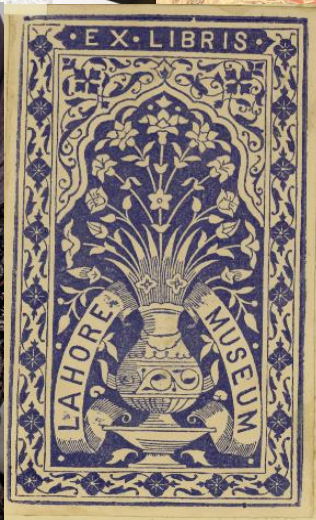
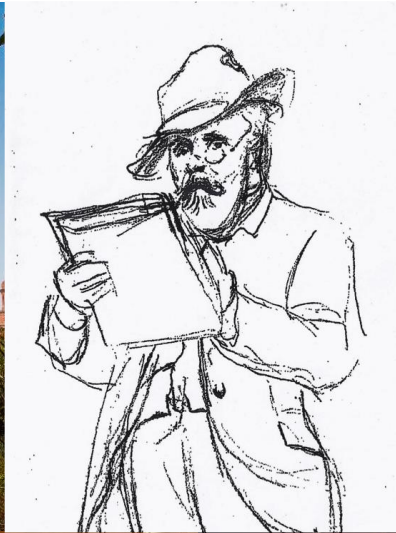
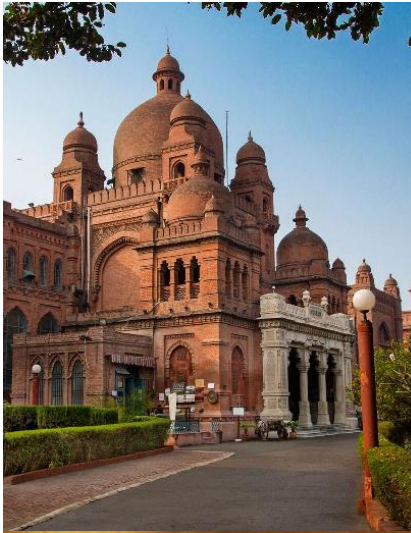


Lahore Museum Workshop and John Lockwood Kipling
Research Symposium at the National College of Arts,
20 and 21 January 2016



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2. Background

This collaborative project supports research on the V&A/Bard Graduate Center exhibition on John Lockwood Kipling and the international legacy of arts and crafts (scheduled for January 2017).

In 2013, as the V&A Senior Research Fellow for the exhibition, I gained British Council funding to develop exhibition-related research in Lahore, and to further work already initiated by the V&A Asia Department with the Lahore Museum, and with contemporary Pakistani artists and designers.

Following an initial research trip to the Lahore Museum, the Fakir Khana Museum and the National College of Arts in October 2014, I developed the programme with Sumbul Khan (Director, Arts, British Council Pakistan), Abdullah Qureshi (Senior Consultant, Arts, Projects and Partnerships, British Council, Lahore), Sumaira Samad (Director of the Lahore Museum), Professor Dr. Murtaza Jafri (Principal of the National College of Arts), and Dr. Nadhra Khan (National University of Management Sciences, Lahore). We established a schedule of collections, archive and research site visits and planned lectures at the National College of Arts and Beaconhouse National University in October 2014, and further research activities, including a workshop led by Rosemary Crill (Senior Curator, V&A Asia Department) at the Lahore Museum and a symposium at the National College of Arts in January 2016 (see full programmes below).

UK participants included the Lockwood Kipling exhibition co-curator, Julius Bryant (V&A Word and Image Department), and Frances Lennard (Senior Lecturer in Textile Conservation at the University of Glasgow), who provided specialist conservation expertise. Sue Stronge and Divia Patel (both V&A Asia Department), contributed to planning and contacting specialists consulted during the visit.

3. Project Objectives

1. To explore the international legacy of hereditary arts, crafts and formal design, and the lasting influence of arts education in nineteenth-century British India, on cultural values and style in Britain & Pakistan.
2. To consider art school education and curricula in light of (1) above and to contribute to new frontiers in teaching, research, emerging and cutting edge disciplines in their relations with museums.
3. To promote knowledge exchange and networking opportunities through bringing together curators, art historians, historians, social scientists, architects, artists & designers, technologists & industry representatives.
4. To facilitate temporary exchanges of collections through exhibitions, and to contribute to the documentation of the history of the region and its indigenous crafts.

4. Symposium

JOHN LOCKWOOD KIPLING IN LAHORE (1875-1893) - THE LEGACY DEBATE

Lockwood Kipling was Principal of the new Mayo School of Art, now known as the National College of Arts, in Lahore. In addition, he was the curator of its museum from 1875-1893. British Council, in partnership with Victoria and Albert Museum and Lahore Museum invites you to a symposium exploring his cultural legacy within the context of nineteenth-century Lahore.

Over the course of the day, which is structured around thematic presentations, the symposium will look at Lockwood Kipling's work in Lahore, examining, in particular, his role as a teacher, collector and curator. The discussions will also elaborate on his writings on living and working in Lahore from 1875-1893, as well as his own lasting contributions to art and design practice, pedagogy and museology. Each segment will raise a series of key questions and participants will be encouraged to contribute to exchange and debate. Please join us at the National College of Arts, Lahore on Thursday, 21 January 2016 from 09.45 – 18.00.

10.00 **Welcome**

Professor Sandra Kemp, Victoria and Albert Museum, and Sumbul Khan, British Council

10.15 **Kipling as Designer**

Julius Bryant, Victoria and Albert Museum

10.55 **Bhai Ram Singh and John Lockwood Kipling**

Professor Pervaiz Vandal and Professor Sajida Vandal, Trust for History, Art and Architecture Pakistan

11.35 **Kipling's Lahore**

Professor Sandra Kemp, Victoria and Albert Museum

12.15 **Lunch**

13.15 **Lahore Museum: Past and Present**

Dr. Shaila Bhatti, National College of Arts

13.55 **Kipling and Industrial Art Education**

Dr. Nadhra Khan, Lahore University of Management Sciences

14.35 **Revival of traditional building crafts**

Talib Hussain, Cultural Heritage Specialist

15.15 **Tea**

15.45 **The Watson Catalogues: A Socio-Cultural Reading**

Zeb Bilal, Beaconhouse National University

16.25 **Collecting South Asia in South Kensington**

Rosemary Crill, Victoria and Albert Museum

17.05 **Paintings of Nineteenth-century Lahore**

Dr. Kanwal Khalid, Punjab University

17.45 **Conclusions**

Professor Omar Nadeem Tarrar, Director of National College of Arts (NCA), Rawalpindi Campus

Contributor Profiles and Paper Abstracts

Kipling as Designer

As an Anglo-Indian Arts and Crafts designer, Lockwood Kipling promoted not simply the revival of historical crafts and styles but showed how they could be adapted to modern needs. He achieved prominence as one of the most successful of the pioneers who promoted alternatives to the functional architecture and industrial products of the West. This presentation will take examples from throughout Lockwood Kipling's career, to introduce him as a designer, and share new discoveries made for the exhibition in London and New York in 2017.

Julius Bryant is Keeper of the Word & Image Department at the V&A. Between 1990 and 2005 he was Director of Museums and Collections and Chief Curator at English Heritage, where he specialised in the restoration, redisplay and reinterpretation of historic houses open to the public. In 2003 he was a co-founder (and remains on the Advisory Board) of the Anglo-Sikh Heritage Trail, a network of museums in the UK with Sikh-related collections. He has been a Visiting Fellow and Guest Curator at Yale University's Center for British Art. In 2011-12 he was the V&A's lead curator for its largest loan exhibition and edited the catalogue: *Art and Design for All*. He is co-curator for the forthcoming V&A exhibition on Lockwood Kipling in partnership with the Bard Graduate Center (BGC), New York.

Bhai Ram Singh and John Lockwood Kipling

Bhai Ram Singh was one of the first students enrolled at the Mayo School of Art in 1875. Already an accomplished carpenter by the age of sixteen, he was one of Lockwood Kipling's star pupils. He went on to become one of Pakistan's leading architects. In Lahore, he designed the Aitchison Chiefs' College, the Lahore Museum, the Mayo School of Art, the Punjab University Senate House and many other buildings, including the Governor's House in Simla. This presentation will consider Bhai Ram Singh's relationship with Lockwood Kipling as his student and later his colleague, and his contributions to and legacy in Lahore.

Professor Pervaiz Vandal is Professor of Architecture and Principal Architect at Pervaiz Vandal & Associates and has been active for more than forty years in education, design, planning and implementation of architectural engineering and infrastructure projects. He was the pioneer of COMSATS Department of Architecture and Design. He co-authored *The Raj, Lahore and Bhai Ram Singh* (2006). He is a Director of THAAP, an academic and professional forum dedicated to improving the state of education in Pakistan, particularly in the field of Arts, Architecture and Culture.

Professor Sajida Vandal, formerly Principal of National College of Arts, Lahore, is a specialist in arts and culture education. She is Principal Architect at Pervaiz Vandal & Associates and a Director of THAAP, an academic and professional forum dedicated to improving the state of education in Pakistan, particularly in the field of Arts, Architecture and Culture. She co-authored *The Raj, Lahore and Bhai Ram Singh* (2006).

Kipling's Lahore

From 1875-1893 Lockwood Kipling was Director of the Mayo School and Curator of the Lahore Museum. Over this period,

Lockwood Kipling was also a prolific journalist. For twenty-five years he used his newspaper columns to develop his views on society and politics, art school education, museology, curatorship and design practice. 'The world is slow to recognise how much artists have to do in forming the ideas of society', he wrote in 1879. This presentation will consider the development of Lockwood Kipling's collecting and display policies, his conservation and preservation initiatives, and his promotional and educational programmes at the Lahore Museum as presented in his writings. It was a time of extraordinary cross-fertilisation at the nexus of aesthetic debate and imperial networks of trade.

Professor Sandra Kemp combines Senior Research Fellowships at the V&A and Imperial College London. As an academic and curator, she has worked at the Universities of Oxford, Glasgow and Edinburgh, the Science Museum and the National Portrait Gallery, as well as the Smithsonian Institution in Washington, DC. Her current V&A projects include research co-ordination for the exhibition on Lockwood Kipling at the V&A, in partnership with the Bard Graduate Center (BGC), New York. She is also leading collaborative V&A research on the historical role of museums in the imagination of the future, funded by the Arts and Humanities Research Council. As Royal College of Art (RCA) Research Director from 2001-2008, Sandra nurtured interdisciplinary industry-related research and its commercial exploitation in areas including design, material science and computer science. Her current teaching and research at Imperial College builds on this work.

The Kipling Effect: In and Out of Lahore

When Lockwood Kipling arrived in Lahore in 1875, he brought with him a specific Victorian rationale, influenced by the Arts and Crafts movement in Europe as well as the South Kensington Museum in London. He grounded his art school and museum policies in craft reformist ideals and vision so that they operated mutually to re-indigenise Indian design and aesthetic. Through an examination of the archival records of the art school, museum and other arts/popular publications, this presentation will explore the ways in which these ideals were transplanted. The presentation will focus in particular on Resolution 239 of 1884, where the Government of India for the first time became interested in assessing and intervening in art education, museums and reviving craft at an 'All India' level to further its own agenda of expanding Indian trade. It is interactions between individuals such as Lockwood Kipling and the Government that created a lasting legacy which even today is being articulated, debated and exhibited in South Asia's museums, craft emporiums and bazaars.

Dr. Shaila Bhatti is currently an Associate Professor at National College of Arts, Lahore. She gained her PhD from the Department of Anthropology at University College, London and held an ESRC Postdoctoral Fellowship there. Her research and publications explore the history of museums in South Asia as well as their contemporary significance as moments of cultural and visual encounters for society. She is the author of *Translating Museums: A Counterhistory of South Asian Museology* (2012).

Kipling and Industrial Art Education

This presentation will consider Lockwood Kipling's pedagogic practices as the Principal of the Mayo School of Art in Lahore. In particular, it will examine how his unique stance was critically important for the survival of the Punjab crafts and the craftsmen. Starting with a brief history of crafts in Lahore, the presentation will assess the impact of Lockwood Kipling's arrival in 1875 on the artisans during this period, following the Annexation of the Punjab by the British in 1849. Comparison of the officially published reviews of all four Government-managed art schools with the illustrated craft manuals that started to appear shortly after Lockwood Kipling's retirement in 1893 will raise crucial questions of legacy for industrial art and craft education in the Punjab.

Dr. Nadhra Khan teaches art history at the Lahore University of Management Sciences, Lahore and is currently at the University of Oxford as a Research Fellow. She recently completed her Fulbright Fellowship at Princeton University. Her primary research specialism is nineteenth-century Sikh Art and Architectural Ornament in the Punjab, but she also works on Mughal Art and Architecture (sixteenth to eighteenth centuries). Her work

emphasises the significance of the Sikh period as the last episode of centuries-old indigenous art and architectural tradition before the Annexation of the Punjab by the British in 1849, which changed, among other things, the visual culture of the Punjab forever. A research project that started with one Sikh funerary monument or *samadhi* built to honour Maharaja Ranjit Singh has led her to study almost all major monuments dateable to this period. Her current research includes the impact of Sikh architectural vocabulary on subsequent British Raj architecture in the Punjab and the deep impact of British art and craft education on traditional art and craft practices.

Revival of Traditional Building Craft

This presentation will highlight the process of training craftsmen in the traditional building crafts for the restoration of historic buildings. It will take the conservation of Shah Rukn-e-Alam's Tomb as a case study. Built during the Tughlaq period (1320-24), and decorated with enamelled tiles, wood carving, lattice woodwork, ornamental wooden ceilings, cut and dressed brickwork, brick carving, filigree work, lacquer and gilding, this tomb is one of the most impressive in Pakistan. Yet it had deteriorated over time. Few craftsmen who specialised in these crafts remained to undertake the necessary restoration work. This conservation effort may be compared to Lockwood Kipling's programmes of training and preservation.

Talib Hussain is a renowned Conservation Engineer in Pakistan. He started his career in 1971 in the Conservation Cell of the Auqaf Department (now the Directorate General of Archaeology), and served the Government of the Punjab for thirty-nine years. He has conserved/restored sixty monuments in the province of Punjab. His most prestigious work has been the conservation and restoration of the Tomb of Hazrat Shah Rukn-e-Alam in Multan, during which he undertook the task of reviving eleven rare building crafts used in this monument. For this extraordinary job, he was awarded the Agha Khan Award for Architecture, 1983. In addition to his official responsibilities, he worked with UNESCO as Project Engineer on the Conservation and Preservation of the Lahore Fort. In 2008-2009, he remained with UNESCO and worked as National Project Coordinator. He also worked as Director of Cultural Heritage in the Sustainable Development of the Walled City of Lahore (SDWCL) project. He is the author of *Traditional Architectural Crafts of Pakistan* (2011).

The Watson Catalogues: A Socio-Cultural Reading

In 1866, J. Forbes Watson, a reporter for the Products of India at the India Museum, compiled a series of catalogues entitled The Collections of the Textile Manufacture of India. Comprising of seven hundred indigenous hand-made textile samples, these catalogues were meant to educate British industrial manufacturers so that they could imitate these textiles in British industries, and export their machine-made textiles back to India. Although the catalogues were intended to serve a wider colonial mercantilist agenda, their significance today also lies in the fact that they are living relics of a rich textile culture of the historically significant and politically transitional nineteenth-century India. Exploring the archival catalogues as a site of history, knowledge and memory, this presentation will offer an alternate reading of the indigenous Indian textiles. It will shed light on the narratives that made these textiles significant for the Indian people. Focusing in particular on the symbiotic relationship between the textile specimens, the clothes that were fashioned from them and the cultural contexts in which they were worn, this presentation will highlight the popular textiles and fashions of nineteenth-century India and seek to offer a more pluralistic interpretation of them.

Zeb Bilal is visiting Assistant Professor at the School of Visual Arts and Design, Beaconhouse National University (BNU), and at the National College of Arts, Lahore, Pakistan. Her research interests lie in exploring the craft traditions of Pakistan and how they can be applied to contemporary textile and fashion design. She teaches both studio and an interdisciplinary research seminar with a particular focus on the history of South Asian textiles through various socio-historical perspectives. In this context, she has been researching at the Lahore Museum, exploring their textile material archive to discover the multi-dimensional narratives that textiles embody and to

create linkages between academia and the museum. Currently, she is also engaged as a consultant at the Lahore Museum, working in the capacity of a Curatorial Teaching Assistant.

Collecting South Asia in South Kensington

This presentation will explore the parallel formation in the nineteenth century of the South Asian collections at the South Kensington Museum (later the V&A) and at the India museum in London. It will also discuss the collection's subsequent development up to the present day. It will focus in part on objects from the Punjab, and will also touch on the popular prints and paintings collected by Lockwood Kipling in Lahore and given to the V&A after his death by his son Rudyard.

Rosemary Crill is Senior Curator in the Asia Department at the V&A and co-curator of 'The Fabric of India'. She first wrote on Lockwood Kipling for the V&A's exhibition 'The Art of the Sikh Kingdoms' (1999). Her publications include *Indian Ikat Textiles* (1997), *Colours of the Indus: Costume & Textiles of Pakistan* (with Nasreen Askari, 1997), *Indian Embroidery* (1999), *Marwar Painting: A History of the Jodhpur Style* (1999), *Trade, Temple and Court: Indian Textiles from the Tapi Collection* (co-author with Ruth Barnes and Steven Cohen, 2002), and *Chintz: Indian textiles for the West* (2008). She has contributed to many other books, periodicals and catalogues, and is editor of *Textiles from India: the Global Trade* (2005) and co-editor of *The Making of the Jameel Gallery of Islamic Art* (2006). She was co-curator of the exhibition 'The Indian Portrait 1560-1860' held at the National Portrait Gallery in 2010 and co-editor of the accompanying publication.

Paintings of Nineteenth-Century Lahore

This presentation will explore the historical significance of the paintings and glass photographic negatives that were used by the British Government to record the monuments and people of Lahore in the late nineteenth and early twentieth centuries, an important period which later on proved to be a turning point in the history of the city. Many of the buildings photographed are no longer there or have changed beyond recognition. This presentation will explore the Lahore of Lockwood Kipling's time through the media of both paintings and glass photographic negatives.

Dr. Kanwal Khalid is Associate Professor at the College of Art & Design, University of the Punjab. She is also an Adjutant Faculty Member of the National College of Arts, Beaconhouse University, Nepa, the College of Home Economics, Lahore College for Women University and Naqsh School of Arts. She holds a PhD in Miniature Painting from the University of the Punjab and was selected to attend the CAA 2014 conference, funded by the Getty Foundation. She previously worked as Keeper of Paintings at the Lahore Museum. She is currently a member of the THAAP Board of Executives.

Conclusion

Professor Nadeem Omar Tarar is the Director of the National College of Arts (NCA), Rawalpindi Campus. He was the Head of Department and Director of the graduate program in Communication and Cultural Studies at the NCA, Lahore Campus. His areas of research include the sociology of knowledge, colonialism and art education in Pakistan. As Director of the Research and Publication Center at the NCA he helped expand, organise and conserve the collection of the NCA Archives, and compiled, edited and introduced "*Official*" *Chronicle of the Mayo School of Arts: the Formative Years under John Lockwood Kipling* (2002). Drawing largely from his research at the NCA Archives, he has published in journals on the history of the art and craft education in Pakistan.

5. Workshops for museum professionals

The British Council, in partnership with the Victoria and Albert Museum and Lahore Museum, is organising two workshops for museum professionals on the curation and conservation of textiles on Wednesday, 20 January 2016, from 10:00 to 17:15 at the Lahore Museum.

This is a unique opportunity for collections and conservation managers to acquire hands-on knowledge of presenting and preserving textiles and objects, from senior professionals from the UK. We invite applications from across Pakistan.

Please note, the workshops are free of charge, and lunch will be included. However, each participant, or their respective institute, will be responsible for their own travel and accommodation in Lahore.

Schedule

Time	Description
10:00	Welcome and Introduction
10:15	Workshop I: Presentation: ‘Creating the V&A’s exhibition ‘The Fabric of India’ Rosemary Crill
11:15	Break
11:30	Round-table Discussion: Lahore Museum Collection (selected pieces)
13:00	Lunch
14:00	Workshop II: Presentation: ‘Looking after textile collections’ Frances Lennard
15:00	Group Work: Collection-based case studies around the Museum
16:15	Break
16:30	Discussion on Group Work
17:15	Closing Remarks

Eligibility

- Currently employed at a public or private museum in Pakistan
- Job description includes working with textile collections or management, specifically in areas of preservation, conservation and/or managing storage of collections

Workshop I: Curating Textiles

This workshop will explore the role of the curator, and look at collecting, researching and displaying textiles in galleries and museums. Facilitated by Rosemary Crill, Senior Curator (Asia Department) at the V&A, the workshop will look at 'The Fabric of India' exhibition as a case study for temporary exhibitions, with discussions on selecting objects, developing narrative themes, creating a design identity and engaging different audiences. These issues will also be discussed in relation to permanent museum displays, with the addition of wider topics including collections management and conservation.

About Rosemary Crill

Rosemary Crill is Senior Curator in the Asia Department at the V&A and co-curator of 'The Fabric of India', held at the V&A in 2015-2016. Her publications include *Indian Ikat Textiles* (1997), *Colours of the Indus: Costume & Textiles of Pakistan* (with Nasreen Askari, 1997), *Indian Embroidery* (1999), *Marwar Painting: A History of the Jodhpur Style* (1999), *Trade, Temple and Court: Indian Textiles from the Tapi Collection* (co-author with Ruth Barnes and Steven Cohen, 2002), and *Chintz: Indian textiles for the West* (2008). She has contributed to many other books, periodicals and catalogues, and is editor of *Textiles from India: the Global Trade* (2005) and co-editor of *The Making of the Jameel Gallery of Islamic Art* (2006). She was co-curator of the exhibition 'The Indian Portrait 1560-1860' held at the National Portrait Gallery in 2010 and co-editor of the accompanying publication.

<http://www.vam.ac.uk/content/exhibitions/the-fabric-of-india/>

Workshop II: Conserving Textiles

Led by Frances Lennard, who is Senior Lecturer in Textile Conservation at the University of Glasgow, the Conserving Textiles workshop will examine issues of conservation. Here, participants will be able to focus on how to assess objects within a museum context, looking at methods of preventative conservation as well as storage.

About Frances Lennard

Frances Lennard is Senior Lecturer in Textile Conservation at the University of Glasgow and convenes the MPhil Textile Conservation programme which trains students from all around the world. Previously, between 2001 and 2009, she was based at the University of Southampton where she led the MA Textile Conservation programme. This followed fifteen years of working as a textile conservator, at the Textile Conservation Centre and in private practice. She has published two books for Elsevier: *Textile Conservation: Advances in Practice*, co-edited with Patricia Ewer (2010) and *Tapestry Conservation: Principles and Practice*, co-edited with Maria Hayward (2006).

<http://www.gla.ac.uk/textileconservation>

For registration, please submit an expression of interest to Abdullah.Qureshi@britishcouncil.org.pk. Within the expression of interest, please describe why you wish to participate in this workshop, and how this experience is relevant to your existing job. Your participation will be confirmed by email.

6. Research Network

Lahore Museum

<http://www.lahoremuseum.org/>

Where Lockwood Kipling was Chief Curator from 1875-1893.

- Sumera Sarmad, Director, Lahore Museum
- Humera Alam, Former Director, Lahore Museum
- Muhammad Mujeeb Khan, Keeper, Pre Islamic Collection, Lahore Museum
- Mazahar Naveed, Research Assistant, Lahore Museum

We located original works with clear provenance relating to Lockwood Kipling, including clay models, embroidery, brassware, musical instruments, sculptural reliefs, the original of the remaining V&A cast of a Gandharan Buddhist sculpture, ceramics, textiles and the original source of a chair currently on display in the Metropolitan Museum of Art, which was designed by Lockwood de Forest. We also located the original accession register, which has provided material for additional research, including gifts of jewellery and other items to the Lahore Museum by “Mrs Kipling”.

National College of Arts

<http://www.nca.edu.pk/>

Formerly Mayo College of Art, adjoining the Museum and where Lockwood Kipling was Principal from 1875-1993.

- Professor Dr. Murtaaza Jafri, Principal, NCA
- Dr. Nadeem Omar Tarar, Director, National College of Arts, Rawalpindi Campus
- Dilshad Ali, Jead of Archives, NCA
- Quddus Mirza, Head, Department of Fine Arts, NCA
- Majid Saeed Khan, Head, Department of Film, NCA
- Dr. Quddus Mirza, Associate Professor, NCA
- Zeb Tariq, Faculty member (research on nineteenth-century textiles in the Lahore Museum)
- Saamia Vine, Programme Co-ordinator, MA, Visual Arts

The Principal and key staff were extremely supportive. We were able to see two busts signed by Lockwood Kipling, which are the only remaining works of this kind by him known to survive; and a screen by Lockwood Kipling’s assistant Bhai Ram Singh, of stunning workmanship and quality. There is a fabulous decorated door in the office with an eye painted in the centre, which was a wonderful ironic detail perhaps devised by Lockwood Kipling.

The portrait of Lockwood Kipling in the NCA is of superior quality to the one in the Lahore Museum, but it is more damaged than its counterpart. But as the only surviving portrait, it is the single loan from Pakistan that is crucial for the V&A exhibition.

The NCA archives have information on Lockwood Kipling’s former students and colleagues (including Bhai Ram Singh, Sher Muhammad and Mohammad Din), photos of the Calcutta and Punjab Exhibitions, and a fascinating collection of reference materials. There are almost no records remaining from Lockwood Kipling’s time at the School, although the archive does contain the plates for some business cards and adverts from that time along with the photos we already have of Lockwood Kipling and his students. We also located some original art school furniture. Photos of architectural details in the school will be recorded in a film commissioned by the V&A and made by the NCA Film Department to be shown in the Lockwood Kipling exhibition (see Outcomes).

Rohtas Gallery

http://www.danka.pk/?var_action=location_detail&location_id=8

Was founded by Suhail Abbasi, Naeem Pasha and Salima Hashmi and has a reputation for encouraging young as well as established artists to exhibit, including Imran Qureshi, Farida Batool, Aisha Khalid, Talha Rathore and Massoma Syed.

- Salima Hashmi, Director, Rohtas Gallery
- Asad Hye, Curator, Rohtas Gallery

The Director, Salima Hashmi, arranged an informal evening reception and exhibition of current works at the Gallery, where we met artists including Naazish Ata-ullah, Rashid Rana, Quddus Mirza, Risham Syed, Saba Khan, Ghulam Mohammad (shortlisted for Jameel Prize 4), Salman Toor, Haider Ali Jan, and Ali Kazim. Following our visit, Salima Hashmi provided a detailed list of contemporary Pakistani artists.

During our visit we also made contact with artists whose works are already in the V&A, including Waqas Khan, Imran Qureshi and Aisha Khailid.

Fakir Khana Museum

http://www.danka.pk/?var_action=location_detail&location_id=331

A private collection with works from British, Sikh and Mughal eras; museum exhibits include gifts from Queen Victoria, and from Maharajah Ranjit Singh to Fakir Syed Azizuddin and Fakir Syed Nooruddin who were ministers in his court. The collection includes works attributed to Bhai Ram Singh.

— Mr. Sayed Saif ud Din Fakir, Director, Fakir Khana Museum

The current owner of the collection will send us material from the family archives relating to the work of Bhai Ram Singh. His museum contained a number of 'frames' probably by Bhai Ram Singh and four chairs also attributed to him.

It seems clear that there will be works relating to Lockwood Kipling and his students in other private collections and we have started the process of finding these via contacts we made during our trip and via the NCA. We are also gathering photos and paintings of nineteenth-century Lahore from private collections.

THAAP: Trust for History, Arts and Architecture Pakistan

<http://www.facebook.com/Thaap>

— Pervaiz Vandal, Architect & Director, THAAP

— Sajida Vandal, former Principal NCA and Director, THAAP

Co-authors of monograph on Lockwood Kipling's assistant, Bhai Ram Singh: *The Raj, Lahore and Bhai Ram Singh* (2006).

Hast-o-Neest, Centre for Traditional Arts and Culture

<http://www.hastoneest.com>

— Mr. Khamil Khan, founder of Hast-o-Neest

Walled City of Lahore

<http://www.walledcitylahore.gop.pk/index.php/the-proj-bg>

Where Lockwood Kipling's students worked on project briefs and commissions: for example, at the Wazir Khan Mosque.

— Rashid Makhdam, Architect and Head of the Preservation of the Walled City Project, Lahore

— Professor Afzal Khan, Faculty member, National University of Management Sciences (NUMS), Archaeology

— Dr. Talib Hussain, Faculty member, NUMS, Archaeology

We visited the Wazir Khan Mosque, and other architectural sites relevant to the project including the Jenaghir's Tomb, the Governor's House, and Aitchison College.

Lahore Fort and Fort Museum

— Dr. Nadhra Khan from the Department of Art History at National University of Management Sciences, Lahore

We visited the museum and armoury and photographed architectural detail recorded and used by Lockwood Kipling and students at the Mayo School of Art.

Lahore Cathedral

https://en.wikipedia.org/wiki/Cathedral_Church_of_the_Resurrection

— Rt. Rev. Shahid P. Meiraj, Dean of Lahore Cathedral

The Cathedral contains original stained glass relating to the work of students from the Mayo School, under the supervision of Lockwood Kipling.

Lahore Chief Court or High Court

<http://www.lhc.gov.pk/>

- Chief Justice Mr. Ijaz Ul Ahsan

We discovered chairs, fireplaces and lighting designed by Lockwood Kipling and students from the Mayo School that had not previously been documented.

Punjab Club

<http://thepunjabclublahore.com.pk/history.html>

- Mr. Faqir Aijazuddin, art-historian and author of books including a catalogue of miniature painting from the Punjab, with works by nineteenth century and European artists, and two histories of Lahore.

University of the Punjab

<http://www.pucit.edu.pk/>

Old campus, established by the British in 1882, as part of the complex that included the Museum and the Mayo School of Art. We also visited the Law and Oriental Colleges.

- Prof. Dr. Shaida Manzoor, Principal, University College of Arts and Design, University of the Punjab
- Prof. Dr. Masserrat, Dean, Arts, University of the Punjab
- Dr. Kanwal Khalid, Associate Professor, University of the Punjab (research on paintings and photographs of nineteenth-century Lahore)
- Dr. Saleem Mazhar, Head of the Persian Department, University of the Punjab
- Dr. Zahid Munir Amir, Department of Urdu, Oriental College, University of the Punjab

Beaconhouse National University, Lahore

<http://www.bnu.edu.pk>

- Salima Hashmi, Principal, Beaconhouse National University and formerly NCA Principal
- Professor Sajjad KaKausar, Architecture Department and Head of the Restoration of the Tollington Market

Bahauddin Zakariya University, Multan.

<http://www.bzu.edu.pk>

- Professor Zafar Gilani, Principal, Fine Arts Department

Others

- Mr. Athar Tahir, poet and calligrapher
- Naazish Ataullah, artist and researcher
- Private collection: memorabilia relating to the *Civil and Military Gazette*

7. Outcomes

October 2014

The research network and site visits contributed significantly to the development of the Lockwood Kipling exhibition project and to furthering links between the Lahore Museum, the NCA and the V&A.

As part of the initial research visit Julius Bryant and I gave lectures relating to the project at Beaconhouse National University, and at the National College of Arts, Lahore. These included consideration of museum futures and relationships between museums and arts schools in support both of the project objectives, and of British Council Pakistan's development of programme of arts and cultural sector events.

– Prof. Sandra Kemp, *Futures by Design: Thinking Forward Through the Past*, Beaconhouse National University, Lahore
<https://www.britishcouncil.pk/futures-design-thinking-forward-through-past>

– Julius Bryant, *'KIPLING': Exploring Asian Art and Design*, National College of Arts, Lahore
<https://www.britishcouncil.pk/'kipling'-exploring-asian-art-and-design>

January 2016

1. Workshop and Symposium

The workshop and symposium (full programme above pp.2-8) were well attended and the symposium was reviewed in the national press the following day ('The British educator who loved Indian Art', *Lahore Tribune*, 21 January 2016).

<http://tribune.com.pk/story/1031944/art-education-the-british-educator-who-loved-indian-art/>

– Professor Quddus Mirza, Dean of Arts at the NCA and editor of *Art Now* is working with us on extending the coverage and networks to ensure continued debate around the issues raised.

The V&A will consider publishing a special edition of its peer-reviewed online journal relating to the project in 2017, edited by Professor Sandra Kemp.

2. Following the V&A Lahore workshop and symposium, the British Council will promote the V&A International Training Workshops. After the visit to the V&A of Mr. Mian Muhammad Shehbaz Sharif, Chief Minister, Punjab, and Mr. Rana Mashood Ahmad Khan, Minister for Education, in December 2015, the V&A will propose further partnership initiatives (see 3 below).

3. The V&A Asia Department are discussing the possibility of loaning V&A 'spotlight' works from the V&A to become the focus of exhibitions curated by the Lahore Museum. Sue Stronge in the V&A Asia Department would be the V&A contact for this.

4. V&A Lockwood Kipling Exhibition Research

The second visit was very successful in enabling us to visit additional key sites and archives, and to develop the project research. Between the two visits I gained significant leads from contacts in the research network, and was also able to locate new material and potential loans for the exhibition. In addition to requests for loans from the Lahore Museum and the National College of Arts for the exhibition, I have worked with the film department at the NCA on a film about nineteenth-century Lahore and the legacy of Lockwood Kipling's work for the exhibition. The V&A have also commissioned photography of interior and exterior works at both sites and at other key sites in Lahore.

The V&A would like to thank the British Council for their invaluable support, both in terms of funding and logistics and networks across Pakistan, which made this project possible.

Professor Sandra Kemp
18 February 2016