



The Colonial and National Formations of the National College of Arts, Lahore, circa 1870s to 1960s

By Nadeem Omar Tarar

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“An excellent work: the first comprehensive study of any of the major and influential schools of art and design (Lahore, Bombay, Kolkata) in South Asia from their colonial-era roots to the present day. This book undertakes a much-needed shift in focus towards the manner in which institutional dynamics and state practices have structured aesthetic thought and art practice alike. The reader will particularly appreciate how artistic concerns are linked to broader governmental concerns of socialization and economic behavior.” — Arindam Dutta, author of *The Bureaucracy of Beauty: Design in the Age of its Global Reproducibility* (2007).

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Using archival sources, *The Colonial and National Formations of the National College of Arts, Lahore, c1870–1960* explores the colonial and postcolonial history of arts education in Pakistan by focusing on the history of the National College of Arts since the nineteenth century.

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Introduction; 1. Crafting Artisans as Primitive Artists: Art and Craft Discourses in Colonial Punjab; 2. Kipling’s School: British Arts and Crafts Movement in Punjab; 3. Politics of Art and Craft: Rethinking the Mayo School; 4. Aesthetics Modernism In the Post-Colony: The Making of a National College of Art; 5. Framings of a National Tradition: Discourses on Modern Masters and the Invention of Miniature Painting in Pakistan; Conclusions; Appendix; Bibliography.

About the Author

Nadeem Omar Tarar is an anthropologist at the Center for Culture and Development, Pakistan, and Vice President, Council of Social Sciences, Pakistan. Formerly Director of the Graduate Program in the Cultural Studies Department of the National College of Arts (NCA), Lahore, Tarar later served as Director, NCA, Rawalpindi Campus.

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