

Report:
AIPS Summer Research Grant 2017
Location: Karachi, Lahore and Islamabad

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The AIPS Summer Research Grant enabled me to travel to Pakistan between June and August 2017 to conduct research on the institutional framing of Pakistani modernism in the decades following Independence. The trip was extremely productive in establishing archival sources for future research along with the institutional frameworks underlying a number of my initial case studies. With the help of current and former Karachi Arts Council directors Ahmed Shah and Shamim Alam I was able to study archives related to a series of national exhibitions of Pakistani art that took place internationally in the mid-1960s. From these documents I was able to determine where future research should take place, especially within the numerous departments of the National Archive in Islamabad. I will return to Pakistan to follow these leads in 2018.

In Karachi my colleagues and friends at the Indus Valley School of Art and Architecture assisted my access to the Ali Imam archives held in the IVS library, which was also a valuable source of publications on Pakistani art. I accessed further material in the libraries of the National Gallery (PNCA) in Islamabad, and the National Museum and Punjab University in Lahore. I was also able to access institutional archives at the PNCA thanks to the assistance of Jamal Shah, Sobia Rehman and Mahroosh Haider Ali. The opportunity to visit and photograph the PNCA collection and to undertake archival work on National Exhibitions within Pakistan during the 1980s has led to significant shifts of view in a later chapter of my dissertation.

I came to Pakistan during a formative stage of my dissertation's development. Meetings and interviews with artists, critics and art historians were the most important and useful element of this trip, helping me to define and refine the ultimate stakes of my project. In Karachi I was able to interview Asma Mundrawalla, Meher Afroz, Riffat Alvi, Nilufer Farukh, Amin Gulgee, Marjorie Hussain, and Muzzumil Ruheel, and I could not have had the fruitful visit that I did without the additional support of Adeela Suleman, Aliya Iqbal, Framji Minwalla, Marvi Mazhar, Seher Naveed, Ali Raza, Osman Mumtaz, Naila Mahmood, and the team at Vasl Artists' Collective.

In Lahore and Islamabad I was lucky to find information and help from Salima Hashmi, Afshar Malik, Quddus Mirza, Iqbal Geoffrey, Nurjahan Akhlaq and Sheherezade Alam, Rashid Rana, Saeed Akhtar, Amna Paduadi, Ayub Wali and Hassan Mujtaba. I am especially grateful to Arif Chughtai for sharing important materials from the Abdur Rahman Chughtai archives with me and for his valuable advice on Chughtai's art and life.

Funding from the AIPS enabled me to have the financial flexibility to also travel to Bangladesh in August 2017 in support of the chapters of my dissertation examining art in Pakistan before 1971. The extent of my research and learning in Bangladesh would not have been possible without the help of Tayeba Begum Lippi and Mahbubur Rahman at

Britto Artists' Collective, where I was able to give a short in-progress research lecture on my work.

I am immensely grateful for the AIPS for its economic and practical support for my research. Accommodation at the AIPS guesthouse in Lahore came with the added bonus of intellectual support and collaboration from fellow guests then resident. I look forward to returning to Pakistan in the near future to build on the research and archival foundations established during this visit and to connecting with AIPS in Pakistan and the US again.