۔ مسرت مرزا کا خیال اس مضمون میں پی۔ ایچ۔ ڈی کرنے کا ہے جس کے لئے وہ اب تیاری کر رہی ہیں۔ اس کے علاوہ انہیں ادب سے بھی کافی لگاؤ اور اکثر کلاسیکی ادبی تخلیقات کا مطالعہ کرتی رہتی ہیں۔ مسرت مرزا سکھر کی ایک معروف مصورہ ہیں۔ وہ سندھ کے ایک متمول گھرانے میں پیدا ہوئیں چھوٹی عمر سے ہی انہیں مختلف جانوروں کی شکلیں بنانے کا شوق تھا۔ ان کی بھولیاں مختلف کھیلوں میں مصروف ہوتیں تو وہ ان سے الگ بیٹھی زمیں پر آڑی ترچی لکیریں کھینچا کرتیں۔ ان کی اپنی ایک دنیا تھی۔ لکیروں کی دنیا۔ فن کی دنیا جسے ایک روز ان کا نام روشن کرنا تھا۔ مسرت کے اس درجہ شوق کو دیکھتے ہوئے ان کے والد نے انہیں مصوری کا سامان دلادیا جس سے وہ اپنی تصاویر میں حقیقت کا رنگ بھرنے لگیں۔

ابھی مسرت آٹھ ہی سال کی ہو گئی کہ ان کے ابا کے ایک قریبی دوست کینیڈا جا رہے تھے۔ اس وقت کینیڈا میں مصوری کی ایک نمائش ہو رہی تھی۔ وہ ان کی چند تصاویر بھی لے گئے۔ حسن اتفاق کہ جب وہ کینیڈا پہنچے تو نمائش آخری اسٹیج پر تھی اور مصنفین انعامات کے لئے تصاویر کا انتخاب کر چکے تھے۔ مگر جب انہوں نے تصاویر دیکھیں تو ان کی فکا رانہ خوبی کو وہ نظر انداز نہ کر سکے۔ اور ان تصاویر کو خصوصی انعام سے نوازا۔ یہ انعام چند قیمتی کتابوں اور کینیڈا کے ایک نامور مصور کی طرف سے مسرت کے نام ایک خط پر مشتمل تھا۔ مصور نے مسرت مرزا کو رائے دی تھی کہ وہ اپنے فن کو بہتر طور پر اجاگر کرنے کے لئے کمرشل آرٹ کو اپنائیں۔ اس کا میا بی نے مسرت میں ایک نئی لگن پیدا کی اور وہ اپنے فن کی تکمیل میں زیادہ انہماک سے مصروف ہوں گئیں۔

کچھ ہی عرصے بعد انہوں نے ایم بی بی اور انٹرمیڈیٹ امتحانات دیے اور دونوں میں فرسٹ پوزیشن حاصل کی۔ میٹرک کے بعد لاہور چلی گئیں تاکہ وہاں کے فائن آرٹس کالج میں داخلے سکیں۔ اس کالج میں یہ چار سال رہیں اور ہر سال اپنی کلاس میں اول آتی رہیں۔ اس کے علاوہ انہیں غیر معمولی صلاحیتوں کی بنا پر فنون لطیفہ کی بہترین طالبہ کا اعزاز بھی ملتا رہا۔ اس کالج میں ایسا بہت کم ہوا ہوگا کہ یہ اعزاز چار سال تک مسلسل ایک ہی طالبہ کو ملتا رہا ہو۔ بی۔ اے میں انہوں نے وظیفہ حاصل کیا جو ایم۔ اے کے آخری سال تک انہیں ملتا رہا۔ ایم۔ اے انہوں نے جامعہ پنجاب سے کیا اور سارے سیشن میں دوسری پوزیشن حاصل کی۔

ایم۔ اے کے بعد مسرت کراچی چلی گئیں اور جے والٹر ایڈوکیٹس میں کمرشل آرٹس کی حیثیت سے ملازمت کر لی۔ مگر پتہ نہیں کیوں اس ملازمت کو یہ زیادہ دن جاری نہ رکھ سکیں اور سکھر واپس آ گئیں۔

## **Salwat Ali and Seemi Piracha**

### **Pakistan's heritage turns colourful**

Two women artists, Salwat Ali and Seemi Piracha have taken up the theme "Heritage in Colour" and are displaying their work at PC Art Gallery. They are not new to either Karachi or to the theme they have chosen for display. Both have a trail of exhibitions to their credit and have earned a name for painting cultural heritage, portraits, monuments and historical sites.

Salwat Ali, educated at home and abroad in the discipline of art, has collected a number of awards for her work on portraits of distinguished people, men and women involved in making history and also, people of distinction known for achieving a respectable place in the society. It may sound simple, but Salwat Ali's portraits try to capture the personality of character which requires an immense concentration and understanding of the person being reproduced on canvas. Her paintings tell a great deal about the person she chooses to paint, like a descriptive image reproduced in an introduction before the person comes to stand in front. Her journey into portraits was not such an easy task as one would think.

She knew that in this work, there were few before her and thus only excellence would give her some recognition. Under the guidance of a teacher like Aftab Zafar, she could not have failed. Well. She proved her skills and claimed her place which was readily offered to her. Her portraits of Quaid-e-Azam, Sir Syed Ahmed Khan, Allama Iqbal and Nawab Salimullah were her way of peeping into Muslim history, especially of Pakistan.

I am more for looking at faces with a story. Here, I must say, her painting "Grief", touched me very much. A story was being told, but in silence. I felt the spoken words. A powerful image from a more powerfully perceiving mind.

Seemi Piracha, an accomplished artist, well known for her work producing portraits, posters, illustrations, still lifes and landscapes, mixing sensitivity with the subject, creates true images as if caught in an act of playing hide and seek. Her figures are shaded to introduce mystery of a kind. Seemi Piracha's paintings in oil, pastels and water colours have an ambience of their own. In her portraits of nature and traditional culture, she is creating a visual impact of a kind produced by seeing slides in quick succession, she captures her experiences and builds them into something real when produced on canvas. The process

colours have an ambience of their own. In her portraits of nature and traditional culture, she is creating a visual impact of a kind produced by seeing slides in quick succession, she captures her experiences and builds them into something real when produced on canvas. The process she goes through is like the storing of images in a mind-bank and drawing from it under an urge. Her skill with colours and strokes does the rest.

Monuments and historical sites seem to have attracted her most. No doubt, these places carry a whole lot more than what the eyes see. Seemi's paintings add that much more into them. Like reading the main document and not missing out on small prints, which people usually do. This is where that little bit extra becomes more important than the subject alone.

The two artists are closely related in their work form. But they are at a distance when it comes to their approach in handling their subjects. While Salwat converses with her canvas, Seemi wants her images to float for a while before trapping them the way she wants. It is not to say that one is better than the other but rather that one is sure of herself and the other of what her canvas tells her. I would suggest that art students and enthusiasts both should view the exhibition at PC Art Gallery and judge for themselves. It will be a good experience that much I can say. The exhibition will continue until February 28, 1998.

**Mohsin S. Jaffri: The News, 20 February 1998**

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## **Words and paintings are inseparable**

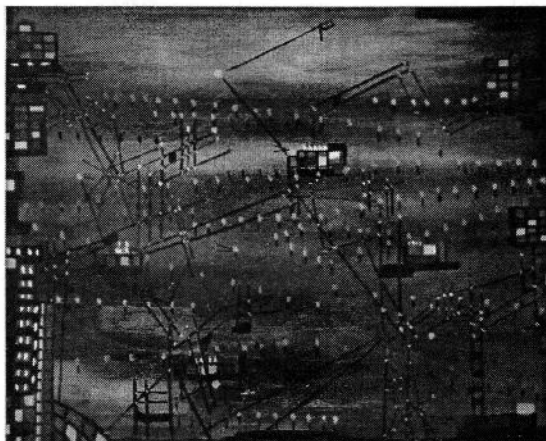
Mrs. Fareeda Haq is a well-known artist and writer, presently living in Sri Lanka. She is an artist of an international repute and has held exhibitions in and outside the country. The distinctive feature about her is that she paints her poetry, whatever she writes is reflected in her paintings also.

**Excerpt: Samar Mehmood, The Nation, 26 August, 2002**

# March

**21  
Sunday**

**Artwork by Zubelda Agha**



***Karachi by Night***

## فنون لطیفہ کی تعلیم لڑکیوں کو گھر داری کا سلیقہ سکھاتی ہے

بیگم شاہدہ ارشاد غلام محمد بیراج کے پروجیکٹ ڈائریکٹر ارشاد احمد صاحب سی۔ ایس۔ پی کی اہلیہ ہیں۔ انہوں نے پنجاب یونیورسٹی سے فنون لطیفہ میں ایم۔ اے کیا ہے۔ اور تصویر کشی سے انہیں خاص دل چسپی ہے۔ بیگم ارشاد نے ارادہ ڈال کر بننے کا کیا لیکن مصور بن گئیں۔ ایف۔ ایس۔ سی کرنے کے بعد جلد ہی انہیں اس بات کا احساس ہو گیا کہ ان کی طبیعت کا زحجان جڑا جی کی طرف نہیں بلکہ تصویر کشی کی طرف ہے۔ اس طرح وہ طبیعتی تعلیم سے کنارہ کش ہو کر بی۔ اے میں داخلہ ہو گئیں اور بی۔ اے کرنے کے بعد فنون لطیفہ میں ایم۔ اے کیا۔ مسز ارشاد کا کہنا ہے کہ ان کے ڈاکٹری نہ پڑھنے کی ایک وجہ اور بھی ہے۔ ان کے خیال میں ڈاکٹری صرف اُن لڑکیوں کو پڑھنی چاہئے جن کا ارادہ ازدواجی زندگی کے جھیلوں میں پڑنے کا نہ ہو کیونکہ ایک ڈاکٹری ذمہ داریاں بہت ہوتی ہیں اور ایک شادی شدہ عورت ان ذمہ داریوں کو صحیح معنوں میں پورا نہیں کر سکتی۔

شروع میں مسز ارشاد فنون لطیفہ کے بارے میں زیادہ نہ جانتی تھیں لیکن رفتہ رفتہ اس سے ان کی دل چسپی بڑھتی گئی۔ انہیں آئل پینٹنگ کا زیادہ شوق ہے اور اپنی بنائی ہوئی بہت سی خوب صورت تصویریں انہوں نے اپنے ڈرائنگ روم میں سجائی ہوئی ہیں۔ ان کا کہنا ہے کہ جو بھی نئی پینٹنگ وہ کرتی ہیں وہ انہیں پرانی تصویروں سے اچھی معلوم ہوتی ہے۔ بیگم شاہدہ ارشاد شادی کے بعد بھی تصویر کشی کے لئے وقت نکال لیتی تھیں کیونکہ ارشاد صاحب کو ان کے اس مشغلہ پر کوئی اعتراض نہ تھا لیکن اب کچھ عرصہ سے وہ قطعی طور پر اپنے اس دل چپ مشغلہ کو چھوڑے ہوئے ہیں کیونکہ اب ان کے پاس اس سے بھی دل چپ مشغلہ ہے اور وہ ہے اپنی منمنی پیچی کی پرورش۔ ان کا کہنا ہے کہ تصویر کشی کے لئے مکمل توجہ، اطمینان اور سکون لازمی ہے اور چھوٹی سی پیچی کی دیکھ بھال کے ساتھ یہ چیز ممکن نہیں۔ بہر حال کچھ عرصہ بعد وہ اس شوق کو پھر سے جاری کرنے کا ارادہ رکھتی ہیں۔ انہیں یقین ہے کہ ارشاد صاحب اس سلسلہ میں ان کی حوصلہ افزائی کریں گے کیونکہ وہ خود بھی فنون لطیفہ سے دل چسپی رکھتے ہیں۔ مسز ارشاد کا خیال ہے کہ یہ کام شوہر کی حوصلہ افزائی کے بغیر ممکن نہیں۔

بیگم ارشاد کو ادب اور خصوصاً اردو ادب سے بھی کافی دلچسپی ہے۔ کتابیں پڑھنا ان کا محبوب مشغلہ ہے۔ شادی سے پہلے اُن کی والدہ انہیں اکثر اس بات پر ڈانٹتی تھیں کہ وہ باورچی خانہ میں ہانڈی پر کتاب رکھے پڑھا کرتی تھیں اُس زمانہ میں انہیں کھانا پکانے سے دل چسپی نہیں تھی لیکن شادی کے بعد اس فن سے بھی واقفیت حاصل کرنا پڑی کیونکہ ارشاد صاحب اچھے کھانے کے شوقین ہیں۔

لڑکیوں کی تعلیم کے بارے میں ایک سوال کا جواب دیتے ہوئے مسز ارشاد نے کہا کہ عورتوں کے لئے اعلیٰ تعلیم ضروری نہیں بلکہ بہتر یہی ہے کہ لڑکیاں معمولی تعلیم حاصل کریں۔ اعلیٰ تعلیم صرف ان لڑکیوں کو حاصل کرنی چاہئے جنہیں واقعی تعلیم سے بہت دل چسپی ہے۔ ان کی رائے ہے کہ بعض عورتیں زیادہ پڑھ لکھ کر مردوں کی ہمسری کی دعویدار بن جاتی ہیں جو کسی طرح بھی مناسب نہیں۔ اس کا ازدواجی زندگی پر بھی اچھا اثر نہیں پڑتا۔

شادی سے پہلے ارشاد صاحب اور بیگم ارشاد نے ایک دوسرے کو نہیں دیکھا تھا حالانکہ وہ آپس میں رشتہ دار بھی تھے یہ شادی والدین کی پسند اور مرضی سے ہوئی اور بیگم ارشاد کی رائے میں والدین کی پسند کی شادیاں ہی عام طور سے کامیاب رہتی ہیں۔ ہاں البتہ والدین کی خوبیاں اور کمزوریاں بتا کر اولاد سے بھی رائے لے لینی چاہئے۔ ان کے والدین نے بھی ایسا ہی کیا تھا۔ ان کی شادی کو چند سال ہوئے لیکن انہیں



اندازہ ہو گیا کہ دونوں کے والدین کا انتخاب درست تھا۔ اتنا اندازہ تو مجھے بھی ہوا کہ ارشاد صاحب نہایت معقول شوہر ہیں کیونکہ ایک عقل مند شوہر کی طرح وہ اپنی ساری تنخواہ بیگم کے حوالہ کر دیتے ہیں ڈرنگ روم میں مسز ارشاد سے باتیں کر رہی تھی کہ ارشاد صاحب گھبرائے ہوئے آئے اور کہنے لگے۔ "میں بہن کو لینے اسٹیشن جا رہا ہوں۔ کچھ روپے دے دو شاید کوئی ضرورت پڑ جائے۔" مسز ارشاد نے بتایا کہ وہ اپنے پاس تھوڑے سے پیسے بھی نہیں رکھتے۔

مسز ارشاد افسانے اور ریڈیو کے لئے مضامین، اور تقریریں بھی لکھتی ہیں اور خواتین کے پروگرام میں نشر ہونے والے مباحثوں میں حصہ لیتی ہیں۔ امور خانہ داری میں انہیں سلائی، کاڑھنے بننے اور گھر کی سجاوٹ کا سامان بنانے کا شوق ہے۔ ایک سوال کے جواب میں مسز ارشاد نے کہا کہ فائن آرٹس میں ایم۔ اے کرنے کے بعد ملازمت کرنا ضروری نہیں۔ ملازمت لڑکیوں کے لئے قطعی مناسب نہیں اس کا اثر ان کی گھریلو ذمہ داریوں اور ازدواجی زندگی پر پڑتا ہے۔ بیگم ارشاد کا کہنا ہے کہ ملازمت نہ کرنے سے ان کی محنت ضائع نہیں گئی۔ فنون لطیفہ کی تعلیم کر کے ایک سنگھریبیوی بن سکتی ہے۔ یہ تعلیم امور خانہ داری میں بہت مدد دیتی ہے مثلاً گھر کا سجانا، لباس کے ڈیزائن بنانا اور کھانا پیش کرنے کے طریقے وغیرہ۔ فائن آرٹس کی تعلیم حاصل کر کے ہاتھ میں ایک ایسا ہنر آ جاتا ہے کہ پرانی چیزیں اور بظاہر بیکار چیزیں بھی کام میں لائی جاسکتی ہیں اور معمولی چیزوں کو بھی خوب صورتی اور سلیقہ سے استعمال کیا جاسکتا ہے۔

یاسمین کاظمی: اخبار خواتین، 6 مئی 1967ء



[Http://www.lailashahzada.com/Recognition/Stamp/Default.aspx](http://www.lailashahzada.com/Recognition/Stamp/Default.aspx)

## Jamila Masud Heads off to China

Jamila Masud has earned a singular honour for herself and Pakistan, by being one of the thirty-nine artists chosen from all around the world to participate in the 1999 China Changchun International Sculpture Symposium. Jamila's suggestion of a 'Dove of Peace' sculpture won the approval of the China Urban Sculpture Guiding Committee. It is the organizing body which was formed to process more than 660 applications that flooded the offices of the Municipal People's Government. Her sculpture is to be three meters high and it will assume a permanent position in the Changchun National Park.



Born in 1934, Jamila Masud is what people term 'a natural artist'. She had no formal education in art but she polished and perfected her innate artistic abilities on a self-taught basis, and then proceeded to study the subject she enjoyed so much at the 'Art Students League of New York' under Robert Beverly Hale, Mario Cooper and Laurie Guolet. She studied drawing, water colour painting and sculpture but she still maintains modestly: "I am illiterate and untutored in this field."

"Whenever I begin a painting or a sculpture, my mind boggles at the task that lies ahead. I want to translate my thoughts into and colour and impart that peculiar, magical quality into the work I do. I wish my work to reflect what I have envisaged in my mind, so that each finished canvas gives me complete personal satisfaction. But it is only fair to admit that one of the most difficult and time consuming aspects of my painting, is the thought and experimentation that goes into it and producing the end result."

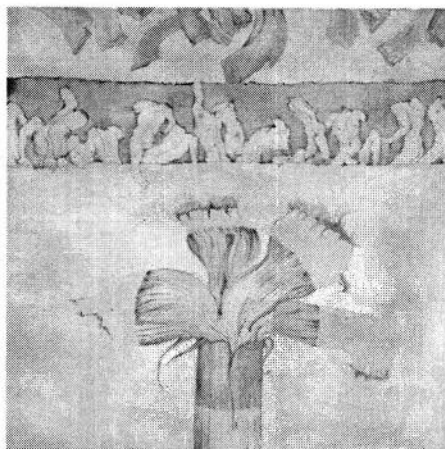
Jamila mentions that she has not conformed to any one particular style. "Though I may have been successful as far as my output is concerned, I continue to experiment and play around with mediums". She feels that the style develops in conjunction with all the other elements of the work. Hence she reasons: "This is why I employ different methods to convey my ideas and that is why they change so continuously."

***Ishrat Hyat: The News, 17 August, 1999***

# April

**11**  
**Sunday**

**Artwork by Samina Mansuri**



*Balancing Act*

## **Etched endeavour**

### **Saima Naseem focuses on Lahore's Heera Mandi for her first solo show of prints**

After many months in slumber the Majmua Gallery has returned with an exhibition of prints by an emerging artist, Saima Naseem. This is Saima's first solo show and much of her work is part of her thesis, which mainly focuses on the topics of Lahore's Heera Mandi and the women that inhabit it. Saima is a printmaker with a BFA in painting and MFA in the Graphic Arts from Punjab University. Her prints utilize the methods of etching, aquatint and collagraphy.

The topic of the Mandi has been a favourite for many years with artists, dramatists and poets because it holds intrigue of an alter-existence defiant of social norms and of course is a subject ripe with controversy. Iqbal Hussain, for example paints stark images of women stripped off the glamour and notoriety the Mandi is fabled for, and communicates their person through art. In most instances, however, a Moulin Rouge image of the dancing girls, bejeweled and sassy is a recurrent favourite. For something that is so often talked about, written about and immortalized by cinema, it is quite an endeavour that Saima has taken on. Since the obvious has already been said, the glamour aspect is old and repetitive; approaching the subject of the women of Heera Mandi must require a more revealing insight rather than a rehash of opinions.

It might be for this reason that Saima has framed her images of women as rupee notes, approaching the issue from the outside rather than dwelling on the individuality of the women. The artist has found an attractive balance of narrative in a layered form so that the core of the image is the figure of the women and the social and economic factors that surround the issue border it. It goes without saying that a controversial topic such as this requires more than just an exercise in illustrating the obvious.

**Muna Siddiqui: The News, 2 November, 2003**

## **Balochistan women work put on display**

A unique exhibition of paintings reflecting the latent talent of Baluchi women in art was organized here by Pakistan National Council of the Arts at National Art gallery.

Artists released their pent up emotions on various human issues by using medium of oil colour, collage and oil on canvas and created colourful vistas of stories relating to human life.

Aisha Noor who is a student from the Fine Arts Department of Balochistan University, Quetta has attempted to delve deep into inner depths of a man and woman while they go desperate amidst the bitterness of failures and frustrations coming out of the unfulfilled love. "Desperate", a painting in which she has used her mastery is reflective of her indepth study of psychological problems facing young men and women in life today.

Ms. Sabahat Anees looks to have grown bitter while using her brush to give vent to her feelings on child labour and poverty stricken women living in dens of poverty and deprivation. In her heart rending paintings entitled 'Children at Work' she looks to be weeping bitterly on the deplorable plight of children having their breath of life in shanty, mud huts and in the open sky. They are sneered and mocked at by both the society and writers. Society treats them like slave child from primitive age and the writers make mileage out of their distress and dejection by presenting them in their write up just for sake of winning self-admiration.

***Pakistan Observer: 06 June, 2000***

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### **Hajra Mansur**

Hajra [1948] got her Diploma from the Government College of Arts & Crafts, Lucknow. It is said that she took the tradition of Chughtai further, both in terms of technique and aesthetics. She works mostly with water colours and so needs to make quick decisions. Her imagery is a homage to being a woman! She took inspiration from miniature paintings but developed a style of her own. She says that for her a painting is complete only when theme and technique are well balanced and in harmony. This highly acclaimed artist, was the founder member of the Karachi School of Art, and went on to become a leading art educationist. She won the Chughtai Award in the National Exhibition.

**<http://www.galleryartasia.com/>**

## عورتیں مردوں کی نسبت اچھی آرٹسٹ بن سکتی ہیں

نازلی ربانی کو شکایت ہے کہ ہمارے ملک میں خواتین فنون لطیفہ اور خصوصاً کمرشل آرٹ کی طرف کم توجہ دیتی ہیں حالانکہ وہ یہ کام مردوں کی نسبت بہتر طریقہ سے کر سکتی ہیں۔ ان کے مزاج میں نفاست مردوں سے زیادہ ہوتی ہے۔ اور جمالیاتی حس بھی مردوں سے برتر ہیں۔ نفاست، جمالیاتی حس اور فطری نزاکت خواتین کو مردوں سے بہتر فنکار بنا سکتی ہے۔

بیگم نازلی ربانی نے 1925ء میں پنجاب یونیورسٹی سے کمرشل آرٹ میں آنرز کیا ہے۔ انہیں بچپن سے ڈرائنگ اور تصویر کشی کا شوق تھا اور اکثر وہ اسکول کے زمانہ میں اپنی کلاس کے لئے چارٹ تیار کیا کرتی تھیں۔ ان کے بنائے ہوئے چارٹ اور تصویریں دیکھ کر نازلی کے والدین اور اساتذہ نے ان کی ہمت بڑھائی۔ ان کی بہن کو بھی فنون لطیفہ سے بے حد دلچسپی تھی۔ رفتہ رفتہ تصویر کشی سے ان کی دلچسپی بڑھتی گئی اور اسی شوق کے تحت انہوں نے کمرشل آرٹ کو پانے کی ٹھان لی۔ کمرشل آرٹ میں انہوں نے آنرز تو کر لیا لیکن قبل اس کے کہ اس فن سے کوئی مالی فائدہ اٹھائیں ان کی شادی ہو گئی۔ شادی کے بعد اپنے شوہر نسیم ربانی صاحب کے ساتھ جو وزیر علی انڈسٹریز میں چیف اکاؤنٹنٹ ہیں۔

نازلی حیدر آباد میں آگئیں۔ مسز ربانی نے بتایا کہ ان کے شوہر بھی یہ نہیں چاہتے کہ وہ ملازمت کریں اور گھر کی ذمہ داری کی وجہ سے وہ بھی ملازمت کرنا نہیں چاہتیں۔ "ایسی صورت میں کیا آپ یہ نہیں سمجھتیں کہ اس فنی تعلیم پر آپ کا وقت اور روپیہ ضائع کیا ہے۔" میرے اس سوال کے جواب میں نازلی ربانی نے کہا کہ کسی فن کو حاصل کرنے کا مقصد صرف یہی تو نہیں کہ اسے آمدنی کا ذریعہ بنایا جائے۔ یہ فن تو ایسا ہے جسے حاصل کر کے ہم اپنی روزمرہ زندگی میں اور کئی فائدے اٹھا سکتے ہیں۔ فنون لطیفہ کی تعلیم کا سب سے بڑا فائدہ تو یہ ہوتا کہ انسان کے مزاج میں نفاست پیدا ہو جاتی ہے اور اس کے ہر کام اور ہر عمل میں اس نفاست کا عکس نظر آتا ہے۔ اس فن کو حاصل کر کے خواتین اپنے گھر کو کم سے کم خرچ میں خوبصورتی سے سجاسکتی ہیں۔ لباس کی ڈیزائننگ کر سکتی ہیں اور گھر کی پرانی چیزوں کو نئے انداز سے استعمال کر سکتی ہیں۔ مسز ربانی نے کہا کہ وہ ملازمت تو نہیں کرتیں لیکن کمرشل آرٹ کی تعلیم حاصل کرنے کے بعد وہ گھر بیٹھے بہت سے کام کر لیتی ہیں جن کے ذریعہ کفایت ہو جاتی ہے اور کام بھی اپنی مرضی کے مطابق ہوتا ہے۔ ظاہر ہے کہ گھر پر کام کرنے میں ان کے شوہر کو بھی اعتراض نہیں ہوتا اور وہ گھر کی دیکھ بھال بھی اچھی طرح کر سکتی ہیں۔ نسیم ربانی صاحب آرٹ کے قدردان ہیں اور وہ ہمیشہ نازلی کی ہمت افزائی کرتے ہیں۔ نازلی ربانی کو مبارک باد کے کارڈ بنانے سے بہت دلچسپی ہے۔ عید اور نئے سال کے موقعہ پر وہ خود کارڈوں کے خوبصورت ڈیزائن بناتی ہیں اور یہ کارڈ نہ صرف اپنی طرف سے دوستوں اور عزیزوں کو بھیجتی ہیں بلکہ دوسرے لوگ بھی ان کے ان فن سے فائدہ اٹھاتے ہیں اور وہ سہیلیوں کی فرمائش پر خوبصورت ڈیزائن بنا کر دیتی ہیں۔

نازلی ربانی کی رائے میں کمرشل آرٹ فنون لطیفہ کی دوسری شاخوں مثلاً مصوری اور سنگتراشی وغیرہ سے زیادہ اہم ہے کیونکہ ہم اپنی عملی زندگی میں اس سے اچھی طرح فائدہ اٹھا سکتے ہیں۔ انہیں اشتہار تیار کرنے سے بہت دلچسپی ہے۔ اور خالی وقت میں وہ اشتہاروں کے ڈیزائن بنانے، کارڈ تیار کرنے اور لباس وغیرہ کی ڈیزائننگ کا کام کرتی رہتی ہیں تاکہ وہ کام کرنے کی عادی رہیں۔ ان کا ارادہ یہی ہے کہ کچھ عرصہ بعد وہ ڈیزائننگ کا کام پابندی سے شروع کر دیں گی۔ کمرشل آرٹ کے علاوہ نازلی ربانی کو تجریدی آرٹ اور ستار بجانے کا بھی شوق ہے زین العابدین ان کے پسندیدہ آرٹسٹ ہیں۔



# May

**9**  
**Sunday**

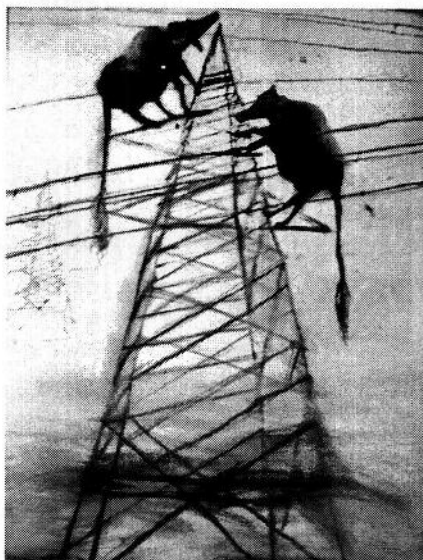


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# May

**30**  
**Sunday**

**Artwork by Huma Mulji**



## **Rays of Light**

In our land fashion has come a long way but that is more through trial and error rather than devotion and a sense of direction. A safe conclusion would be that Pakistan's still fledgling fashion world has few pioneers and fewer role models. Rooha Ghaznavi is a rare entity who happens to be both. She burst onto the scene to breathe life into a dead zone-fashion. And reintroduced stylized shoots with unknown faces who went on to become one of our most sought after ramp gliders. Someone who works with and for passion, fashion eventually lost her to a new love – painting.

The celebrated icon in fashion photography wanted to satisfy her childhood craving for creativity and always loved to paint. She was also a student at the Arts Council and her work was always treasured whenever she participated in school exhibitions. Brimming with curiosity, I asked her the one question which is more than obvious but tempting:

“Which business has been more profitable financially, and if it is painting then did the monetary aspect motivate this swap?”

Rooha laughed at my question and said: “Commercial photography was more rewarding but I could not resist painting because it has no boundaries, no limits to your imagination and thus whatever you paint is purely your creativity. Now I am a poor woman but a very satisfied one.”

A photographer par excellence and now a renowned artist, she began with oil as her medium and has now changed to acrylic. Rooha is also known to concentrate on these revolving around body language and facial expressions of women. Undoubtedly, tasteful combination of colours and shades speak a universal language and when this is articulated through the human body, it becomes a solid, haunting reflection which has now become Rooha's signature.

Her three solo art exhibitions have been held in Indus Art Gallery where her talent was highly appreciated in several art group shows in Pakistan.

Then she represented Pakistan in an international exhibition in France: “Twenty-nine countries participated and it seemed like many cultures merged at a point, even coming from a completely different history and background, all the work was a pleasure to see.”

**Shuja Rehman: The News, 8 August, 1999**

## مسز مَراج کی زندگی فنون لطیفہ سے عبارت ہے "میرا بس چلے تو میں اپنے ہر جاننے والے کا گھر دکش رنگوں سے سجادوں"

کشمیر جنت نظیر کی سرسبز و شاداب وادیوں سے تعلق رکھنے والی مسز مَراج کے دکش چہرے پر جتنی تازگی و شگفتگی ہے، اتنا ہی رس ان کی باتوں میں گھلا ہے۔ میرے خیال میں ان کی شخصیت کی یہ دلکشی اور جاذبیت دراصل فنون لطیفہ سے ان کے والہانہ لاگاؤ کا نتیجہ ہے۔

مسز مَراج نے کراچی کے سینٹ جوزف اسکول مین میٹرک تک تعلیم پائی اور پھر سینٹ جوزف کالج سے بی اے کیا۔ بی اے میں ان کے مضامین میں فلسفہ اور سیاست بھی شامل تھی۔

فنون، اور بالخصوص فلسفہ اور سیاست کی تعلیم کے ساتھ ساتھ ابتداء ہی سے ان کو مصوری سے گہری دلچسپی رہی ہے۔ اب بھی وہ اپنے فرصت کے لمحات اسی فن پر صرف کرتی ہیں۔ مصوری میں ان کو پورٹریٹ بنانے میں خصوصی مہارت حاصل ہے۔ ان کی مصوری کے بارے میں ان کی بھابی مسز تحسین نے ایک دلچسپ واقعہ بھی سنایا:

ایک مرتبہ مسز مَراج نے مشہور مصور ناگی کے بنائے ہوئے ایک پورٹریٹ کی نقل تیار کی اور اسے اپنی بھابی کو پیش کر دیا۔ یہ پورٹریٹ ان کی بھابی کے کمرے میں لگا ہوا تھا۔ ایک روز اتفاق سے ناگی وہاں آئے۔ کمرے میں داخل ہوتے ہی ان کی نظریں اسی پورٹریٹ پر پڑی اور وہ چونک کر سیدھے اسی کی جانب چلے گئے اور دیر تک اسے نگلنے کی باندھے دیکھتے رہے پھر مڑے ہوئے بولے:-

"کمال ہے صاحب! میں تو سمجھا تھا میری ہی پینٹنگ یہاں لگی ہے۔ اتنی مشابہت حیرت انگیز ہے۔"

مسز تحسین نے یہ واقعہ سنا کر بے فخر سے کہا کہ ان کے لئے اس سے زیادہ خوشی اور فخر کی اور کیا بات ہو سکتی ہے کہ خود مصور اپنی تصویر کے بارے میں دھوکا کھا گیا اور ان کی مہارت فن کا اعتراف کرنے پر مجبور ہو گیا۔ "مسز مَراج نے مصوری کی باضابطہ تعلیم صرف چند ماہ تک حاصل کی، لیکن ذاتی دلچسپی اور محنت کے طفیل انہوں نے اس فن میں خاصی مہارت حاصل کر لی ہے۔ مصوری کے علاوہ ان کو ادب سے بھی گہرا لاگاؤ ہے۔ انہوں نے بتایا کہ دو پہر کو سو جانے کے بجائے وہ بین الاقوامی کلاسیک ادب کا مطالعہ کیا کرتی ہیں۔ "فرانسیسی، روسی اور انگریزی ادب سے مجھے خصوصی لاگاؤ ہے۔ اردو شاعری سے مجھے بڑی دل چسپی ہے، خصوصاً غالب، میر، اقبال اور فیض میرے محبوب ترین شاعر ہیں۔"

انہوں نے مزید بتایا "موسیقی کا مجھے ہمیشہ سے شوق ہے لیکن قوالی تو مجھے بہت ہی پسند ہے۔ میں پوری پوری رات قوالی سنتے گزرا سکتی ہوں۔"

مصوری اور مطالعہ کے بعد انہیں فرصت کے جو لمحات ملتے ہیں ان میں مسز مَراج اپنے اور اپنی ساڑھے تین سالہ بچی کے کپڑے ڈیزائن کرنے میں گزارتی ہیں اس کے ساتھ ساتھ گھر کو سجانا بھی ان کا محبوب ترین مشغلہ ہے اس سلسلے میں انہوں نے کہا: "گھر کو صاف ستھرا، حسین اور دلکش بنانے کا مجھے اس قدر شوق ہے کہ اگر میرا بس چلے تو میں اپنے ہر جاننے والے کا گھر اپنے پسندیدہ رنگوں اور آرائشی سامان سے سجادوں۔"

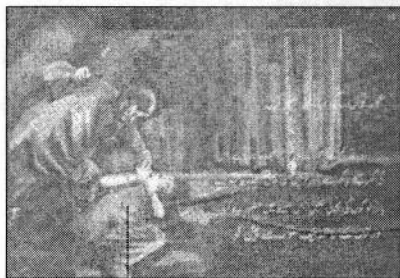
مسزمرانج کے شوہر ظفرمرانج صاحب ایک پراویٹ ادارے سے وابستہ ہیں۔ ان کو اپنی بیگم کے تمام مشاغل عزیز ہیں اور وہ ان کی تکمیل کے سلسلے میں اپنی بیگم کی خاطر خواہ حوصلہ افزائی کرتے ہیں۔

آج کل مسزمرانج اپنے نئے گھر کو از سر نو سنوارنے اور سجانے میں مصروف ہیں انہیں بہت کم فرصت ملتی ہے اس کے باوجود وہ مصوری کا شوق پورا کرنے کے لئے چند لمحے بچا ہی لیتی ہیں۔

نوشاہ زبیری: اخبار خواتین، 8 جولائی 1967ء

## Reforming society through art

The work of Marium Sami, a young artist, is an illustration about how to reform the society. This is not an easy job as it requires a lot of imagination for capturing and utilizing the proper imagery to convey the right message to the viewer. Her work is on display at the exhibition arranged by the Institute of Art and Design of the University of the Punjab. Marium Sami's work seems to tell that 'illustration of ideas is no ordinary business'. Her attractive work gives her credit and exposes the potential that she seems to possess to become an acknowledged and recognized artist.



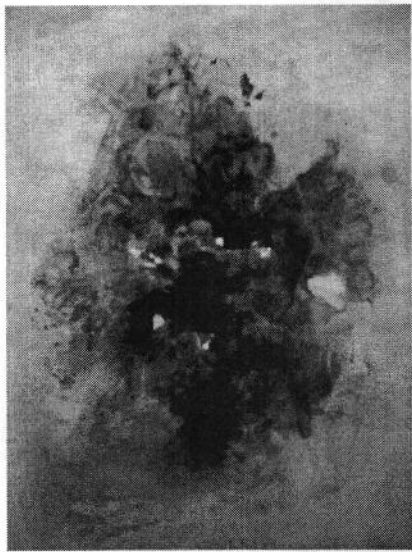
“Removing the ills of the society is not just sermonizing and haranguing the people, it is a persuasion of a much more complex mixture of methods and other factors”, says Marium Sami. “I consider myself fortunate to have been guided and instructed by very competent teachers at the university. This has been a great help in achieving results”.

**Sajid Abbas: The Nation, 5 August, 2002**

# June

**27**  
**Sunday**

**Artwork by Fatima Jawaid**





## بچپن میں سکول جانا اچھا نہیں لگتا تھا

نیشنل کالج آف آرٹس کی پرنسپل اور فیض کی بیٹی سلیمہ ہاشمی کا "خبریں" سے خصوصی انٹرویو

زندگی کے مختلف روپ ہوتے ہیں۔ ماضی کی بعض یادیں بہت خوشگوار ہوتی ہیں۔ مجھے بچپن میں سکول جانا اچھا نہیں لگتا تھا۔ میں اماں سے کہتی تو وہ ڈانٹتی تھیں اور میں منہ بناتی۔ اماں کے پاس چلی جاتی تھی اور وہ گلے لگا کر کہتے، ٹھیک ہے تم سکول نہیں جاؤ گی اور میں سکول نہیں جاتی، بہت خوش ہو جاتی۔

ان خیالات کا اظہار نیشنل کالج آف آرٹس کی پرنسپل اور ملک کے نامور شاعر فیض احمد فیض کی بیٹی محترمہ سلیمہ ہاشمی نے "خبریں" کے ساتھ اپنے خصوصی انٹرویو میں کیا۔ انہوں نے کہا میں آٹھ سال کی تھی تو میرے والد فیض احمد فیض جیل چلے گئے پھر جب میں 13 سال کی تھی تو وہ جیل سے واپس آئے۔ اس وقت تک میں آگ میں تپ کر کندن بن چکی تھی کیونکہ ہمارا کوئی بھائی نہیں تھا صرف دو بہنیں تھیں اور میں بڑی تھی اور "اماں" کی لاڈلی تھی۔ انہوں نے کہا جب زندگی میں مشکل وقت آتا ہے تا انسان خود اپنا استاد ہوتا ہے اگر یہ استاد کم عمری میں آجائے تو انسان کو خود بھی اپنے وزن کا اندازہ ہو جاتا ہے اور وہ اپنی ذمہ داری کو محسوس کرتا ہے کیونکہ میرے "ابا" فیض احمد فیض بھی ہمیشہ ہر بات سے مثبت پہلو تلاش کرتے تھے۔ سلیمہ ہاشمی نے بتایا کہ میری شادی اپنی پسند کی ہوئی تھی جس پر میرے والدین اور شعیب کے والدین کو کوئی اعتراض نہیں تھا۔ ہماری شادی پورے رسم و رواج کے ساتھ ہوئی جبکہ ہم دونوں لندن میں تعلیم حاصل کر کے آئے تھے مگر شادی کے موقع پر روایات کو برقرار رکھا گیا۔ شعب آرٹ کونسل آف پاکستان میں "اماں" کے ساتھ کام کرتے تھے۔ سلیمہ نے بتایا کہ پھر ہماری زندگی میں ایک ایسا وقت بھی آیا کہ پاکستان ٹیلی ویژن نے ہمارے پورے خاندان کا بیانیٹ کر دیا کیونکہ مارشل لاء کے دوران بیچ بولنا گناہ عظیم ہو گیا تھا جبکہ ٹی وی کے لئے ہماری خدمات سب کے سامنے ہیں۔ اس کے علاوہ میری زندگی کے 28 سال پڑھتے ہوئے گزرے۔ سلیمہ نے کہا انہیں تعلیم کے شعبہ میں بہت مزہ آیا۔ میں نے خود بھی ڈیکڑ سکول سے میٹرک کیا اور پھر لاہور کالج چلی گئی اور دو سال N.F میں لگائے پھر اعلیٰ تعلیم کے لئے لندن چلی گئی۔ سلیمہ ہاشمی نے پاکستانی خواتین کے بارے میں اپنے تاثرات بیان کرتے ہوئے کہا افسوس یہاں خواتین میں تعلیم کم ہے مگر جن شعبوں میں تعلیم یافتہ خواتین ہیں وہ اعلیٰ ملاجیتوں کی ملک ہیں۔ آج آپ تعلیمی اداروں میں کہیں بھی نظر ڈالیں وہاں خواتین ہی خواتین نظر آئیں گی۔ اس کی بڑی وجہ یہ ہے کہ اب خواتین میں تعلیم کی اہمیت اجاگر ہو گئی ہے اور انہیں اندازہ ہو گیا ہے کہ تعلیم یافتہ خواتین معاشرے میں زیادہ محفوظ ہیں۔ تعلیم زندگی کا ایک مضبوط جزو ہے اور آجکل کے والدین بھی یہی سمجھتے ہیں کہ کچھ نہ تو تعلیم کا ہونا بہت ضروری ہے۔ انہوں نے کہا آپ اندازہ کریں جب میں نے یہاں داخلہ لیا تھا تو چار لڑکیاں تھیں۔ اب 65 فیصد لڑکیاں زیر تعلیم ہیں۔ لڑکیوں میں ٹیلنٹ بھی بہت ہے۔ کچھ عرصے پہلے کسی فارن NGO نے یہاں انعام تقسیم کرنے تھے تو 10 انعامات میں سے 9 لڑکیوں کو ملے اور ایک لڑکے کو۔ ایک سوال کے جواب میں سلیمہ ہاشمی نے کہا کہ دراصل تمام فنون لطیفہ، ادب، شاعری، آرٹ، موسیقی یہ تمام ایسی چیزیں ہیں جو معاشرے میں عام نہیں۔ اس فیلڈ میں وہ لوگ آتے ہیں جو بعض معاشرتی قیود کے باغی ہیں۔ وہ اپنے حالات اور معاشرے سے بغاوت کر کے آتے ہیں۔ معاشرہ انہیں سمجھنے کی کوشش نہیں کرتا، انہیں آزاد خیال تصور کرتا ہے حالانکہ آزاد خیالی اور روشن خیالی میں واضح فرق ہے۔ جب آپ کوئی تحقیقی کام کرتے ہیں تو اسے معاشرہ سمجھنے سے قاصر رہتا ہے۔ انہوں

نے کہا نیشنل کالج آف آرٹس میں 90 فیصد بہت اچھے خاندانوں کے بچے پڑھتے ہیں۔ اپنے ذاتی حوالے سے بات کرتے ہوئے سلیمہ ہاشمی نے کہا اللہ نے مجھے دو بچوں سے نوازا ہے۔ دونوں کنیڈا میں زیر تعلیم ہیں۔ میرا بیٹا یا صر پی ایچ ڈی کر رہا ہے جبکہ بیٹی بھی اعلیٰ تعلیم حاصل کر رہی ہے اور ٹی وی کے ایک ڈرامے میں بھی کام کر رہی ہے جو 14 اگست کو ٹی وی پر آئے گا۔ اس موقع پر سلیمہ نے اپنی ساس حمیدہ بیگم کی بہت تعریف کی اور کہا میرے بچوں کی تعلیم و تربیت میں انہوں نے اہم کردار ادا کیا اور میرا بھرپور ساتھ دیا۔ وہ میرے ساتھ دوستوں کی طرح رہتی تھیں۔ انہوں نے کبھی ساس والا کردار ادا نہیں کیا۔

**عطیہ زیدی: خبریں، 7 اگست 1998ء**



**Absent Gods by Salima Hashmi**



**Poem for Zainab, 1994, Salima**

## **Artwork by Rooha Ghaznavi**



**"Friends"**

## پاکستانی مقصوری کا مستقبل روشن ہے، رفعت علوی

آرٹ اسکولز نمائشوں میں طلبہ کے مطالعاتی دوروں کا اہتمام کریں، جنگ سے گفتگو

ممتاز مقصورہ رفعت علوی نے کہا ہے کہ پاکستانی مقصوری کا مستقبل روشن ہے۔ سینئر آرٹسٹوں نے اپنی ذمہ داری بخوبی نبھائی ہے لہذا ان کو چاہیے کہ وہ نئے مقصوروں کی حوصلہ افزائی کے لئے عملی طور پر کام کریں۔ وہ ”جنگ“ سے خصوصی گفتگو کر رہی تھیں۔ رفعت علوی حال ہی میں انیمسٹریڈیم (ہالینڈ) میں ہونیوالی بین الاقوامی سرائکس ورکشاپ میں شرکت کر کے واپس آئی ہیں۔ رفعت علوی نے مزید کہا کہ امریکہ، برطانیہ اور یورپ میں آرٹ کے فروغ کے حوالے سے جو اقدامات کئے جاتے ہیں ان کا اطلاق پاکستان میں بھی ممکن ہے لیکن حکومت کی عدم توجہی کی وجہ سے پاکستانی آرٹ کو نقصان پہنچ رہا ہے۔ انہوں نے کہا کہ حکومت سمجھتی ہے کہ اگر ہزار سال بعد پاکستانی خطے کی کھدائی کی جائیگی تو یہاں سے سرکاری فائلیں نکلیں گی



حالانکہ آرٹ کے طلبہ یہ بات جانتے ہیں کہ یہاں سے صرف پاکستانی آرٹ کی اشیاء اور نوادرات برآمد ہونگے۔ ایک سوال کے جواب میں رفعت علوی نے کہا کہ آرٹ سکولوں میں معیاری اساتذہ کا فقدان پایا جاتا ہے جس کی وجہ سے نئے مقصوروں کو مناسب رہنمائی نہیں مل پاری۔ دوسری جانب آرٹ کے لٹرچر کی کمی کی وجہ سے بھی نوجوان نسل کو وہ معلومات مہیا نہیں جس کی مدد سے وہ اپنے فن کو آگے بڑھا سکتے ہیں۔ انہوں نے کہا کہ فائن آرٹ کو بطور فیشن اختیار کرنے کا رجحان بڑھ رہا ہے جس سے انفرادی سطح پر طلبہ کو خود نقصان پہنچ رہا ہے۔ مقصوری شارٹ کٹ کا نام نہیں اس میں صبر و تحمل بنیادی حیثیت رکھتا ہے۔ کمرشل آرٹ کے دیگر شعبوں ٹیکسٹائل، گرافک وغیرہ میں بھی ابتدائی طور پر کوئی کامیابی حاصل نہیں ہوتی۔ اس کے لئے جدوجہد کرنا پڑتی ہے۔ رفعت علوی نے کہا کہ آرٹ کے فروغ میں گیلریز کے نمایاں کردار سے انکار نہیں کیا جاسکتا۔ ان میں ہونیوالی نمائشوں سے آرٹ کے طلباء اور شائقین کو سیکھنے میں خاصی مدد مل سکتی ہے۔ انہوں نے کہا کہ آرٹ اسکولوں کو چاہیے کہ وہ اپنے طلبہ کا پہلا سال اکیڈمک کے طور پر مضبوط کریں تاکہ فائنل ایئر میں آرٹ کے بارے میں ان کی تفہیم مستحکم ہو سکے اس کے علاوہ شہر میں ہونیوالی نمائشوں میں طلبہ کا مطالعاتی دورہ بطور اسائنمنٹ کے لازمی قرار دیا جائے جیسا کہ امریکہ اور دیگر مغربی ممالک میں آرٹ کے اداروں کا طریقہ کار ہے۔ رفعت علوی نے کہا کہ الیکٹرونک میڈیا اور پریس نے پچھلے کچھ عرصے سے آرٹ کی فضا کو بہتر بنانے میں نمایاں کردار ادا کیا ہے جو کہ قابل قدر ہے اب عام فرد بھی آرٹ اور آرٹسٹوں کے بارے میں ابتدائی معلومات سے آگاہ ہو چکا ہے۔

# July

**25  
Sunday**

**Artwork by Sadaf Naeem**



## The many faces of three women

Niilofur Farrukh's discussion on each artist, reaches out to different aspects of Pakistan's art history

In fifty years, Pakistan has produced some very fine artists, but there is still no comprehensive, permanent museum of art, where their works can be seen and there are only a handful of books about them. Therefore, Niilofur Farrukh's excellent book "Pioneering Perspectives: Meher Afroz, Nahid, Sheherezade" makes a particularly valuable contribution to the history of art in Pakistan. The three artists that she has chosen not only took pioneering strides in their chosen fields, but as women, they bring a uniquely different, feminist perspective to their work.

In *Pioneering Perspectives* Niilofur has described the creative and technical aspects of each artist's work; she has also welded in a glimpse of their lives and the influences which forged them. The book begins with Meher Afroz, who migrated from Lucknow in 1971. Niilofur's description of the dying courtly traditions in which Meher Afroz was brought up, evokes the whole ambience of that erstwhile culture. Into that, Niilofur dovetails, the development of printmaking in the subcontinent, as a whole, before and after Partition, as well as the trends at Lucknow Art College, which encouraged Meher Afroz to become a printmaker.

Meher Afroz held her first printmaking exhibition in 1974. By then, the city's nascent, printmaking initiatives of an earlier decade had dissipated. Nevertheless, it's a pity there isn't a little more about that period, during which Naz Ikramullah had regularly exhibited her prints since the early 1960s, until she migrated; and Michael Ponce de Leon's 1967 famous printmaking workshop culminated with exhibitions in Karachi and the US, acquisitions by the Library of Congress and was written up in an American print book. Unfortunately, there was no real follow up to this in Karachi, as Niilofur points out, due to the dearth of local materials and equipment.

In fact, when Meher Afroz came to Pakistan, she could not find a single press in Karachi to work on for a long time until Naheed Jafri Azfar donated hers to the Central Institute of Arts and Crafts (CIAC). There was very little acceptance of printmaking as an art medium too. Undeterred, Meher Afroz went on to establish herself as a printmaker, to widespread acclaim. She forged new directions, set up the

printmaking department at the CIAC, and above all, institutionalized it as a medium. Niilofur goes on to trace Meher Afroz's development as an artist and the impact of Indo-Pakistani history on her work.

Throughout, the book is illustrated extremely well with colour plates of prints, paintings and pottery and small black and white personal photographs of each artist and her milieu since childhood, Niilofur's lucid narrative provides vivid details of individual works, their employment of colour and their exploration of techniques. Furthermore, the tale of all three artists is one of courage, strength, commitment and tenacity, and is closely connected to the increasing feminist consciousness in Pakistan.

The book moves from Meher Afroz to Nahid, an artist who spent her childhood in Sindh, joined the Mina Art School in Karachi and was later strongly influenced by her paternal uncle, Ali Imam. Through Nahid's story, Niilofur follows the development of art in Pakistan and the vital role Ali Imam played as Principal of the CIAC. He also introduced modern art concepts and became a mentor to Nahid herself.

Niilofur weaves in Nahid's own experiences as a wife, divorcee, single mother and breadwinner, with her discussion on Nahid's pioneering work as a feminist artist. She also reveals that Nahid's desire to make a statement about women, through painting, came about as the direct result of Ziaul Haq's nefarious Hudood Ordinances. In fact, Nahid's work is the artistic expression of the mainstream women's movement in Pakistan, during the 1980s. She went on to break age-old taboos by portraying female nudes. But her women were very different to the erotic representation by male artists. Nahid's figures spoke about oppression, about a woman's identity and her body, in which motherhood and sensuality were merely as a part of being a woman and not its sole aspect. This is one of the fundamental issues in contemporary feminist discourse, worldwide.

Niilofur Farrukh has cleverly arranged her material, in such a manner, that her discussion on each artist, reaches out to different aspects of Pakistan's art history. The section on Sheherezade Alam takes the reader to Lahore, to the Raj, and the founding of the Mayo School of Art and its subsequent transformation into the National College of Art, under the legendary Shakir Ali. There, Sheherezade became Pakistan's first woman studio potter; she also met and married artist Zahoor-ul-Akhlaque.

Sheherzade's own vibrant and unusual personality, emerges very strongly in these pages, as does her ability to combine her commitment as a wife, mother and artist. Sheherzade's enquiring, open mind, her free spirit, enabled her to move between many cultures and many



first woman studio potter; she also met and married artist Zahoor-ul-Akhlaque.

Sheherzade's own vibrant and unusual personality, emerges very strongly in these pages, as does her ability to combine her commitment as a wife, mother and artist. Sheherzade's enquiring, open mind, her free spirit, enabled her to move between many cultures and many worlds: she travelled all over Pakistan and its neighbouring countries in a trailer, to explore their creative expression; and she benefited from scholarships in developed countries. She learnt to combine the timeless skill of the village potter with sophisticated techniques of the British, Japanese and American studio potter and she transformed an indigenous Pakistani craft into high art.

Pioneering Perspectives has much to offer artists, art students and the lay reader. Ultimately it is only through books such as this, that Pakistanis can develop knowledge of their cultural heritage; and consequently a sense of pride, a sense of self, and a sense of identity.

**Muneeza Shamsie: Dawn, 30 August, 1998**

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## فرنج کلچرل سنٹر، فوزیہ عزیز کے فن پاروں کی نمائش 22 فروری کو ہوگی انہیں سلیٹ انگریزنگ کے مخصوص فن ”چتار کری“ میں خاص مہارت حاصل ہے

اعلیٰ تعلیم یافتہ مصورہ کا زیادہ تر کام دیہات کی محنت کش خواتین کی بھرپور عکاسی کرتا ہے

فرنج کلچرل سنٹر اسلام آباد کے زیر اہتمام معروف مصورہ فوزیہ عزیز من اللہ کے فن پاروں کی نمائش 22 فروری کو ساڑھے چھ بجے شام سے فرنج کلچرل سنٹر ہاؤس 15 سٹریٹ 18، ایف 7/2-7 اسلام آباد میں شروع ہوگی۔ فوزیہ من اللہ صوبہ سرحد کے سلسلہ میں کوہنگر کے علاقے سے تعلق رکھتی ہیں۔ وہ سلیٹ انگریزنگ کے مخصوص فن ”چتار کری“ میں مہارت رکھتی ہے۔ یہ آرٹ کوہنگر کے قبرستانوں میں مقبروں پر پوری آب و تاب کے ساتھ نظر آتا ہے۔ فوزیہ عزیز من اللہ نے پینٹ اور برش کی مدد سے اس فن کو ایک نئی شکل دی ہے۔ انہوں نے نیو یارک امریکہ کے پریٹ انشٹی ٹیوٹ سے کیوٹیکیشن ڈیزائن میں ایم ایس سی کی ڈگری حاصل کرنے کے بعد خصوصی طور پر ”چتار کری“ کی ترویج و ترقی کے کام میں مشغول ہو گئیں۔

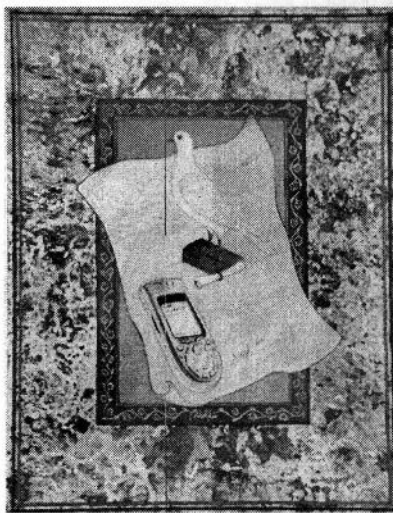
بعد ازاں فوزیہ نے اپنی پینٹنگز میں پینٹ اور برش کو اس طرح استعمال کیا جس طرح ”چتار کری“ (پتھر پر کھدائی) کے لئے چھنی اور ہتھوڑی کی ضرورت ہوتی ہے۔ فوزیہ کا کہنا ہے کہ دیہاتی خواتین کی محنت و مشقت نے ہمیشہ مجھے متاثر کیا اور یہی وجہ ہے کہ میں نے ملک کے ہر خطے میں بسنے والی دیہاتی خواتین کو اپنی اکثر پینٹنگز کا موضوع بنایا ہے۔ فن سے دلچسپی رکھنے والے خواتین و حضرات فوزیہ کے فن پاروں سے پوری طرح لطف اندوز ہو گئے۔ فرنج کلچرل سنٹر میں یہ نمائش 28 فروری تک جاری رہے گی۔

نوائے وقت: 19 فروری 2000ء

# August

**22  
Sunday**

**Artwork by Shanana Ghulam**



## Art exhibition reflecting women issues opens

An exhibition of etchings with water-based inks done by Azra Chaudhry, a well-known artist, opened at the Nomad Art Gallery on Wednesday evening. The exhibition comprises of the latest work of Azra Chaudhry, done over almost a year's time and reflects the recent developments in the society, especially with reference to the women's issues.

Azra started as a textile designer back in 1986 after having done her Diploma in the field from the School of Arts and Design, Paris, France. On return to Pakistan she joined the then Interior Gallery and continued to learn painting there.

She joined the Gandhara School of Arts, which was probably the only private sector art institution in the Federal Capital back in early 90s and was being run by Nageen Hyat, who is now running the Nomad Gallery. Azra studied art for four years to receive the coveted degree. Meanwhile, she continued to exploit her talent in the field of textile designing and this is another field of interest in which she enjoys a high repute. She has so far held around 13 textile exhibitions and the latest was the one recently held in Islamabad.

It was in 1995 that she took to print making. "This is a fascinating field which requires real hard work, great imagination and offers immense opportunities of expression. During my studies in the field, I learnt a great deal from my teachers including Prof. Min from Korea and Rusty (Walter Crump) of the United States. Prof. Min even took my exhibition to Korea for display. It was Prof. Min who taught me how to make prints in absence of the facility of a printing press as well," Azra Chaudhry said.

So far Azra has had two solo exhibitions of prints and her work has been widely appreciated by the people. Her fresh exhibition show her deep interest she has developed in the field and reflects maturity. As she is also an art teacher at Nomad Gallery she has gone through a continuous process of learning and teaching at the same time which is abundantly reflected in her works.

Only last week an exhibition of the students of Nomad School of Arts was held here and those who attended the event as well can easily deduce the amount of expression she has made on her students. Through symmetry, imagination and use of colours Azra has expressed her feelings, emotions and reaction to the conditions and incidents she has been exposed to as a sensitive part of the society. Apparently she

always seems to have an aggressive posture, ready to take the things head on and not inclined to budge or shy away. But within, she seems to be a soft, tender-hearted person who is deeply affected by what she sees and experiences in life. Over the years Azra has won four prominent awards in the All-Pakistan Artists' Competition. She won the prize in sculpture, another first in printing, a bronze in oil painting and a third as well. She also designs jewellery and her last exhibition of jewellery was held in Islamabad on August 14. She also participated in an international jewellery designing exhibition held in the United States.

**Mobarik Virk: The Nation, 18 November, 1999**

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## شہلا رحمن کا پینٹ کردہ میورل سن سیٹ کلب میں آویزاں کیا جائیگا جھیل سیف الملوک پر دو ماہ کی کاوشوں سے پہلی مرتبہ خاتون مصورہ کی تخلیق

ممتاز مصورہ شہلا رحمن نے پاکستان کی پرکشش دلکش اور قدرتی حسن کی حامل جھیل سیف الملوک کو 8x24 فٹ میورل کیونوس پر پینٹ کیا ہے جسے ڈی ایچ اے سن سیٹ کلب میں آویزاں کیا جائے گا۔ یہ میورل شہلا رحمن نے دو ماہ کی مسلسل کاوشوں سے تخلیق کیا ہے۔ جھیل سیف الملوک پر کسی آرٹسٹ نے پہلی مرتبہ اس انداز میں کام کیا ہے۔ متعدد بین الاقوامی آرٹ نمائشوں میں ایوارڈز حاصل کرنے والی مصورہ شہلا رحمن نے بتایا کہ اس میورل کی تیاری کے لئے انہیں محکمہ سیاحت و ثقافت کی جانب سے تصویر تک فراہم نہیں کی گئی۔ انہوں نے بتایا کہ میورل کی تیاری کے لئے انہوں نے جھیل سیف الملوک کی 150 سے زائد تصاویر اتاری اور ان فوٹو گراف کے اہم اور پرکشش جگہوں کو میورل میں نمایاں کیا۔ اپنے اس طویل میورل کو شہلا رحمن نے میجسٹی آف سائیکلس کا ٹائٹل دیا ہے۔ شہلا رحمن نے بتایا کہ انہیں مختلف فن پاروں کی تخلیق پر ترکی، سوئٹزر لینڈ، کوریا اور بعض دیگر ممالک کی آرٹ ایگزیشنز میں ایوارڈ بھی مل چکے ہیں۔ انہوں نے ایک سوال کے جواب میں کہا کہ ہمارے یہاں آرٹ جیسے شعبہ میں بھی گروپ بنائیاں ہیں۔ جس سے اچھا کام نہیں ہو رہا تمام آرٹسٹوں کو بلا امتیاز اپنی تخلیقی صلاحیتوں کا مظاہرہ کرنا چاہیے۔ انہوں نے کہا کہ جھیل سیف الملوک پر کسی پاکستانی خاتون مصورہ کی یہ پہلی تخلیق ہے جس کا مقصد اپنی ثقافت اور تہذیب کو نمایاں کرنا ہے۔

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**Mobarik Virk: The Nation, 18 November, 1999**

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# September

**26**  
**Sunday**

**Artwork by Zarmeena Shah**





## ضلع ہری پور میں خواتین کا فن مصوری کی طرف رجحان

انفارمیشن ٹیکنالوجی کے موجودہ جدید دور میں دنیا کے کسی بھی علاقے کے رسم و رواج اور ثقافتی ورثے کو چھپا کر رکھنا ناممکن ہو گیا ہے اور کمپیوٹر ٹیکنالوجی نے ہزاروں میل کے فاصلوں کو انسانی آنکھ سے اس قدر قریب کر دیا ہے کہ آج سے ایک سو سال قبل غالباً اس کا تصور بھی نہیں کیا جاسکتا ہوگا۔ پاکستان ایک ترقی پذیر ملک ہے اور یہاں بھی اس کمپیوٹر ٹیکنالوجی کے ثمرات ظاہر ہونا شروع ہو گئے ہیں اور صوبہ سرحد جیسے رسم و رواج کے پابند علاقے میں بھی خواتین کی بڑی تعداد ملکی تعمیر و ترقی میں اپنا حصہ ڈالنے کی جدوجہد میں مصروف ہو گئی ہے۔ ان خواتین میں پینٹنگ، فن مصوری اور دستکاری کے رجحانات سامنے آرہے ہیں۔ ہزارہ ڈویژن میں خصوصاً ضلع ہری پور میں اس لحاظ سے گزشتہ چند ماہ میں کافی امپروومنٹ دیکھنے میں آئی ہے۔ مگر اسے منظر عام پر لانے کی ضرورت ہے۔ ہری پور میں اس وقت گھریلو خواتین کے پاس فن مصوری کے ایسے ایسے شاہکار نمونے موجود ہیں کہ اگر انہیں سرپرستی ملے تو نہ صرف اندرونی ملک بلکہ بیرون ملک بھی انکی واضح ڈیمانڈ دیکھنے کو ملے۔ ہری پور میں روایتی شرم و حیا اور پردے کا تصور عام ہے اور مقامی حکومتوں کی خواتین کو سسرز بھی اسمبلی کے اجلاسوں میں باپردہ شرکت کرتی ہیں۔ اس لئے یہاں خواتین کے دستکاری اور فن مصوری کے نمونوں کو تلاش کرنا بھی خاصا مشکل ہے تاہم قارئین کی توجہ کیلئے گزشتہ دنوں ہم نے ہری پور میں کھلنے والے پہلے ایسے پرائیوٹ ادارے کی سربراہ سے ملاقات کی جہاں چھ ہفتوں کے مختصر عرصے میں گلاس پینٹنگ، فائبر گلاس پینٹنگ، فیئرک پینٹنگ، انٹیریئر ڈیکوریشن، ووڈ پینٹنگ اور آئل پینٹنگ کے کورس کرائے جاتے ہیں۔ قبل ازیں فوجی فائڈیشن اور قاطع دستکاری سنٹر بھی اس شعبے میں کام کر رہے ہیں۔ مگر روایتی ڈگر سے ہٹ کر باریک کام اور فری ہینڈ ٹیکنیک "IMAGES" امیجز کا انفرادی اعزاز ہے۔ ہزارہ ڈویژن میں اگر ایکسپورٹ پروموشن بیورو توجہ دے تو انہیں گھروں میں رہنے والی باپردہ خواتین سے فن مصوری کے ایسے ایسے شاہکار مل سکتے ہیں جنہیں اگر ایکسپورٹ کیا جائے تو نہ صرف معقول معاوضہ مل سکتا ہے بلکہ پاکستان کے فن پارے پوری دنیا میں شہرت حاصل کر سکتے ہیں۔ یہاں یہ امر بھی قابل ذکر ہے کہ مسز شاہین جاوید جیسی باصلاحیت خواتین کے اس میدان میں قدم رکھنے سے مقامی سطح پر لڑکیوں کے ذہن میں پیدا شدہ ہچکچاہٹ بھی ختم ہو رہی ہے۔ جو ایک انقلابی قدم ہے۔

حافظ محمد زبیر: جنگ، 27 اگست، 2002ء

## **Paintings exhibition with feminine and floral touch**

The preview of the exhibition of Aliya Chinoy and Rukhe Neelofar Zaidi was held at Nomad Gallery here on Wednesday.

While talking to The Nation, Aliya Chinoy said that she mainly focuses on the objects of nature and her paintings are based on nature.

Aliya said that she wields a brush driven by fancy-free, but the basic imagery she uses is of the earth and of humankind. Aliya said that she links the spirit of nature and the brilliance of her palette with a visual depiction of a woman's life.

After spending two years in London studying art and design at Putney School of Art and Chelsea School of Art, Aliya graduated with honours in Textile Design from Moore College of Arts and Design, Philadelphia, USA. Presently, she teaches art and exhibits her paintings.

Her paintings, titled "Two Sisters", "Dreamer" and "Unfolding" are really thought-provoking. She is basically a colourist and her drawings of things and people are poetical and ideal.

The three main features of her work are that they are rhythmic in an oriental way; poetical in its fanciful imagery; and have often a touch of mystery.

Aliya's works have depth and a sense of inner emptiness, which she creates by adding paste to the original canvas.

Rukhe Neelofar Zaidi, who was a lecturer at the Fine Arts Department of Punjab University for nearly 20 years, expresses women's freedom in her paintings.

Rukhe Neelofar said that she mainly paints in the tradition of tempera, although her style and subject matter are very contemporary. "My paintings help me to express the joy, sadness, pride and frustration. I feel being a woman in a country where the expression of sexuality is not always welcomed, especially from my gender," she added.

While explaining about her works, Neelofar said that the central theme or subject of her work is almost always a woman. Through my subjects, I can communicate a multitude of emotions.

She remarked that she employs the use of mainly tempera gouache or acrylics in her work. The background is usually decorative and carries complicated patterns while the women she depicts are simple and ordinary.

However, despite their relative simplicity, they command attention. "It is through a playoff between object and background, flatness and

depth, simplicity and complication that I strive to challenge pre-conceived emotions about females and to highlight the fact that women are not just decorative objects but complete human beings who strive for self-expression.

“Presently, I am working with the Pakistan Commission for Unesco as their expert on culture.”

Neelofar said that art has gained recognition in Pakistan and in this respect, Nomad Art Gallery played a vital role in promoting the young artists.

**Lamia Zia: The Nation, 11 September, 2003**

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### **Anna Molka Ahmed's Last Creation**



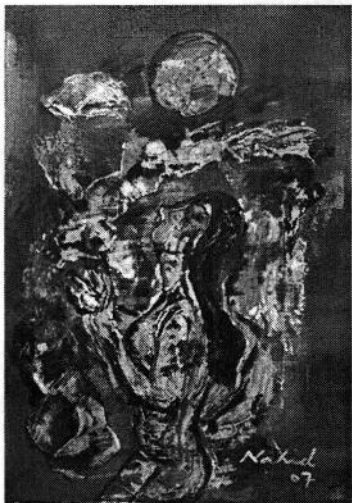
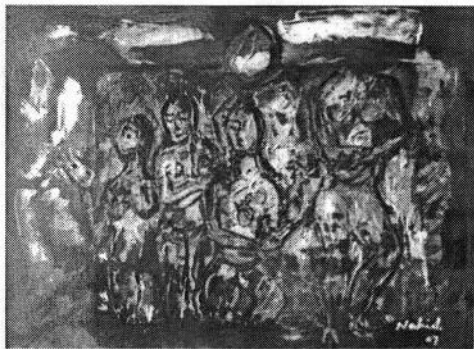
This is the great Pakistani artist, Anna Molka Ahmed painting her very last picture in the fields near Lahore.

**<http://www.flickr.com/photos/36542113@N00/2696924163/>**

# October

**24**  
**Sunday**

**Artwork by Nahid Raza**



## مصورہ، زمین زوہی

### ہین اینڈ انک ڈرائنگز کے ذریعے معاشرتی مسائل اجاگر کر رہی ہیں

کسی مصور کی تخلیقات کے بارے میں نقاد کی رائے اس کے مستقبل پر گہرا اثر چھوڑتی ہے۔ مصوران آراء کی مدد سے بسا اوقات اپنی تصحیح کر لیتا ہے، یا پھر دل برداشتہ ہو جاتا ہے، جس سے اُس کی تخلیقی صلاحیتیں پروان نہیں چڑھ پاتیں۔ کسی مصور کے فن پاروں کے بارے میں مختلف نقادوں کی آراء مختلف بھی ہو سکتی ہیں۔ ہر ناقد تصاویر کو اپنے زاویے سے دیکھتا ہے۔ عموماً آرٹ پر لکھنے والے مبالغہ آرائی سے زیادہ کام لیتے ہیں۔ اس کی وجوہ خواہ کچھ بھی ہوں، مگر مصور کسی حد تک خام خیالی کا شکار ہو جاتا ہے۔ ناقدین کو چاہیے کہ مصور کی حوصلہ شکنی سے گریز کرتے ہوئے اُسے اُس کے کم زور پہلوؤں کی طرف متوجہ کریں۔ یہ بات خصوصاً نئے مصوروں کے لئے بے حد اہم ہے کیونکہ انہیں ہی آگے چل کر ملک کا قیمتی سرمایہ بننا ہے۔

گزشتہ دنوں ممتاز مصورہ زمین زوہی کے فن پاروں کی نمائش مقامی آرٹ گیلری میں منعقد ہوئی، جس میں انہوں نے اپنی دائر فکر ز اور ہین اینڈ انک پینٹنگز آرٹ کے شائقین کے سامنے پیش کیں۔

زمین زوہی نے فنی تعلیم معروف مصور اور مجسمہ ساز آذر زوہی کے اسکول سے مکمل کی۔ بعد ازاں وہ اسی اسکول سے مکمل کی۔ بعد ازاں وہ اسی اسکول میں تدریس کے فرائض انجام دینے لگیں۔ آذر زوہی کی فنی خدمات کو نظر انداز نہیں کیا جاسکتا۔ انہوں نے اپنی ڈرائنگز، پینٹنگز اور مجسمہ سازی کے حوالے سے منفرد اسلوب اختیار کیا۔ اُن کی ”ہین اینڈ انک“ ڈرائنگز قلم پر عبور کی حدود کو چھوٹی نظر آتی ہیں۔ زمین زوہی کی پچھلی نمائشوں اور حالیہ نمائش میں رکھے جانے والے کام سے اس بات کا اندازہ لگانا مشکل نہیں ہے کہ وہ اُستاد مصور آذر زوہی کے زیر سایہ رہنے کی بناء پر اُن کے اسلوب سے متاثر نظر آتی ہیں وہ حالیہ نمائش میں رکھے جانے والے کام میں موضوعاتی اعتبار سے منفرد نظر آتی ہیں۔ زمین زوہی نے اُن فن پاروں میں معاشرتی مسائل کی نشان دہی کی ہے۔ ”ہین اینڈ انک“ ڈرائنگز میں اُن کا قلم پر عبور اُن کی مہارت کی دلیل ہے، لیکن آبی رنگوں کا استعمال رنگوں کے اعتبار سے ابتدائی سطح پر نظر آتا ہے۔ زمین زوہی کی تصاویر میں مرد و عورت ثقافتی اور روایتی لباس زیب تن کیے نظر آتے ہیں، جنہیں دیکھنے سے ایسا محسوس ہوتا ہے کہ مصورہ نے آج کے مسائل اپنی تہذیب و تہذیب و تہذیب میں پیش کیے ہیں۔ اُن کی شعروادب میں دلچسپی اُن کی تخلیقی صلاحیتوں کو قوت بخشی ہے، حالانکہ اکثر نئے مصوروں میں شعروادب سے دل چسپی ناپید ہے، جس کی وجہ سے اُن پر تخلیق کے نئے در کھلتے نظر نہیں آتے۔ زمین زوہی کی مصوری روایتی شاعری سے ہم آہنگ نظر آتی ہے، اُس کے ساتھ انہوں نے تصاویر کو گنگنا بناتے ہوئے تجریدی رنگ دینے کی کوشش کی ہے۔ اُن کے بارے میں یہ کہنا بے جا نہ ہو گا کہ وہ اپنی انفرادیت کے باوجود آذر زوہی کے اسلوب کی واحد علم بردار ہیں۔

## **Portrait of a Woman**

**Nahid Raza's work is a reflection of her life's journey as a woman.**

At an exhibition held in October at Bradford University's Gallery 11, the young art students in attendance were very keen to learn about the life and work of the Pakistani artist whose work was on display. So Nahid Raza went on to give them a totally new perspective on gender-related issues and how they impacted on a woman artist in her country.

Raza spoke from a vantage point. Her paintings have transformed the women of her era into role models for future generations. Always spontaneous and extremely emotional, she has lived life by her own rules and painted according to her circumstances.

Confined to small spaces earlier, Raza painted on wood and paper surfaces held on her lap, while seated on the floor. But now, with access to large studios, such as the recently re-opened Studio Art, her art school, she enjoys the experience of using textures to freely build up on large canvases.

One of the few women artists in Pakistan to have been awarded the coveted President's Pride of Performance, Nahid Raza looks back on the almost four decades of her career with nostalgia. When asked to recap the details of the influences on her work, she says her own life has been her biggest inspiration. Like many struggling young artists, Raza searched for subjects and expressions as she experimented with different media. But her work generally evoked optimism – they were like rainbows in abstract and expressionistic settings.

After a stint of printmaking in the US where she exhibited her work and lectured university students on Pakistani art and artists, Raza spent several months in Germany and her work was displayed in several towns. Upon her return to Pakistan, it appeared as if her experiences overseas had sharpened her understanding of her surroundings and her identity in that context. She had finally found her own voice in a subject that would become a magnificent obsession with her and lead to a series simply titled 'Woman.'

Though she painted with a keen sense of observation, there were to be many diversions and deviations in the 'Woman' series. Raza maintains that the subject of an artist's work is the point of departure in the creation of a painting. But an artist may continue to explore the same subject endlessly by inducing different moods with varied coloration, or by introducing fragmented backgrounds and textures that border on



the expressive or the abstract. Her imagery has included symbols of freedom (birds), love (flowers), enlightenment (the moon) and fecundity as illustrated by the fish that fill the seas with life.

Deviating from her signature work, a typical example of the artist's innate love of life and celebration was expressed in the midst of preparations for her son's wedding. In a one-time sequence of



paintings, she used elements of the popular truck art: exotic birds, large flowers and ribbons, interwoven with the colours of happiness – yellow, red and green.

Studying her work through the decades, one discovers in it a documentation of the artist's life. The mother and child element entered her work when her grandson was born; the painful vulnerability of ageing parents and the burden of responsibility on the daughter all find a reflection in her work through sombre, dark colours. However, on occasions, in many compositions one senses the fearlessness of the artist, in the face of personal adversity – the canvas is bathed in the strong forceful colours of determination. Painting only deeply-felt convictions, Raza captures their essence on the stark surfaces, renewing the sense of the subject constantly.

In her most recent exhibition in December 2008 at Karachi's Canvas Gallery, the male form, with its well-emphasised muscles, entered Raza's canvas for the first time. It is a man's physical prowess that allows for gender domination, the artist appears to declare, not the intellect which is the strength of a woman.

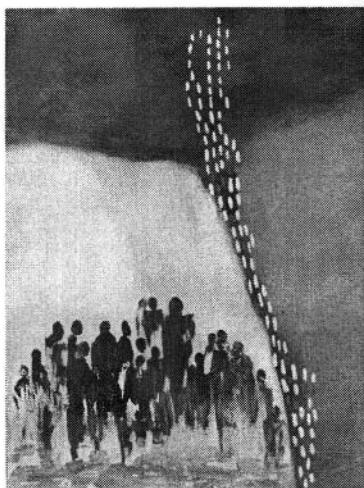
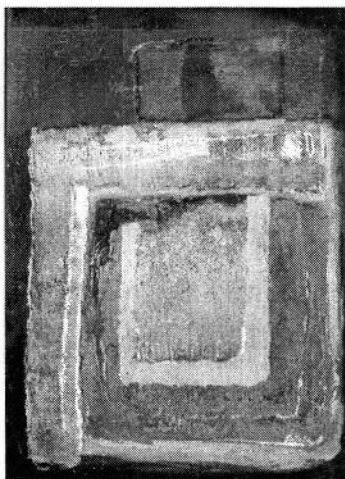
Articulating her views through her canvas is, for Nahid Raza, an unending source of joy. She revels in it. Time and time again, she re-invents and revitalises her subject, looking life squarely in the eyes.

**Excerpts: Marjorie Husain, Newsline, January 2009**

# November

**28**  
**Sunday**

**Artwork by Riffat Alvi**



## Art against Terror

Shehla Rehman picks up her brush, dips it into paint and starts registering her protest about crimes against humanity. Presently, the underlying theme in her paintings is 'War against Terrorism'. "I have waged a war against different social evils, violence against women, use of children in camel racing, karo kari, child abuse, flesh trade, gang rapes and war against terrorism", says Shehla. "I am trying to carry out my mission to highlight these evils through my paintings", added Shehla, who passed the best part of her life in Malaysia and graduated in Art History from Kuala Lumpur.

"Violence must be stopped to make this world a peaceful place to live in," says Shehla, who gets inspirations from her mother, who is also an artist.

Terror, torture and tears are her preferred themes as displayed in one of her outstanding paintings, showing a middle-Aged afghan woman, who was sold like a cheap commodity in the sprawling industrial port city of Karachi.

According to Shehla, "You just drop the word 'Social' from the Social Animal and you get the true picture of an animal under the garb of a human being, who acts like a beast."

Shehla's paintings are not restricted to terrorism. She paints with great ease and sophistication paintings of a working woman in rural Sindh, life at sea shore, picturesque mountains and valleys with cascading rain water, energetic dancing horses and faithful dogs. Pointing her finger at a huge wooden horse in her drawing room, she said: "I learnt horse riding much before I learnt walking. I have a special 'janoon' for horses, the most favourite of my father and grandfather."

The love of nature is predominant in her themes. "I derive immense pleasure from the natural scenes and try to depict them in my paintings," said Shehla who worked in Rome with senior Italian artist Yehya Shafi and also received the prestigious Sadequain Award. She participated in an exhibition in Turkey with artists from 22 countries and painted a portrait of Kemal Attaturk and received the coveted award from the Governor of Anatolya, Turkey. "Allah has brought me to this stage," said Shehla, as she conducted an inspiring tour of the vestibule, portico and porch, spilling over with her paintings, some finished and some unfinished, which may force the attractive and sharp Shehla out of the house one day.

"The number of paintings is increasing day-by-day and the living space is shrinking," said Shehla as she spread out her arms to show that she

was painting on nine different themes simultaneously. Shehla showed her expertise by working on a nearby canvas. She bent her knees slightly to create an adjustable level between her working hand and the canvas before artistically giving a shape to curves and the general outlines of a young woman carrying a water pot on her head.

"This is my humble way of expression," Shehla said in her drawing room, surrounded by her painting room, surrounded by her paintings of women, the nature, sea, waves, sunset, boat, flowers, trees, birds, horses, dogs and a number of objects under the sun. Her painting is a language, which needs to be felt and understood. The bright colours and innovative patterns on her canvas tell tales of their own, paying homage to her art.

**Ibrahim Khan: The News, 11 December, 2003**

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## **Feminist concerns in miniature**

Feminist concerns portrayed in contemporary miniature by Saira Sheikh are on display at the Rohtas art Gallery.

This is Ms. Sheikh's first solo exhibition since she graduated with a distinction in miniature painting from the National College of Arts (NCA) in 1990. The exhibition is of 22 works, 20 in gouache and water colour on wasli, and two in mixed media.

Most of Ms. Sheikh's works carry on an air of gloominess and communicated sadness. "Yes, the depression is there. I've gone through hard times and have worked in that mood. I'm a woman and feminist concerns are close to me. I don't want to paint issues far from me," she says. "But I have a new concern to paint as well as class distinction."

One of her miniatures, a blue-toned picture of her son sitting in a closet, was conspicuous in communicating joy rather than sadness, where her womanhood was not oppressed but proud.

Salima Hashmi, former principal of the NCA and an artist herself, predicted that Ms Sheikh would make a big name for herself in miniature. "Her thesis paintings were meticulously crafted works brimming with human figures and fauna, richly painted in a lush palette. The new paintings form a mature body of work which focuses on her concerns from the last several years," she says.

**Anjum Gill: Daily Times, 17 January, 2004**

## The Marvel of Anna Molka

The second exhibition of Anna Molka Ahmed's art was held at the Shakir Ali Museum. The pioneer of art education in Pakistan a painter and a teacher - Anna Molka Ahmed became the first female Professor Emeritus, an honour awarded by the Punjab University, where she initiated the Fine Arts Department and has remained the Chairperson for almost four decades. Many awards have been conferred upon Ms. Ahmed for her contribution in the field of arts including the Tamgha-e-Imtiaz in 1963, President's Pride of Performance Award in 1979, Quaid-e-Azam Award in 1982 and the Khadijatul Kubra Award in 1983. The first exhibition of Ms. Ahmed's paintings was held in the 1980s. "My mother during her lifetime had organized a number of exhibitions for others but held only one exhibition of her works back in the 1980s. This is her second exhibition," said Tahira Ayaz, daughter of Ms. Ahmed. On display are various paintings including a portrait of Quaid-e-Azam, Allama Iqbal, Chaudhary Rehmat Ali and Mian Afzal Hussain. Other exhibits include landscapes that Ms. Ahmed had familiarized herself with over her life, such as her own house, the secretariat building and other scenes from the city. Sculptures were also on display, such as the portrait of a blind man and a woman with a starving child. "Professor Anna Molka Ahmed holds a unique position in the Pakistani art scene. Apart from being a versatile artist, she was also a reputed teacher of art," said Mr. Sultan, Director-General of the Pakistan National Council of the Arts. Mr. Sultan announced that Ms. Ahmed's work would be permanently on display at the National Art Gallery, Islamabad.

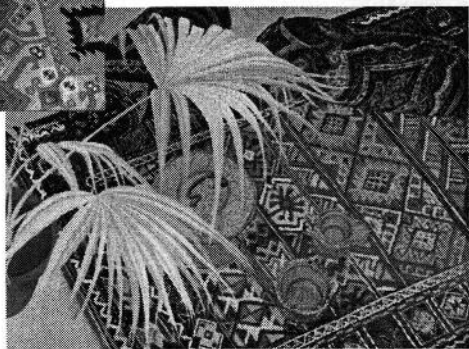
**Daily Times: May 29, 2004**



# December

**26**  
**Sunday**

**Artwork by Rukhe Neelofar Zaidi**





## **Reflections: glimpses of art as reflected by women**

Representing a cross-section of contemporary Pakistani art, a culturally significant exhibition of paintings by six women artists is currently open for public viewing here at the World Bank building.

Titled 'Reflections,' the paintings are diverse and pleasing, and signify, in a subtle sense, the intellectual and personal 'reflections' of the individual artists. The emphasis of some participating artists is in the involvement of the spiritual and emotional as an expression through self-realization, while others comment on social and political issues that affect their collective lives through symbolic expression.

"The medium of the artists is visual not verbal; therefore, a sensitive account of their achievements, in the personal and historic context, and beliefs and preferences in the visual and in the general context, should be addressed," director of Nomad, Nageen Hyat has said in a written statement. Nomad has arranged the exhibition in collaboration with the World Bank.

The participating artists are Nahid Raza, Rukhe Neelofar Zaidi, Humera, Nasreen Aurangzeb, Anjum Ayub Khan and Shahnaz Jaffar Khan.

Nahid Raza has worked on women's issues since 1986. She is a strong believer in reflecting women as a symbol of strength, productivity and enlightenment, and highlights the spiritual qualities that women lend to the society. She believes that women are disgraced in the society and are entitled to a respectable status and the freedom to lead their lives, and this is what she reflects in her paintings.

Rukhe Neelofar Zaidi is pursuing a teaching career in art to probe the socio-cultural roles assigned to women in patriarchal society, as Pakistan's where she believes the identity of a woman is merely an extension of a man. She mostly relies on gouache, with her favourite vantage point being from above which helps her put across a sense of space and depth intrinsic to the content.

Humera reflects "The Quest For the Lost Dimension," whereby through art, she strives for connection with the 'ultimate,' having undertaken this journey as 'the harshness of life had forced me away from myself and consequently from God.'

Nasreen known for her sensitively painted landscapes, now focuses on women, who are looking back and reflecting on how beautiful their past was for them, and in some cases, depicting it through flowers as symbols. Anjum Ayub Khan has focused on fragile human relations - a

theme that has dominated her past works as well. She re-discovers and experiments with colours, brushes and rollers.

Shahnaz Jaffer Khan's inspiration stems from the fascinating and beautiful historical buildings – a trademark of the old city of Rawalpindi – with their intricate facades and balconies, which are being replaced by modern plazas. The artist intends to compile a book on the history of the old city of Rawalpindi through visual images.

***The News: 18 December, 2003***

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***“Moon and Woman” by Nahid Raza***



## **Lalarukh's 'minimal linear' works go on display**

Minimal linear expression in art by Lalarukh went on display at the National College of Arts' Zahoorul Ikhtlaque Gallery on Friday evening. Lalarukh, an NCA teacher, is holding her first exhibition in Pakistan for 20 years. Her students and friends thronged the gallery to see what she has to offer. "Minimalism is a form in which everything is kept minimum. This exhibition is the artist's journey in minimalism," said Khawar Mumtaz, a visitor. There are some drawings in pencil in each of which a single line has been drawn, showing a muscle or bone in the human body. One long scroll on silver paper depicts repeated images of the pulling down of Jain Mandir after the demolition of Babri Masjid in India. Another piece shows the artist's electro-cardiogram (ECG) printout depicting her restlessness after the death of her mother. NCA Principal Sajida Vandal said: "This is extremely interesting work, portraying different phases of her career." Sri Lankan artist Muhammed Cader described the work as "not normal". "It is very simple yet extremely complex. Works in this exhibition are well drawn and well thought about," he said. However, one visitor had a different viewpoint. "Most of her work is beyond the comprehension of the viewer and many visitors are asking each other what it is about," he said. He added her depiction of water in the sea was marvelous. "That is simple but very powerful expression. Very few can match her talent," he said. Artist Saba Hussain said, "It is a wonderful exhibition. Her works are very subtle and delicate. Her use of medium is excellent. It is a great opportunity for art students to learn from her works." "Her drawings are amazing and so are the seascapes. It is her skill and mastery to express so much with a few lines. Her keen observation makes her work so impressive," said Tanya Sohail, the Alhamra Arts Council curator. Lalarukh said she had put her personal observations and experiences on paper.

**Daily Times: April 4, 2004**

## مصورہ، درخشاں آفتاب

### اُن کا تخلیقی عمل کسی ایک موضوع کا پابند نہیں

مصور کمرشل شعبوں میں بھی اپنی تخلیقی صلاحیتوں کا استعمال کر کے داد وصول کر رہے ہیں۔ اُن میں سے بعض نے خود کو ان شعبوں کے لیے وقف کر دیا ہے لیکن بعض مصور اپنی تخلیقی جہت کو کمرشل آرٹ میں نہ صرف بروئے کار لائے بلکہ فنِ مصوری سے دل چسپی کے باعث اس سے بھی اپنی وابستگی برقرار رکھی۔ ٹیکسٹائل میں ڈیزائننگ ایک ایسا شعبہ ہے، جس میں عوامی پسند اور ناپسند کا عمل دخل بہت زیادہ ہے، یہی وجہ ہے کہ ٹیکسٹائل کے ڈیزائن اس امر کو مد نظر رکھتے ہوئے تیار کئے جاتے ہیں۔ ایسی صورت میں آرٹسٹ اپنی تخلیقی صلاحیت استعمال کرنا چاہتے ہوئے بھی کاروباری تقاضوں کی بھیمنت چڑھ جاتا ہے۔

درخشاں آفتاب ایک ایسی مصورہ ہیں جو دونوں شعبوں میں اپنا کردار ادا کر رہی ہیں۔ ٹیکسٹائل ڈیزائننگ کے حوالے سے ان کا نام جانا بچپنا ہے۔ انھوں نے فنِ مصوری کی خصوصیات کو ٹیکسٹائل ڈیزائننگ کے شعبے میں متعارف کرانے میں اہم کردار ادا کیا۔ وہ اس فن سے اپنی دلچسپی برقرار رکھتے ہوئے اب تک کئی انفرادی اور اجتماعی نمائشوں کے ذریعے اپنے فن پارے منظر عام پر لائیں ہیں۔ وہ صادقین ایوارڈ کے علاوہ دیگر ایوارڈز بھی جیت چکی ہیں۔

اُن کی مصوری کسی ایک موضوع کے گرد گھومتی نظر نہیں آتی۔ انہوں نے لینڈ اسکیپ، ساحل سمندر، اسٹل لائف، فشریز اور خطاطی کے موضوعات پر فن پارے تخلیق کیے۔ وہ آبی اور مرغنی رنگوں کا استعمال اپنے موضوع کی ضرورت کو مد نظر رکھتے ہوئے کرتی ہیں۔ فنِ مصوری کے بارے میں خیالات کا اظہار کرتے ہوئے وہ کہتی ہیں کہ ”تصویر بنانے کا عمل مصور کے اختیار میں نہیں ہوتا۔ تخلیق کی پُر اسرار قوت مصور سے خیال کی سطح پر تصویر بنواتی ہے، جسے وہ کیئوس پر منتقل کرتا ہے۔ اپنی تخلیق کی تشریح بھی مصور کا کام نہیں بلکہ ناظر اسے دیکھ کر ذاتی احساسِ لطیف کے ذریعے محفوظ ہو سکتا ہے۔“

درخشاں آفتاب نے ٹیکسٹائل ڈیزائننگ کے لیے سمندری دنیا کو اپنا موضوع بنایا ہے۔ وہ مچھلی کی جلد، ریت پر لہروں سے بننے والے نشانات، سمندری پتھروں اور نباتات کو اپنے ڈیزائنوں میں خوبصورتی کے ساتھ شامل کرتی ہیں۔ وہ اپنے ڈیزائنوں میں اس بات کا خیال رکھتی ہیں کہ ان میں سمندری حوالہ موجود رہے۔

ومی حیدر: جنگ، 6 اگست 2003ء

## **Khoula's paintings widely appreciated**

Bright and bold colours depicting man's imminence with nature in an open world of bucolic magnificence dominates Khoula Ayaz's paintings displayed at Hunerkada on Saturday. Khoula's first solo exhibition is a joint collaboration between Hunerkada and Pakistan National Council of the Arts. Advisor to the Prime Minister for Women's Development, Social Welfare and Special Education, Nilofer Bakhtiar inaugurated the exhibition. Speaking on the occasion, she said it was indeed a great gesture shown by Jamal Shah to organize this exhibition of a new artist at Hunerkada, that too for a humane cause. She said it is heartening to see that women and girls in Pakistan are showing versatility and vision in the creative field. Jamal Shah, Director of Hunerkada, said Khoula has talent and could go a long way in her artistic pursuit. He said that Hunerkada is always willing to encourage young and upcoming artists. Khoula wants to help a patient in need of a kidney transplant with the proceeds from this exhibition. Khoula Ayaz told this correspondent that she feels life needs colours and so all her paintings are always bright. She has done Masters in Fine Arts and is a recipient of Gold Medal from Peshawar University in 2002. Khoula says she loves to look at the brighter side of life and that's why she uses bright colours for her paintings. Reality has many faces, but Khoula believes that if one has hope and faith in nature, bitterness of realities could easily be eradicated. Khoula's paintings carry a vivid descriptive element, telling the story of the hard working rustic people, of their life style, and of their joyous moments in the cradle of Mother Nature. The pure simple events of rural landscape have found prominence in Khoula's work. Khoula's passion for art runs in the family as she got her first inspiration from her mother from early childhood.

**The News: May, 10, 2004**

# Looking at art with a sense of responsibility

## Exhibition of paintings by Navin Hyder opens at Rohtas today

An exhibition of paintings by Navin Hyder, a brilliant artist whose work impels viewers to pause a while, to think and to question, opens at Rohtas Gallery today (Friday).

Titled 'Whaam', the exhibition is a play on the media's presentation of the US-led war in Iraq, with a focus on disturbing images of the torture and savagery inflicted upon prisoners held in Abu Ghraib. "The subject is serious but has been projected almost like a game-as something we consume while watching television," Salima Hashmi explained while talking to 'The News' here at the exhibition's preview on Friday.

Navin has manipulated the images in a manner that may, at first glance, transport the onlooker to a world that is diametrically opposed to the one she has actually projected. It is only upon close observation that the reality, the horror and the savagery so explicit in the content become perceptible. For instance, in 'Bang Bang', it is the bright and brilliant colours that initially arrest viewers' attention. But gradually, the horrifying image of a prisoner with a dog collar tied around his neck emerges in full view. The painting is punctuated with red dots signifying bullet holes. Navin has used interesting colours and motifs for temporarily withdrawal of focus from the pain and humiliation experienced by the prisoners.

From the artist's own perspective, the exhibition is meant to make people think and to question. And question they doubtlessly will, for if they don't, more than half the meaning inherent in Navin's images will be lost to them. This is particularly true of a painting titled "100 Bombs on a Wedding party", in which the dreadfulness of the action is concealed with the help of a motif which, for Navin, has come to represent the bomb. She does this so that those who have become immune to the atrocious images flashed on the media are forced to pause a while, and think.

Navin has, over the years, constructed her own language which she articulates with the help of a variety of water-based mediums including acrylic, emulsion and poster paint, as well as readymade paper and cutouts of 'chamak patti', which puts the accent where it is due.

The young artist completed her Bachelors in Fine Arts from the Indus Valley School of Art and Architecture in 2000 and is now teaching in



the same institution. Whether her art sells or not, is no consideration for Navin because that would have restricted her work. The mere thought that she has been able to spare some time from her teaching commitments to indulge in the luxury of devoting three complete months to artistic self-expression is enough reward for her. However, while the collection itself has been completed in three months, the artist took a whole year conceptualizing and absorbing the theme.

Salima Hashmi sees Navin as a promising artist with a fine hand. "For many of the art graduates today, the objective is to follow fashion and to produce work that sells. There are very few who look at art with a sense of responsibility and it is this particular dedication for which I rate Navin's work very high," she said while talking to this correspondent. This is the artist's first solo exhibition in Islamabad.

**Shahina Maqbool: The News, 5 February, 2005**

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## **Fauzia's symbolic works to be displayed today**

Prominent artist and peace activist Fauzia Aziz Minallah will display her symbolic paintings and engravings depicting concepts of freedom, liberty, justice and peace at Alliance Francaise, Thursday (today).

Fauzia told "The News", that her recent work, which was displayed in the preview of the exhibition Wednesday, is a window to the world around her. She said that she paints what she sees and feels, and her artistic sensibilities are hurt by the conflicting world around her, where the powerful are always controlling the lives and destinies of millions of deprived and underprivileged people.

She questions the validity of the rule of a few, snatching away the rights of the majority.

The most unique pieces displayed at the exhibition are Fauzia's engravings on slate, which is called "Chitarkari". She was inspired by this style from her ancestral village. Fauzia has given an exceptional ardour to her engravings by using her thoughts and feelings with a superb and intricate creative energy.

**Schezee Zaidi: The News, 14 April, 2005**

## نصرت جی عظمت

ان کی مصوری میں پاکستانی ثقافت اور تہذیب نمایاں نظر آتی ہے

مصوری کے حلقوں میں نصرت جی عظمت ایک جانا پہچانا نام ہے۔ یوں تو انہوں نے مختلف انداز اور اسلوب سے خود کو منوایا ہے، لیکن امپریشن ازم میں وہ کمال مہارت رکھتی ہے۔ نصرت جی عظمت کا کہنا ہے کہ ”وہ سرخنی تاثر کو نمایاں کرنے کے لیے دو جہتی اسلوب استعمال کرتی ہیں“۔

نصرت جی عظمت گزشتہ 30 سال سے ملکی اور بین الاقوامی سطح پر امپریشنسٹ کی حیثیت سے فن پارے تخلیق کر رہی ہیں۔ انٹریز ڈیزائنر اور فائن آرٹ کے حوالے سے اندرون ملک کے علاوہ دبئی، بحرین، نیوزی لینڈ، کینیڈا وغیرہ میں آرٹ ٹیچر کی حیثیت سے تربیت بھی دیتی ہیں۔

فلورل آرٹ سوسائٹی کی چیئر پرسن کی حیثیت سے بھی مختلف ملکی اور بین الاقوامی مقابلوں میں اعزازات حاصل کیے ہیں۔ کیلی گرا لک آرٹس گلڈ کراچی چیمپٹر کی چیئر پرسن ہیں۔ اپنے مصوری کے کام کے حوالے سے نصرت جی عظمت کا کہنا ہے کہ میرے تمام فن پارے ثقافتی اور انسانی جذبات کے عکاس ہوتے ہیں، جن میں آگ، ہوا، پانی، سایہ، گرمی، رفتار، ایکشن، قوت اور اضطراب نمایاں ہوتے ہیں۔ میں ان عناصر کو اپنے تخیل میں منتقل کر کے کام کرتی ہوں۔ اکثر کلر، ٹون، لائننگ اور ٹیکچر استعمال کرتی ہوں۔ آرٹ تخلیقی عمل ہے۔ اس میں رنگ، سطر اور سطح پر مہارت اور عبور ہی بہترین فن پارے تیار کرنے میں مددگار ہوتے ہیں۔

ان کے کام میں پاکستانی ثقافت اور تہذیب کو نمایاں اہمیت حاصل ہے۔ وہ فیکریو کام میں بھی خصوصی دلچسپی لیتی ہیں۔ گھوڑے بھی ان کا اکثر موضوع رہے ہیں۔ انہوں نے گھوڑوں کو قوت اور زندگی کی علامت کے طور پر پیش کیا۔

نصرت جی عظمت نے پنجاب یونیورسٹی سے بی ایف اے کر کے جامعہ کراچی سے دو مین اسٹڈیز میں ماسٹرز کیا۔ انہیں فلورل ڈیزائننگ میں جاپان، کینیڈا، یو کے سے ایوارڈ ملے ہیں۔

نصرت جی عظمت، لینڈ اسکیپ، کیلی گرائی، پنل اسکیچ میں فن پارے تخلیق کرتی رہی ہیں۔ ان کا کہنا ہے کہ مصوری کی اپنے ماحول پر گہری نظر ہونی چاہیے۔ ان کی پینٹنگز میں روشنی کا عکس اور وقت کے ساتھ بدلتے سائے فطرت سے قریب تر نظر آتے ہیں۔ انہیں پینسل اسکیچز، پٹل آئل اور واٹر کلر میں بھی رنگوں کے موثر استعمال کا ہنر آتا ہے۔

ڈیٹان صدیقی، جنگ، 11 مئی 2005ء

## **Inside Out**

### **Female Artists' paintings exhibition opens today**

First ever exhibition of five female artists' works -- Inside Out -- will open here today at Rohtas2 Gallery, Lahore.

Rohtas Gallery was established in Islamabad in 1981. It was the first private gallery in Pakistan which was inaugurated by eminent artists Naeem Pasha, Sohail Abbasi and Salima Hashmi.

The artists Amber Hammad, Hareem Tanvir, Nadya Hussain, Nazia Malik and Sara Salman have put their paintings on display. Four of them are NCA graduates and one is from Indus Valley, Karachi. In total 13 paintings will be exhibited at the exhibition.

Talking to The Post, Salima Hashmi said, "We try to promote committed and young artists who have a different vision. The people liked the idea so much that I have opened another gallery with the name of Rohtas2 in Lahore."

"The artists have worked on key issues like human violence, criticism, and beauty in a meditative and assertive way," she added.

Sara Salman said she wants to find out 'universal meanings' in minimum things.

Nazia Malik is yet another young artist whose two paintings will be displayed in the exhibition.

She said, "My paintings' theme is of fear, the political scenario, unrest in the world, global insecurity and helplessness that people feel after 9/11".

**Rabbia Arshad: The Post, 29 September, 2005**

## Meher Afroz's works go on display today

An exhibition of paintings and prints by one of the most celebrated artists, Meher Afroz, will open at the Nomad Art Gallery on Thursday. The innovative exhibition comprising 31 paintings in acrylic and prints in black and white are dedicated to a singular theme *life is a gift that keeps on giving but cannot be taken for granted*.

The exhibition is a visual expression of painter Meher Afroz's concerns about societies which have lost a sense of direction.

Viewers can feel deep personal affinity with the subtle messages Meher's paintings deliver about life.

"People seem to have gradually submitted to dictations. There is no sense of contribution. There is loss of courage in people," she said introducing her work at a preview.

Meher does not preach but wants to express her discomfort which people and societies lost completely to materialism.

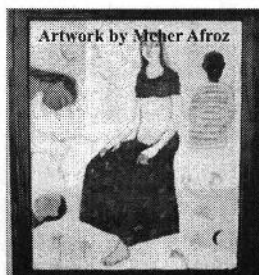
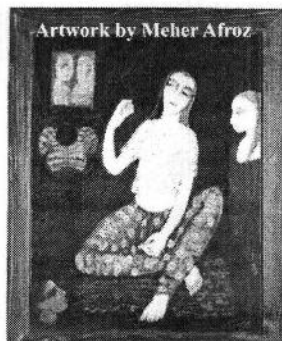
Her works bring a new level of energy, perfectly mirroring her thoughts and the reality.

"It's not bad that they enjoy life but they need to exercise self discipline. They have developed to live with the fact 'that others think of them as dishonest and sinister, I'm part of that society but uncomfortable. The conformists pretend to be broadminded but they are infact growing extremely narrow minded,'" Meher said.

"My work is focused on developing a sense of direction," Meher said.

"Meher is extremely talented. The paintings and the print works are brilliantly composed," said Director Nomad Art Gallery, Nageen Hyat. She is a great admirer of Meher's work which offer a re-look at life, Ms. Hyat said.

"Her works depict her passion for culture and have the spiritual feel and balance. There is a strong message that self-esteem and respect cannot be compromised in a materialised world.



**Dawn: 19 January, 2006**

## آرٹ کا مستقبل روشن ہے آرٹسٹ تخلیقی کام کر رہے ہیں، شیخ حمید حکومتی سطح پر تخلیقی کام کی پذیرائی کی جارہی ہے، جنگ سے بات چیت

ممتاز مصورہ شیخ حمید نے کہا ہے کہ ملک میں آرٹ کا مستقبل بہت روشن اور تابناک ہے۔ آرٹسٹ بہت تخلیقی کام کر رہے ہیں۔ لوگوں میں بھی آرٹ کے شعور میں حوصلہ افزا اضافہ ہو رہا ہے۔ حکومتی سطح پر بھی تخلیقی کام کی پذیرائی کی جارہی ہے۔ ان خیالات کا اظہار انہوں نے جنگ سے خصوصی بات چیت کے دوران کیا۔ شیخ حمید لاہور کی تربیت یافتہ آرٹسٹ ہیں۔ ان کے فن پاروں کے متعدد سولہ اور گروپ شوز اندرون و بیرون ملک ہو چکے ہیں۔ وہ ریلیٹو آرٹسٹ ہیں۔ ڈائریکٹر اور آرٹسٹ میں ان کے متعدد فن پارے توجہ حاصل کر چکے ہیں۔ ایک سوال کے جواب میں شیخ حمید نے کہا کہ یہ تاثر درست نہیں کہ آرٹ گیلریز میں محض سینئر آرٹسٹوں کی پذیرائی اور حوصلہ افزائی کی جاتی ہے جبکہ آرٹ گیلری سینئر اور جونیئر تمام آرٹسٹوں کے کام کو یکساں طور پر ڈسپلے کرتی ہیں۔ کیونکہ تمام آرٹسٹ بہت محنت اور تخلیق کے ساتھ کام کرتے ہیں۔ انہوں نے کہا کہ آرٹ گیلریز آرٹ کے فروغ میں اپنا مثبت کردار ادا کرتی ہیں۔ ایک اور سوال کے جواب میں شیخ حمید نے کہا کہ نوآموز آرٹسٹوں کو اپنے ماسٹرز کے علاوہ بیرون ملک ہونے والے کام سے بھی آگہی حاصل کرنا چاہیے۔ اس سے جدید اسلوب اور کام کا علم ہوتا ہے۔ ایک سوال کے جواب میں انہوں نے کہا کہ آرٹ میں کسی قسم کی گروپ بندیاں نہیں تاہم کام میں اسکول آف تھٹ کارنگ غالب ہوتا ہے۔ شیخ حمید نے کہا کہ آرٹ کو پروفیشن بنا کر اس پر انحصار کیا جاسکتا ہے۔ شیخ حمید کے جدید فن پاروں کی نمائش ماہ رواں کے وسط میں مقامی آرٹ گیلری میں منعقد ہوگی۔

جنگ: 04 دسمبر 2006ء

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## Lubna Agha—contemporary South Asian artist seeks inspiration from her rich cultural heritage.

Lubna Agha is a renowned Pakistani painter at the forefront of contemporary South Asian art. Her art taps into the profound energy found in ageless artifacts and Asian and Islamic architecture from places as geographically disparate as south Asia and north Africa. She works mainly on canvas and wood, applying thousands of painted pixels and organic shapes that evoke mosaic tiling, intricate carvings, and ornate metalwork.

The total copse of her work resists categorization. Deeply rooted in her personal history, the work is not constrained in the rigid constructions of a traditional heritage. The result is a contemporary visual language that is compelling and full of beauty—a trait that is not just attractive to the eye, but also stirring to the spirit.

Her work has been exhibited in art museums and galleries throughout the world—in her homeland Pakistan, as well as Britain, Japan, Jordan, Switzerland, and the United States. One of the leading South Asian and Pakistani women artists, Agha has earned her place in art history.

[Http://lubnaagha.com/about.html](http://lubnaagha.com/about.html)

## **Mobina paints the 'space within'**

Although abstract art appears to be so easy to make, it is in fact incredibly difficult. To be able to say a lot in a few words: that is not a simple task. One has to be concise and precise. Mobina Zuberi does just that in her paintings on hand made paper. A selection of her recent works is on display at Croweaters Gallery in Anarkali. Alongside the paintings are fabrics with woodblock printing designed by the artist.

As the artist got into the medium of woodblock printing, she continued to make paintings. With these two practices going on side by side, she began to notice overlaps occurring between them. Similar motifs appeared on fabric as well as on paper. Lines and shapes continued from one material to the next.

Eventually she began to emphasize these qualities. For example, she would apply vegetable dyes on the paper in a loose manner. This created the effect of dye seeping into fabric.

At Croweaters Gallery, cotton material is displayed next to the handmade paper. In both, viewers will find her visual vocabulary. Forms and outlines bring to mind Suprematist painting made in Russia during the early years of the twentieth century. For these artists, pure feeling was the supreme reality in the world. Perhaps in the same manner Mobina Zuberi's use of simple elements expresses emotions. Unlike the Suprematists, however, her forms are related to the visible world. She is suggesting the four walls of a house and closed doors in her minimal forms - this is her reality now.

It seems that the artist has always tried to express her life through symbolic methods. Yet now it is in a much more indirect manner. Salima Hashmi writes about Zuberi's art in her book, 'Unveiling the Visible: Lives and Works of Women Artists of Pakistan.' According to her, in Zuberi's older works she showed the stylized female body. Her art has explored the lives of women in general, but through her own unique circumstances. As she tells Hashmi, 'It is not about those rural women, or political turmoil in the country. It is more about the psychological turmoil, the compromises one has to make, the guilt, the balancing act!'

This balancing act is something that painters face all the time. In an effort to compose just the right image, artists have to remove all that is unnecessary from the picture.

Mobina Zuberi has tipped the scales in her favour through arriving at a visual vocabulary of basic forms.

**Atteqa Ali: The Nation, 22 May, 2006**



## **Zubeda's paintings on display at Shakir Ali Museum**

For city art lovers the next two days will be of some great occurrence as Pakistan National Council of the Arts (PNCA) will put on display an exhibition of paintings by celebrated painter Zubeda Javed, besides a dialogue on her art.

A large number of art lovers, art students and general admirers of fine arts are expected at the art show, which will be held at Shakir Ali Museum on Wednesday March 2<sup>nd</sup>. The dialogue on art of Ms Javed will be held at her residence. The prominent participants would be Rahat Naveed Masood, Assistant Professor Punjab University Fine Arts Department, Shahnawaz Zaidi from Punjab university fine art department, art critic Bibi Gul, Ijaz-ul-Hasan, Chairman, Artists Association of Punjab (AAP), Colin David and Nusrat Ali, painting section Incharge of Lahore Museum.

The artist Ms. Javed has served as an art teacher at the Fine Arts Department of Punjab University. The Tamgha-e-Imtiaz winner Ms. Javed is a celebrated painter in the impressionist mode, her work has been on display at home and abroad since 1963. Her techniques and methodology in painting have influenced generations of artists.

A disciplined executioner of her paintings, she exhibits tremendous sensitivity for form and colour. Modern and innovative in her approach, she has created exquisite color effects and imagery. As a versatile impressionist with a unique style, her work stands out among her peers. She, unquestionably, remains a national asset, her paintings capture the essence rather than the realism of it.

**Daily Times: 2 March, 2005**

## **Women artists display work on feminism**

Celebrating 25 years of Women's Action Forum (WAF) from December 7-10, an exhibition of paintings by women artists was held at the Nomad Centre and Art Gallery on Thursday.

As many as 13 artists from different parts of the country contributed 30 works of art focusing on the title of the exhibition "Celebrating identity and feminism".

The display began with impressions by young and talented National College of Arts graduate Amna Hashmi. Amna is a miniaturist and has contributed her works called "Walkers of the wicked wheel" and "The creator of realities". Next in line were abstract and distinctive forms by Tabassum Rizvi, while Anjum Ayub conveyed a direct message through her abstract and expressionistic works.

From her private collection, senior artist Salima Hashmi had brought two of her earliest paintings called "Coming of age"; Mussarat Nahid Imam presented the historical aspect in a cultural context, also highlighting the present-day status of women. Marvellous expressions oozed out of Meher Afroz's works; Shahzeb Ahmad presented what she dreamed of doing in the world of art through her series of paintings in black and white and Hajra Mansoor introduced visitors to her new stylized work called fixed-wash technique in two of her works in water colour.

A student of Mansoor Rahi who is specializing in the art of expressionism, Sajida Hussain contributed two evocative figurative paintings for the exhibition in oil on canvas.

Other works included "The self I, II, II" by Sadia Hussain, "Empowered" by Samreen Asghar and "Silent prayer" by Humera and works in acrylic on canvas by Nahid Raza.

"WAF grew out of the suppression of women during the Zia era. It was a feminist movement against the discriminatory laws which affected women the most," said Nageen Hyat, Director Nomad Art Gallery.

Speaking about some of the artists, Ms. Hyat said Salima had always addressed social issues through her art work. "Amna Hashmi is an accomplished painter and works in fine detail and sensitivity. She also instructs classes at Nomad. Anjum Ayub is a fine print maker and artist who has participated in various solo and group shows in Pakistan."

**Jamal Shahid: Dawn, 8 December, 2006**

## Cartoons vital tool of communication

Woman cartoonist and the creator of the famous Gogi character Nigar Nazar told training officers that humour as reflected in cartoon characters should be treated as an intrinsic part of diplomacy.

She was speaking to training officers from 22 countries at the Foreign Services Academy on Thursday.

“Diplomacy brings common messages of bringing together people of different countries. Why not employ humour to do the work” she asked the aspiring diplomats.

In this regard the first woman cartoonist of Pakistan, Nigar Nazar referred to cartoons as a powerful tool of communication.

As evidence she gave the example of the bus project she undertook in Rawalpindi. These buses painted with colourful Gogi cartoon figures carrying human value messages went round the city. People would take the messages to heart and carry them home.

Nigar said the painted bus would calm volatile situations.

“Sometimes the public had to wait endlessly for busses to arrive and get angry. In this way Gogi, the painted cartoon character became an agent of social change to relieve tension of a worked up crowd. They would smile when these painted busses arrived.”

As an illustration of effective motivation she referred to the cartoon character Donald Duck that had inspired the American people to donate blood during World War II. Donald Duck was nationally honoured for this spirited work.

One participant asked her to use cartoons as illustration in classics literature of the country. She agreed and said it would be wonderful to give an illustrated novel to children, and I want to do it. But I have found few sponsors for this kind of work.

Actually Gogi character has appeared in a number of books and magazine covers together with motivational messages, such as asking children not to throw litter on the street.

Cartoons should not be used for religious subjects, she said alluding to the infamous cartoons published in Denmark.



## Textural Exuberance

### **A printmaking exhibition displaying work of seven artists brings to the fore an art form oft forgotten**

Throughout the history of art, printmaking has held its own in every century, obliging Rembrandt with its extraordinary diversity and offering Picasso a textural exuberance to articulate his expansive visual imagination.

Beginning in the 1960s, Andy Warhol and Robert Rauschenberg pioneered the use of silk screen and offset printing to create hybrid images that, for a short time, undermined the supremacy of painting over graphic art. Indeed, outstanding examples by Warhol, Rauschenberg, James Rauschenberg, James Rosenquist, Frank Stella, Jasper Johns, and Roy Lichtenstein abound with the technical innovations that have liberated printmaking from the copper plate and lithographic stone.

Cognitively entitled *Multiple editions – One*, the exhibition held at Chawkandi Art from October 30 to November 10 was curated by artist/printmaker Usman Ghouri.

Encompassing the works of seven contemporary printmakers, the show's title assumes a defensive posture and simultaneously and paradoxically entombs and unearths the notions prevalent about printmaking.

However, it's high time that we put all doubts over the validity and significance of printmaking aside and get on with the job of appreciating the beauty of the medium and the diversity of its techniques. We must also desist from the contention that because a single image produces more than one print, it lessens the value of the work. The signature of the artist is enough to give each print the blush of life.

There are, nonetheless, other issues at hand with *Multiple Editions – One*.

The choice of the artists included in the show being one. A Karachi-centric printmaking exhibition undermines the contribution of Lahore-based artists, who have offered so much to the medium. Naazish Attaullah and Afshar Malik are merely two prominent names among the printmakers from Lahore. Even more baffling is the inclusion of two artists from the diaspora on the justification that they represent the old guard. Of these, Naz Ikramullah has never been a prolific

printmaker. Indeed, her mixed-media works, including the digital prints displayed at the gallery, show no significant use of the medium and for all purposes these works could have been done in watercolour.

Waheeda Mansoor, on the other hand, who is senior to the rest of the artists in the group show, in terms of years of practice, has been included despite not having the requisite qualification. She is trained in graphic design and teaches it. However, her work still manages to surprise us with its restrained handling of the medium, combining etching, *chincole* and woodcut. And though the work is timid, it has a refreshing naiveté. The images exude a nostalgic quality enhanced by the woodcut technique, with a large calligraphic alphabet and smaller almost illegible writing, much like the postcards that once a familiar and singular mode of communication in our part of the world.

The other contributing artists, of course, have found their way into the show due to the sheer power of their work. Among these, the seniors are represented by Meher Afroze and Zarina Hashmi while Naiza Khan and Gouri are the Steadfast loyalists of printmaking. The new kid on the block is Nurayah Sheikh Nabi who ups the ante of the show.

**Excerpts: Nafisa Rizvi, The Herald, November 2007**

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## **Miniature Marvels**

A group of Contemporary Miniaturists, who have graduated from the National College of Arts (Lahore) in 2008, recently displayed their work at the **Gandhara Art Gallery**. Their art stems from a genre which is completely Pakistani in all its manifestations. The medium used by these artists is called 'Wasli' which involves the coming together of layers upon layer of paper. The themes chosen by these artists have emerged from personal realities and environments. The artists who participated in this exhibition included: Aisha Hussain, Iram Khan, Isbah Afzal, Nerisa Fernandez, Sana Mehmood, Sana Obaid, Ammara Khalid, Rehana Mangi, Sobia Zahid and Rubaba Haider.

**Women's own: June 2008**

## Sana Arjumand

“Have we become so numb that we have forgotten how to celebrate the smaller things in life?

Why has celebration of life and identity become such a far fetched idea?

Why do we have to be insecure about our selves in dealing with issues of this era, such as globalization and modernism.

I do believe that it is not possible to forget who we are. It is embedded in our conscience. If we embrace what we are today it is more likely to stay.

My work has been produced in a now ancient medium, oil paints, I paint the flag which is almost 59 years old combined with the Pakistani female of today. It's a combination of what is, was and going to be. Like we are. The Pakistani people have become restricted to think out of the box. we put limitations and boundaries everywhere. I do believe that things need to be dealt with certain kind of lightness. The positive side is over looked leaving us with the negative.

My paintings are a celebration of who I am, and what our leader taught, about living, believing and seeking.”

Artists Statement

[Http://www.vasart.org/](http://www.vasart.org/)



Nina Zubair, modest, shy and retiring NCA graduate artist and strong WAF activist.



## **Mansoor's work inspired by writings**

'I am wind, you are fire' is the latest multimedia work of Mansoor Hassan in video, paintings, and photography installation comprising images from the 'Sema' ceremony on. 'Shab-e Arus' (Nuptial night), which is the night that Mevlana passed to be united with her beloved.

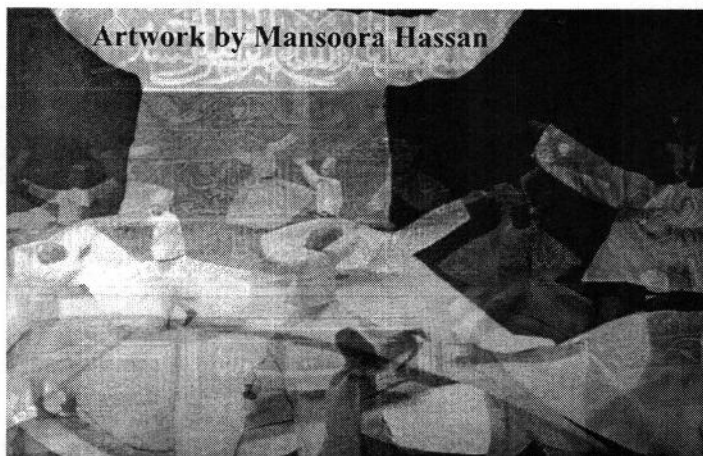
Talking to the post Tuesday, Mansoor said there was a spiritual movement that transcended all boundaries, both physical and metaphysical. "Sema" is a whirling dance and consists of several parts expressing the stages towards enlightenment.

Every element of life incorporates a circular motion from the planets circling the sun atom that makes up each human being. The whirling, or turning, is the gateway through which one transcends into a greater connection with all that is around oneself.

Mansoor was born in Peshawar but currently is in Turkey. After graduating from the National college of arts, Lahore, she got degree of Masters in Fine Arts from Pratt Institute, New York. She is trying to seek to connect the spirituality of people and culture worldwide through her arts practice.

Mansoor's latest work has been inspired by texts of classical as well as contemporary writers and poets. An ongoing work in progress series called "The Spiritual Journey" is inspired by the epic poem of Fariduddin attar, called, "The Conference of the Birds." "This poem is about spiritual discovery and growth.

**Ghazala Raheem: The Post, 26 December, 2007**



## **Naiza Khan's Iron Clouds' open in Islamabad**

Naiza H.Khan's exhibition titled 'Iron Cloud' opening at Rohtas Art Gallery today showcases her unique way of reveling the personal, social and ritualistic contradictions between the body and mind, creating a flowing and unhinged margin between.

Naiza's clouds are not the usual floating bubbly and fluffy white mass, but they are strong and heavy mass of iron. Most of her works on display are of contemporary derivations and look freshly churned out of the modernist school. Done in acrylic charcoal and conte on paper as well as in watercolours, all of her works are done during last 6 to 8 months. Lingerie, chastity belts, straight jackets, armour skirts, pelvic armour belt and other objects of fetishistic desire, both in her drawings and in sculpture from as an object leaves a suggestive space for the viewers to contemplate on where she is coming from.

Answering a question from 'The News', Naiza said "though the title 'Iron Clouds' itself is highly contradictory, but like the attire that we wear, the ideas could also be portrayed in the form of an object constructed out of our imagination".

Naiza says the attire she constructs evolves as a strategy to create a more explicit code of seduction between the viewer and the work. Constellations of attire that have surfaced in her works, is meant to shadow the body. Naiza says she feel this attire is the skin on which we must mark the emotional and the physical as a lived experience.

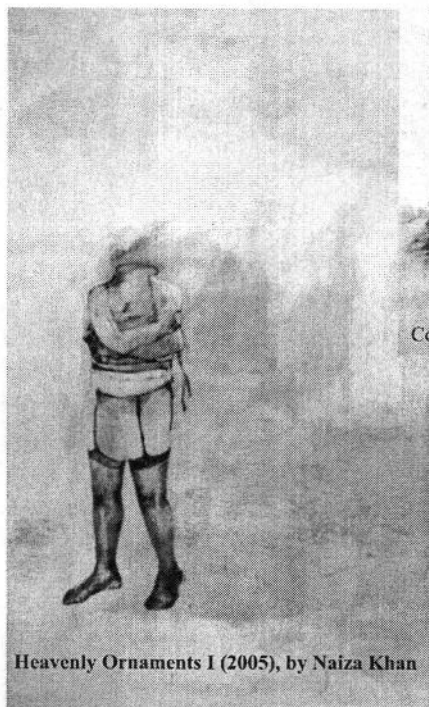
She said that she never plans any of her creations but they are the products slowly evolving thought process. All of her constructed pieces evolved out of her drawings, making her ideas stronger, connecting each other in a chain of aesthetic linkage.

The artworks on display are not the ordinary works done with paints on canvas, but Naiza's works are highly inspired by modernist theory of art. About her title 'Iron Clouds,' Naiza explained that as most of her works were created between November 2007 to February 2008, the ongoing socio-political situation in the country, from assassination to terrorist attackers, from conflicts to contradictions, seemed to cast a heavy spell of uncertainty hovering over our heads, so the tital that came to her mind just evolved out from the prevailing scenario around her. The drawings also led to constructions of the object like forms.

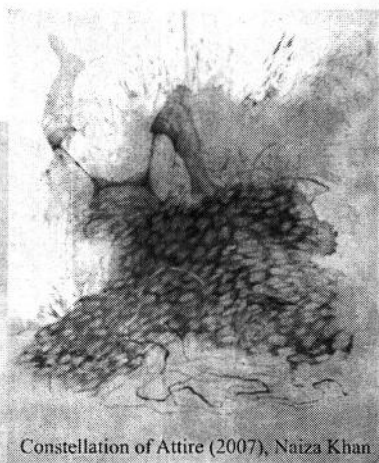
Naiza said that she believes everything happens for a reason, and as she began to draw, simultaneously she also began to write the words, as if controlled by a thought." It was not random, but I was intrigued by contradictions that evolved into this work," she added.

Though her works on display are all about feminine attire, but Naiza says she is certainly not a feminist. She insists that the armored piece is a chain linking the inner core of self creating bandage with the outer layer. Nazia did her art education from University of Oxford, Somerville College Ruskin School of Drawing and Fine Arts and Wimbledon School of Arts. She has held a number of solo exhibitions since 1993 both at national and international forums. Nazia has also been awarded 7<sup>th</sup> Bharat Bhavan International Biennial Print- Honorary mention, India, in 2006; 43<sup>rd</sup> Premio Suzzara, Italy, and National Excellence Award, 8<sup>th</sup> National Exhibition of visual Arts, Pakistan in 2003; and Lever Brothers Lux Style Award For visual Arts of the Year, Pakistan, in 2002.

**Schezee Zaidi: The News, 29 May, 2008**



Heavenly Ornaments I (2005), by Naiza Khan



Constellation of Attire (2007), Naiza Khan

## **FJWU students art works**

### **VC opens exhibition**

The students of Bachelors of Computer Arts at Fatima Jinnah Women University (FJWU), Rawalpindi presented an exhibition of their theses that showcased the diverse and creative work of the students here on Monday.

Prof. Dr. Saeeda Asadullah Khan, Vice-Chancellor FJWU inaugurated the display on the university premises. Dean Faculty of Arts and Social Sciences, Professor Dr. Samina Amin Qadir and a large number of faculty members were also present on the occasion.

The Vice-Chancellor Prof. Dr. Saeeda Asadullah Khan while speaking on the occasion said that efforts of the students are remarkable and their work is worth seeing. She also appreciated the efforts of the BCA Faculty in making the event a success.

“The work done by the students is very impressive and indeed a showcase of the hard work of the students amalgamated with the support and dedication of their teachers,” she added.

The exhibition featured different objects in the areas of photography, 2D/3D Animation, video productions, photography and tradigital art, classical animation, claymation, interactive CD/Game design and graphic designing, providing an opportunity to the young and aspiring artists to exhibit their immense talent through displaying their creative endeavours in a fabulous and innovative manner.

In the field of Computer Graphics many students created cartoon characters and games on diverse social issues like traffic rules.

The promotional documentaries prepared by the students were also very appealing and attention grabbing for the visitors.

A student highlighted the indigenous Truck Art through designing colourful stamps.

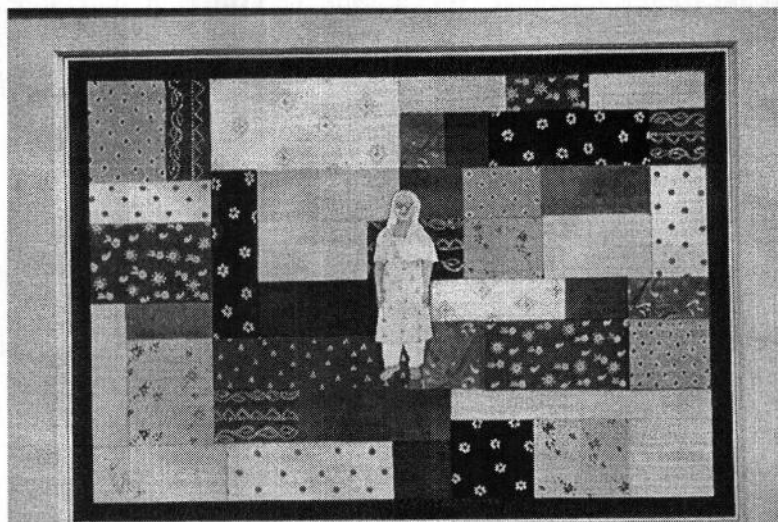
Moreover the photographs exhibited on the architectural shifts in the Rawalpindi city were also worth seeing.

The work of the students was supervised by Zarin Gul, Hena Ali, Afshan Jamal, Darakhshan Batool, Ahlam Tariq, Taqi Shaheen, Fatima Mazhar, Rabia Zia and Lubna Yasmin.

**Amber Mukhtar: The Nation, 04 August, 2009**

## Tazeen Qayyum

Tazeen Qayyum (Pakistan - Toronto) is a contemporary miniature painter who graduated from the National College of Arts Lahore, Pakistan in 1996. She has two solo shows to her credit and directed a collaborative performance produced by SAVAC (South Asian Visual Arts Center) and AKA Gallery, Saskatoon, Canada. Qayyum has participated in numerous International group shows some of which include 'A Thousand and One Days: The Art of Pakistani Women Miniaturists' at the Academy of Art, Honolulu, Hawaii, 'JAALA Exhibition at the Tokyo Metropolitan Museum, Japan, 'Negotiating Borders' Miniature Paintings at Katmandu, Nepal and 'Homecoming', at the National Gallery of Pakistan. Her work was included in the 10th Asian Biennale, Dhaka, Bangladesh and 2nd Painting Biennale, Tehran, Iran. Qayyum was also awarded a UNESCO bursary in 2000 to work and exhibit in Vienna. In 1997 she co-founded 'Offset Portfolio Centre', a resource centre and gallery for artists in Pakistan. Her most recent works comment on aggressive global politics and the subsequent suppression of difference.



[Http://www.pakusonline.com/](http://www.pakusonline.com/)

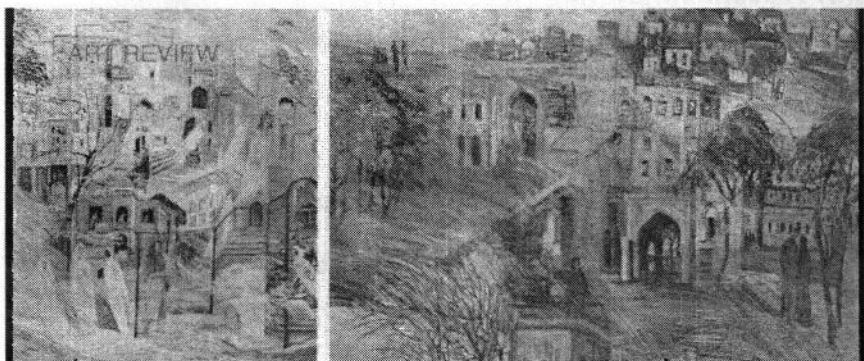


## Effortless Beauty

Naz Ikramullah was born in London, England and she studied at the Byam Shaw School and the Slade School of fine Art in London. She has held several group and solo exhibitions in cities across the world, including Ottawa, Bombay, Dehli, Karachi and Amman. Her work can be found in the permanent collections of many internationally renowned places such as the National Gallery of Jordan in Amman, Cartwright Hall in Bradford, Uk and the CMC TATA Collection in New Delhi.

Her most recent exhibitions include 'Walking Back' at *Gallery Streetsville* in Canada and 'Multiple Editions-One' Group Show at *Chawkandi Gallery* Karachi and *Nomad Centre and Art Gallery* Islamabad. Naz Ikramullah's work is about memory and portrays her life. Like traditional paintings of the past, she tells stories. The difference being that she creates her own legends. Her gentle brush strokes and swift blend of colours with textures combine to create images that border on serenity.

Naz Ikramullah builds on layers of painting, printmaking and collage, her mixed-media works portray an experienced lithographer and sensitive artist who takes heed from her environment, whether it is today's paper, a book she has read, a film she saw or an image that she captured subconsciously or consciously.



**WOMEN'S OWN: April 2008**



## **International anti-violence exhibition**

A powerful exhibition featuring around 400 anti-violence posters from over 50 countries opens in Glasgow today. The posters focus on male violence against women and children and tackle tough subject matters such as child sexual abuse, rape, sexual assault, domestic abuse and commercial sexual exploitation, including prostitution. The exhibition was conceived and developed by Colm Dempsey, a policeman from Ireland, and was launched there last year. It has attracted worldwide attention and has already visited San Diego and been invited to display in Australia.

“The concept behind the exhibition is quiet simply:- there are 365 days in the year but during every day of the year, every hour in the day, every minute of the hour and every second of the minute, somewhere in this world, women *irrespective of race, colour or religion* are being subjected to violence, abuse, neglect or rape. The aim is through the use of posters from around the world, being representative of each day of the year, the power and visual impact of each poster allows the message to get across to the viewer that all forms of violence against women & children is totally unacceptable. This exhibition was important enough for:

***Paaras Abbas - a young award winning artist from Pakistan, then only 11 years old, drawing a poster especially for this exhibition.***

Beata Pozniak - a renowned actress, painter and sculptress from the USA to send over an exclusive print of her work. She was one of the movers behind getting the 8<sup>th</sup> March established as International Women's Day.

Tanya Brown sister of murdered Nicole Brown Simpson - who so kindly got in touch with me in 2002. She was so supportive of the exhibition concept that she offered her assistance. I was so proud when she agreed to do the foreword for the front of the exhibition brochure.”

Sources: <http://www.colmdempsey.com/>  
<http://www.twitter.com/scotgovweb21/01/2005>

# **Chronology 2010**

## **1940**

- Professor Anna Molka Ahmed, a famous Pakistani artist and pioneer of fine arts, sets up the Department of Fine Arts, now the College of Arts & Design at the University of the Punjab
- Professor Anna Molka Ahmed remains Head of Department from 1940 to 1972. Introduces Fine Arts as elective subject in Intermediate F.A, B.A and M.A. Later, she starts B.F.A. and M.F.A.

## **1945**

- At the Lahore School of Fine Art, Zubeida Agha begins a study of Western art.

## **1947**

- Zubeida Agha is the first artist in Pakistan to put up an exhibition of modern paintings in Karachi.

## **1948**

- Hajra Mansur, one of the few artists in Pakistan who have been working in the Oriental tradition, is the founder member of the Karachi School of Art, and goes on to become a leading art educationist. She wins the Chughtai Award in the National Exhibition.
- Nazrat-un-Naeem Farooki, Zakia Mallick Sheikh, and Tasnim Mazhar, are the first of the twelve women pioneers of the Pakistani modern school of painting to receive their Post-Graduate Diplomas in Fine Art from Punjab University.

## **1960**

- Laila Shahzada, one of Pakistan's most internationally renowned artists, holds her first solo exhibition at the Arts Council, Karachi. She is the first woman painter in Pakistan to gain international recognition, with exhibitions in Pakistan and around the world, including London, Paris, Tokyo, Monte Carlo and New York.

## **1961**

- Zubeida Agha works as Director, Contemporary Arts Gallery from 1961 to 1977 in Rawalpindi.

## **1962**

- Hajra Mansur gets scholarship from Govt. College of Art & Craft Lucknow.

## **1963**

- Prof. Anna Molka Ahmed is awarded Tamgha-i-Imtiaz, the highest civil award, for her services in the field of fine arts education in the country.

## **1964**

- Karachi School is founded in 1964 by Rabia Zuberi, initially named "The Mina School of Art".

## **1965**

- Zubeida Agha gets the President's Award for Pride of Performance.

## **1966**

- Hajra Mansur wins 2<sup>nd</sup> prize in Karachi Artists Exhibition, at the Pakistan Arts Council in Karachi.

## **1968**

- Qudsia Nisar, first Pakistani artist to paint non-figurative work in the medium of water colour, serves as Lecturer in Fine Arts Department of Punjab University from 1968 to 1971.

## **1969**

- Prof. Anna Molka Ahmed is awarded the President's Award for the Pride of Performance and also the Khadijatul Kubra Medal.
- Nahid Raza gets Best Entry in annual exhibition of Arts Council in Karachi.
- Qudsia Nisar gets Master's degree in Fine Art with gold medal from Punjab University.

## **1970**

- Salima Hashmi, one of Pakistan's most well-known and accomplished artists, serves as Lecturer of Fine Arts in NCA, Lahore from 1970 to 1976.

## **1971**

- Nigar Nazar starts her career with 'Gogi' comic strips being featured regularly in Pakistani newspapers. She is the first woman cartoonist of Pakistan, and perhaps of the entire Muslim world.

## **1973**

- Mehr Afroz, a printmaker whose work reflects her concern with the women of Pakistan, serves as Senior Lecturer at Central Institute of Arts in Karachi from 1973 to 1990.

## **1974**

- Riffat Alvi wins second prize in USSR Consulate Exhibition, Karachi.
- Rabia Zuberi is the founder of Karachi School of Art. This School has been serving the nation for 37 years. This is the oldest and largest Art School in Sindh duly recognized by Govt. of Sindh. The School occupies its own 3-storied building, which is constructed with self-financed personal efforts.

## **1975**

- In New York, Laila Shahzada's exhibitions at Runyon Winchell Gallery is another great success. The Mayor of New York presents her the "Key to the City" of New York, and awards her the coveted Bi-Centennial Gold Medallion for her significant contribution to art during the Bi-Centennial years.

## **1976**

- Mehr Afroz wins First Prize in Graphics at National Art Exhibition.
- Salima Hashmi becomes the Assistant Professor of Fine Arts, NCA, Lahore from 1976 to 1986.

## **1978**

- Qudsia Nisar is the Senior lecturer in Central Institute of Art, Karachi from 1978 to 1992.

## **1979**

- Munira Alam, another artist who has been devoting herself to miniature painting is awarded diploma in painting with first class first position from Peshawar University.
- Masuma Halai Khwaja gets Gold Medal for Best Artist, Child Art Festival, Goethe Institute, Karachi.

## **1980**

- Laila Shahzada is selected to participate in an international exhibition at the Westminster Gallery, London.
- Qudsia Nisar gets First Prize in Water Colour at National Art Exhibition.

## 1981

- Nahid Raza gets second prize at National Art Exhibition, Islamabad.

## 1982

- Hajra Mansur gets First prize, Haider Award in Abbasin Arts Council, Peshawar.
- Professor Anna Molka Ahmed gets Quaid-eAzam Award by Pakistan National Council of the Arts.

## 1983

- On 14 August, Laila Shahzada is awarded Tamgha-i-Imtiaz by the Government of Pakistan. Her painting 'Quest for Peace' with doves symbolizing freedom for a world imprisoned in turmoil, is sent to Iran where renowned artists from all over the world participate.

## 1984

- Najmi Sura, one of the very few artists of the country who have developed a new personal style based on our age-old miniature painting, wins First Prize at the Annual Arts Council exhibition, Pakistan. Themes of Pahari, Rajput and Mughal schools characterize her work with a modern sensibility.

## 1985

- Fauzia Aziz Minallah is the winner of All Pakistan Newspaper Society Award 1985 - 1986 for Best Editorial cartoonist. She is the first award-winning woman political cartoonist of Pakistan.

## 1986

- Riffat Alvi becomes the Director of V.M. Art Gallery in Karachi, after pursuing design and orientation research in the United States and being selected to participate in the "Common Ground World Project" by Neil Tetnowasky at United Nations headquarters in New York.
- Masuma Halai Khwaja gets Sindh Scholarship for Outstanding Students, National College of Arts in Lahore.
- Laila Shahzada participates in a group show at the Shorouks International Gallery, Regent Street, London.
- Salima Hashmi is appointed the Associate Professor of Fine Arts, NCA in Lahore from 1986 to 1994.

## **1988**

- Qudsia Nisar wins IL Centavrodoro IV Quatriennial prize from Accademia Italia.
- Riffat Alvi gets Shield for Best Water Colour at Asian Exhibition at Osaka, Japan.
- Salima Hashmi receives Silver Medal at Baghdad Festival of Arts in Iraq.

## **1989**

- Risham Syed gets Merit Scholarship, National College of Arts in Lahore.

## **1990**

- Durriya Kazi, a sculptor whose work reflects her concerns with tradition and change, becomes a member of Fine Art Committee, Artss Council in Karachi.
- Farida Batool receives NCA Merit Scholarship: she is the recipient of Merit Scholarship at NCA during the entire course of her undergraduate studies.
- Naheed Afridi makes her mark by winning the first prize at the Sindh Artists' Exhibition organized by Karachi Arts Council.

## **1992**

- Qudsia Nisar is appointed the Principal of Central Institute of Arts and Crafts, Karachi.
- Sumaira Tazeen obtains Merit Scholarship, National College of Arts Lahore, 1992-1996.
- Nahid Raza sets up her own art school in Karachi.
- Masuma Halai Khwaja receives Sadequain Award in Karachi.
- Shehla Rehman paints a portrait of Mustafa Kamal Atatürk for which she is given an award by Turkish Governor of Anatalya.
- Durriya Kazi revises Art Syllabus for Sindh Board of Technical Education, Karachi.
- Shazia Sikander, a Pakistani-born American artist who specializes in Indian and Persian miniature painting, gets Distinction Award for her Thesis Project, National College of Arts in Lahore.
- Mobina Zuberi is the Curator and Founder Member, The Art Gallery, Islamabad, Pakistan, 1992-2003.
- Tazeen Qayyum wins three Gold Medals for puppet making and performance, in 'The Puppeteers NCA', Lahore.



### 1993

- Shazia Sikander wins Graduate Fellowship Award, Rhode Island School of Design, USA.
- Faiza Butt graduates with Honours in Painting at the National College of Arts (NCA) in Lahore.
- Masuma Halai Khwaja receives Sadequain Award in Karachi.
- Shehla Rehman designs and paints postage stamps titled 'Dresses of Pakistan'. The Government of Pakistan acknowledges her work of art in promoting Pakistani culture.
- Shazia Sikander wins Shakir Ali Award/Kipling Award (highest merit award), National College of Arts, Lahore. She also gets Haji Sharif Award (excellence in Miniature Painting), National College of Arts in Lahore.
- Salima Hashmi receives Gold Medal at the 30 Years of Pakistan Television Award Ceremony.

### 1994

- Durriya Kazi is a nominee for the UNESCO Prize for the Promotion of the Arts, Paris.
- Salima Hashmi is appointed Professor of Fine Arts, National College of Arts in Lahore 1994- 2000.
- Farida Batool receives Jang Talent Award (leading Urdu Newspaper), Lahore.
- Durriya Kazi authors "Art Caravan" - a travelling Art Gallery in the form of a traditional decorated Bedford Truck with Karachi School of Art.
- Salima Hashmi is appointed Principal of National College of Arts in Lahore till 1998.
- Masuma Halai Khwaja receives Gold Medal from South Asia Publications for Achievements in the Field of Fine Arts.
- Durriya Kazi is appointed member of Acquisition Committee, for National Art Gallery, Islamabad.
- Syeda Farida Batool wins Jang Talent Award for Talent Award by leading Urdu Newspaper, Lahore.

### 1995

- Shazia Sikander gets Core Fellowship, Glassel School of Art, Museum of Fine Arts in Houston, USA.
- Shehla Rehman paints for King of Malaysia Azlan Shah and receives an award from the Malaysian Government.

- amber hammad gets Shakir Ali Award and receives scholarship of merit at the National College of Arts, Lahore.
- Risham Syed receives Cité International des Arts in Paris, France.
- Salima Hashmi is appointed as Principal of NCA Lahore.

## 1996

- Hajra Mansur wins Chughtai Award in All-Pakistan National Exhibition (PNCA).
- Sumaira Tazeen gets Gold Medal for Outstanding Student, NCA, Lahore.
- Durriya Kazi is appointed the Co-Curator of Truck Art Exhibition, New World Gallery, Dusseldorf.
- Sumaira Tazeen wins Haji Mohammad Sharif Award for Miniature Painting, NCA, Lahore.
- Risham Syed gets Stephenson Harwood Award, Degree Show, RCA, London, and Charles Wallace Trust Scholarship, UK.
- Durriya Kazi is appointed the coordinator of Truck Art Workshop, Haus Der Kulturen, Berlin, Germany.
- Tazeen Qayyum gets the Award of Excellence, performance, National College of Arts, Lahore.
- Meher Afroz wins Award in painting at National Exhibition, Pakistan National Council of the Arts (PNCA).

## 1997

- Shazia Sikander wins the Louis Comfort Tiffany Foundation Award in New York, USA
- Salima Hashmi is made Academician, National Academy of Art in Kyrgyzstan.

## 1998

- Noorjehan Bilgrami curates the exhibition *Tana Bana: The Woven Soul of Pakistan* in collaboration with Jonathan Mark Kenoyer at the University of Wisconsin, Madison, USA; the exhibition later travelled to the Pacific Northwest College of Art, Portland, Oregon, USA, the Pacific-Asia Museum, Pasadena, California, USA and Mingeikan, the Japan Folk Craft Museum, Tokyo, Japan.
- Adeela Suleman obtains BFA in Sculpture with Distinction and overall distinction, Indus Valley School of Art and Architecture in Karachi.

- Durriya Kazi is a member of the Core Group and Programme Organiser for "Karachi Looking Ahead" - Publications and events relating to Karachi, for City Press, Karachi.
- Durriya Kazi is working as the Project Consultant/Head of Department, Department of Visual Studies, University of Karachi.
- Shazia Sikander wins the Joan Mitchell Award in New York, USA.

## 1999

- Faiza Butt receives Distinction in her MFA at the Slade School of Fine Arts in London. Her work has been exhibited in Pakistan, India, Sri Lanka, South Africa, USA, Finland and the UK.
- Jamila Masud earns a singular honour for herself and Pakistan, by being one of the thirty-nine artists chosen from all around the world to participate in the 1999 China Chanehun International Sculpture Symposium.
- Salima Hashmi has receives President of Pakistan's Pride of Performance award.
- Durriya Kazi establishes a Visual Studies Department at the University of Karachi and is its acting Head of Department. She has researched traditional and popular arts and has presented papers on these subjects.
- Shazia Sikander wins South Asian Women's Creative Collective Achievement Award.
- Saira Sheikh wins 'Shakir Ali Award' for attaining highest position in the Department of Fine Arts, National College of Arts, Lahore.
- Saira Sheikh wins 'Haji Sharif Award' for attaining highest position in the department of Miniature, National College of Arts, Lahore.

## 2000

- Farida Batool receives *Senior Asian Artist Scholarship*, COFA (College of Fine Arts), UNSW (University of New South Wales), Australia that covers the entire tuition fees of her MA studies.
- Hamra Abbas gets Shakir Ali Award (highest merit award), National College of Arts in Lahore.
- Navin Hyder gets Distinction in her painting thesis from Indus Valley School of Art and Architecture (I.V.S.A.A.), Karachi.
- Rabia Tahmina Shoaib gets Distinction in thesis painting at IVSAA. She also gets overall Distinction with first position in the Department of Fine Art, Karachi.

- Navin Hyder gets Overall Distinction in B.F.A from Indus Valley School of Art and Architecture (I.V.S.A.A.), Karachi.
- Syeda Farida Batool receives Senior Asian Artist Scholarship from Claire Oliver Fine Art (COFA), University of New South Wales (UNSW), Sydney, Australia.
- Madiha Farooq wins Haji Sharif Prize in Miniature Painting at the National College of Arts, Lahore.

## 2001

- Noorjehan Bilgrami, artist, textile designer and researcher, gets the Japan Foundation Fellowship Award in 2001-02 to pursue research on natural indigo in Japan.
- Ayesha Tahir wins Haji Sharif Prize in Miniature Painting at the National College of Arts, Lahore.
- Durriya Kazi is appointed Jury member of Quaid-e-Azam Mausoleum Committee, Karachi.
- Navin Hyder gets Distinction in miniature painting thesis.
- Adeela Suleman is teaching at the Department of Sculpture, Department of Visual Studies, University of Karachi.
- Masuma Halai Khwaja is the Coordinator-History and Heritage Program National College of Arts, Lahore.
- Durriya Kazi becomes a member of the Advisory Board for Pakistan National Council for the Arts. She is also member of Committee, Alliance Francaise de Karachi.

## 2002

- Durriya Kazi designs of curriculum for national-level Fine Arts B.A., M.A. and BFA courses, Higher Education Commission, Pakistan.
- Salima Hashmi publishes a book titled *Unveiling the Visible: Lives and Works of Women Artists of Pakistan*. The book examines the lives and works of about 50 of Pakistan's women painters since independence.
- Adeela Suleman is a member of VASL Artists' Residency and Workshop Program in Karachi. She is the Co-Coordinator of workshops and residencies.
- Hamra Abbas receives DAAD (Deutscher Akademischer Austauschdienst) Scholarship in Germany.
- Aar Paar, an artist-initiated public art project between artists from India and Pakistan, facilitated by Shilpa Gupta (India) and Huma Mulji (Pakistan).

- Naiza Khan wins Unilever Award for Visual Artist of the year, Pakistan.
- Rabia Tahmina Shoaib gets Sadequain Award 2000 by City District Government, Karachi.
- Rabia Tahmina Shoaib wins Sadequain Award 2000 by City District Government.

## 2003

- Durriya Kazi is appointed Jury member of International Kara Film festival, Karachi. She is also the member of Steering Committee, Arts Committee in VM Art Gallery in Karachi.
- Salima Hashmi is working as Dean of School of Visual Arts, Beaconhouse National University in Lahore.
- Fauzia Aziz Minallah wins National Book Foundation Award 2003 for promotion of children's literature.
- Naiza Khan has been Head of the Painting Department (2003-2004) at Indus Valley School of Art and Architecture, Karachi, and is part of their Fine Art Faculty.
- Rabia Tahmina Shoaib serves as Member Advisory Committee of V.M. Art Gallery from 2003-2004.
- Rabia Zuberi gets Life-Time Achievement Award by the Pakistan National Council of the Arts at the National Visual Art Exhibition, Lahore in 2003.
- Rabia Tahmina Shoaib is the Member Advisory Committee of V.M. Art Gallery, 2003-2004, Karachi.
- Seema Nusrat gets distinction in miniature painting at Indus Valley School of Arts and Architecture in Karachi.
- Sumaira Tazeen is the Recipient of Charles Wallace Trust Fellowship by British Council, 2003-2004, UK.
- Anila Quayyum Agha becomes the Outstanding Graduate Student in Studio Art, University of North Texas, Denton, TX, USA.
- Ayesha Sultana gets Madanjeet Singh Scholarship Awards by United Nations Educational, Scientific, and Cultural Organization (UNESCO).
- Fatima Hussain receives Merit Scholarship at NCA in Lahore.

## 2004

- Adeela Suleman is the Coordinator of the Fine Arts Department, Department of Visual Studies in University of Karachi from 2004 - 2006.
- Paaras Abbas - a young-11 year old- award winning artist from Pakistan draws a poster especially for "*Violence against Women*

### ***365 International Poster Exhibition” held in Ireland.***

- Navin Hyder is the judge of ESRA; painting competition.
- Asma Mundrawala is the Coordinator of Department of Fine Art, (undergraduate programme) at Indus Valley School of Art and Architecture in Karachi.
- Mobina Zuberi is the Curator and Co-Founder, Khaas Art Gallery in Islamabad.
- Masuma Halai Khwaja is Teaching Drawing and Painting to Third and Final Year Students at the Indus Valley School of Art and Architecture, Karachi.
- Naiza Khan gets National Excellence Award, 8th National Exhibition of Visual Arts Pakistan. She also wins Italian Prize, 43rd Premio Suzzara, Italy.
- Navin Hyder is the Member of the Board of Studies (for Fine Arts). I.V.S.A.A, Karachi.

### **2005**

- Lubna Latif Agha's painting “Crows and Windows,” wins “Best in Show” at the 2005 Sanctuary Art exhibit, a juried art show sponsored by the Massachusetts Audubon Society at the Moose Hill Wildlife Sanctuary Gallery, USA for her reflection of personal connection to nature and the meaning of “Sanctuary.” This award, one of many honours Ms. Agha has received over the past three decades as an internationally exhibited artist, wins her this position.
- Shazia Sikander gets Tamgha-e-Imtiaz, National Medal of Honour from the Government of Pakistan.
- Anila Quayyum Agha wins Fort Worth Art Dealers Association Award, TX, USA.
- Saba Khan wins Best Painting Award 'Visions of the Future' at Al-Hamra Arts Council, Mall Road, Lahore.

### **2006**

- On 14 August, Pakistan Post issues a Rs. 40 sheet to posthumously honour 10 Pakistani painters: Zubeida Agha, Laila Shahzada, Askari Mian Irani, Sadequain, Ali Imam, Shakir Ali, Anna Molka Ahmed, Zahoor ul Akhlaq, Ahmed Pervez and Bashir Mirza.
- Naiza Khan wins 7th Bharat Bhavan International Biennial of Print India.
- Shazia Sikander is a recipient of the MacArthur Fellows Program "genius grant".



- Asthma Asif wins Second prize for a portrait painting competition, by Naqsh Arts Society , Ghulam Ishaq Khan University.
- Malika Abbas wins First prize for a theme based painting competition and fourth prize for Portrait, by Naqsh Arts Society , Ghulam Ishaq Khan University, Karachi.

## 2007

- The federal Government, announces the appointment of renowned artist Naazish Ataullah as the Principal of the National College of Arts (NCA), Lahore.
- Nahid Raza receives Pakistan's highest honour, the Pride of Performance Award. She has exhibited in the United States and has completed a fellowship and residency program at the State University of New York at New Paltz, USA.
- Sadia Salim gets Commonwealth Arts and Craft Award, from Commonwealth Foundation in London.
- Sara Khan holds 1st Position (gold medallist) BA (hons) Fine Arts, Visual Studies from University of Karachi.

## 2008

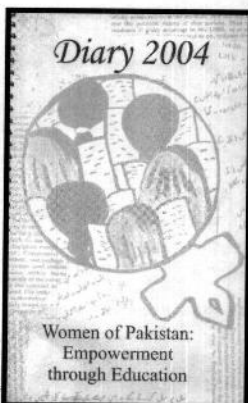
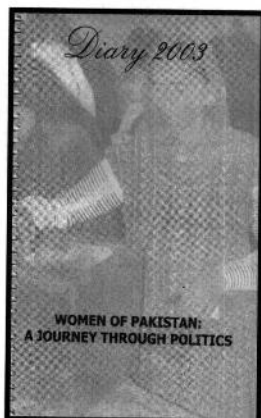
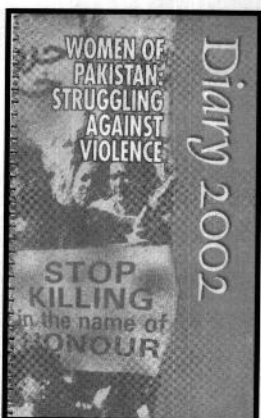
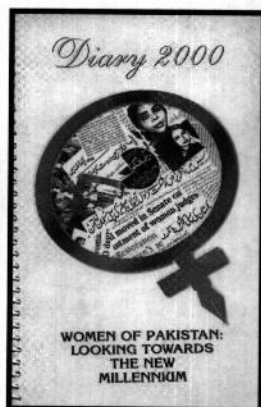
- Anila Quayyum Agha wins Artist Award, Art League Houston, Houston, TX, USA.
- Amna Tariq wins award for the Best production for Neo Transitional Mime performing arts society at NCA, Lahore.
- Mehreen Murtaza wins Gold Medal in Bachelor of Fine Art at Beaconhouse National University in Lahore, Pakistan.

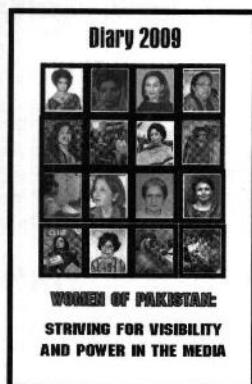
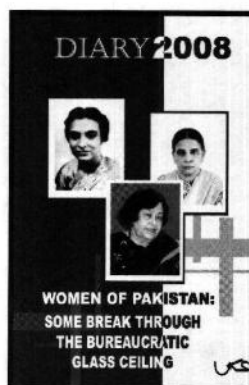
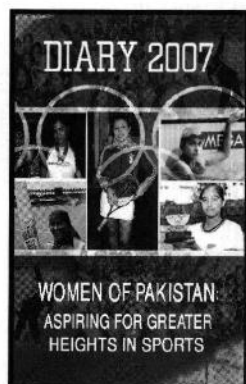
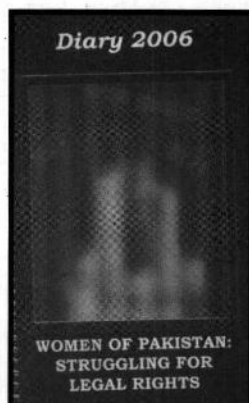
## 2009

- On 23<sup>rd</sup> March, Rabia Zuberi receives President's Award for Pride of Performance for Art. (Education & Sculpture).
- Riffat Alvi is appointed the Director of V.M. Art Gallery in Karachi.
- In New Delhi, India Pakistani women artists are participating in an exhibition displaying the works of three young women from Lahore: Faiza Butt, Ruby Chishti and Masooma Syed, reflecting diverse themes, mediums and new techniques at the Vadehra Gallery.
- Rohtas Gallery, Islamabad exhibits the paintings of five young Pakistani women artists Faiza Butt, Masooma Syed, Talha Rathore, Saira Sheikh and Humaira Abid, all of whom are graduates of the NCA, Lahore.

- The first major exhibition of contemporary art from Pakistan opens in New York USA, with curator Salima Hashmi saying that it depicts the country in its totality, and the courage and grit of its artists:
- Hamra Abbas, Bani Abdi, Zahoor-ul-Akhlaq, Faiza Butt, Ayaz Jochio, Naiza Khan, Arif Mahmood, Huma Mulji, Asma Mundrawala, Imran Qureshi, Rashid Rana, Ali Raza, Anwar Saeed, Adeela Suleman and Mahreen Zuberi.
- After 47 years of dedication, commitment and hard work Rabia Zuberi is honoured with President's Award for Pride of Performance on the occasion of Independence Day.
- Nigar Nazar is invited as a founding member and a Jury member for the International Comic Contest in China.
- Hira Mansur receives the HAJI SHARIF PRIZE in Miniature Painting in Lahore.
- Fauzia Aziz Manillah wins Bremen Peace Award of the ***Threshold Foundation*** in Bremen, Germany.

# Uks Diaries Over the Years





# CALENDAR 2011

## JANUARY

SUN	MON	TUE	WED	THU	FRI	SAT
30	31					1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
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23	24	25	26	27	28	29

## FEBRUARY

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## JULY

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## NOVEMBER

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## DECEMBER

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