

کمال خان

Kamil Khan Mumtaz

Opens Tuesday April 27 2021, 12 - 4pm

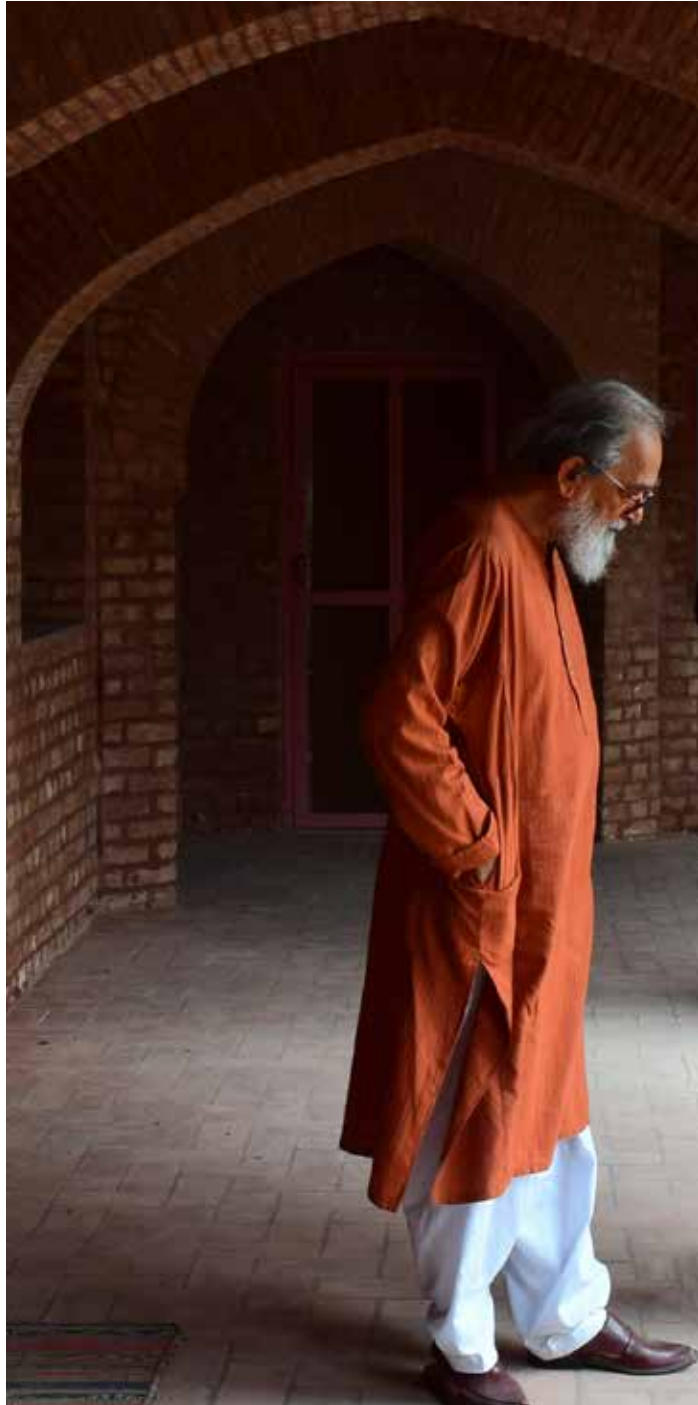
Exhibition Continues till 10 May, 2021



GALLERY



This catalogue accompanies the exhibition *Likhai*, 27 April — 10 May, 2021



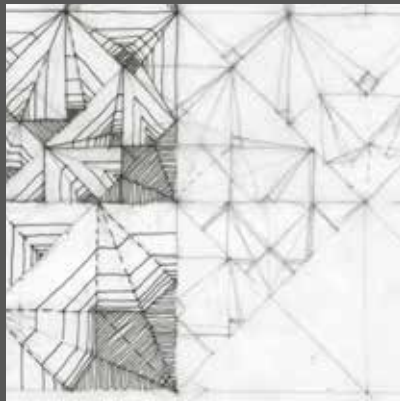
The art of "*Likhai*", or delineation, provides the ground, the organizing schema, for practically all of the traditional visual/tangible arts – from *Naqqashi* (Fresco Painting), to *Thoba* (Stucco Tracery), *Aina Kari* (Mirrorwork), *Qaleen Bafi* (Carpet Weaving), *Kashi Kari* (Glazed-tile Work), *Munabat Kari* (Wood Carving) and of course Architecture.

In my own journey as an architect, from modernity to tradition, I have been able to explore the possibilities of experiencing structure, form, light and space, using familiar materials, patterns and surface decoration, as the grounds for contemplation, and to become aware of a reality beyond the material, and beyond time and space. I have learned to work within the framework of a discipline of symmetries, and rhythms that reflect both the cosmic order and perfect balance underlying the apparent chaos of the universe. I have been able to evoke the delights of discovering the hidden paradise with internal patios and fountains. I have learned much, and continue to learn much, from the wisdom and skill of our master craftsmen.

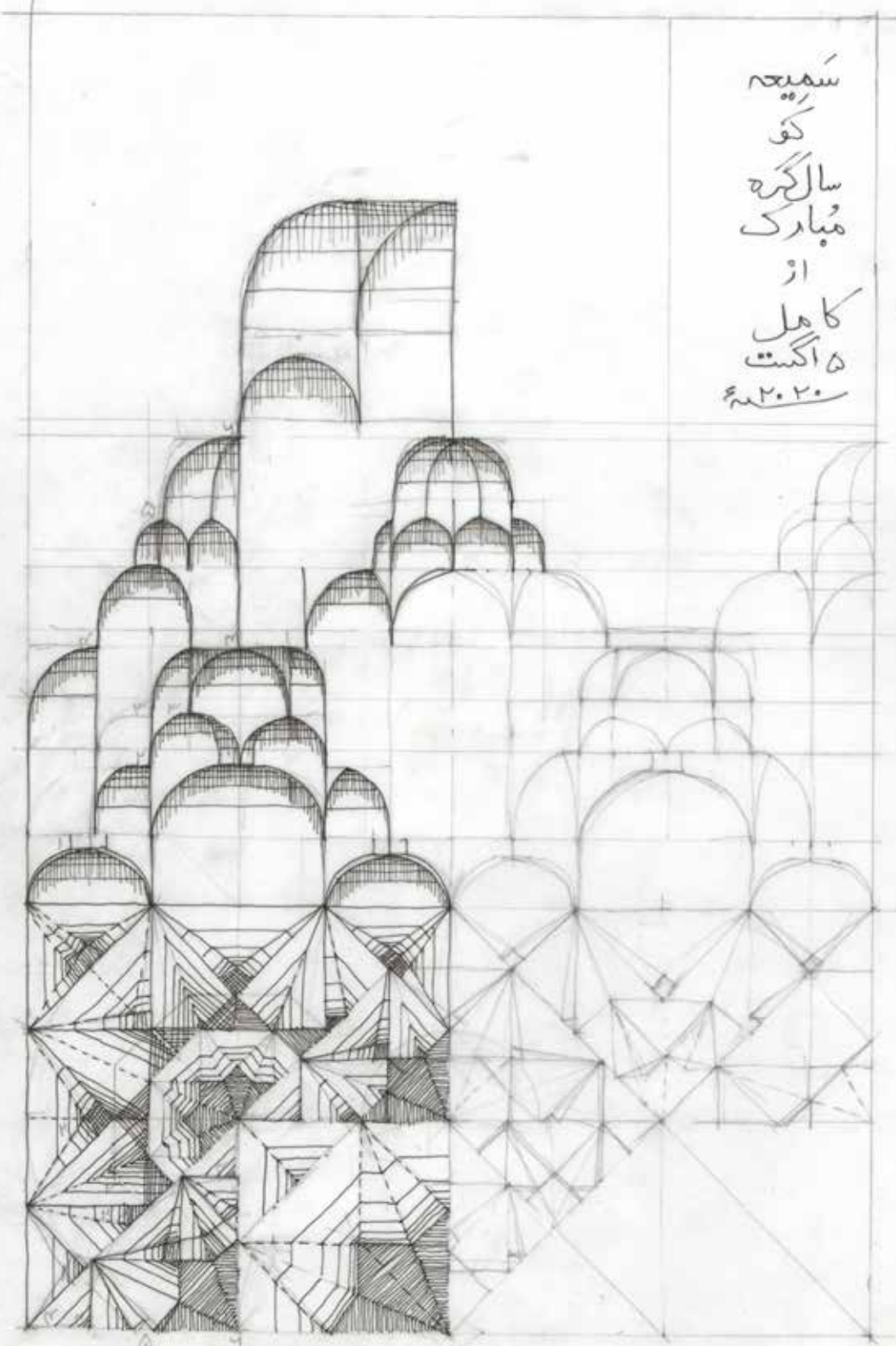
The last *Likhai* (drafting) master was Haji Abdul Aziz who taught us much of what we have learnt of the language and grammar of geometry and design and who formally adopted my son, Taimoor, as his *shagird* (student). With the passing away of the older generations of hereditary craftsmen, many skills and knowledge have been lost. Some of these we have had to struggle to re-discover, through documentation and analysis of surviving monuments, but most of all learning by doing.

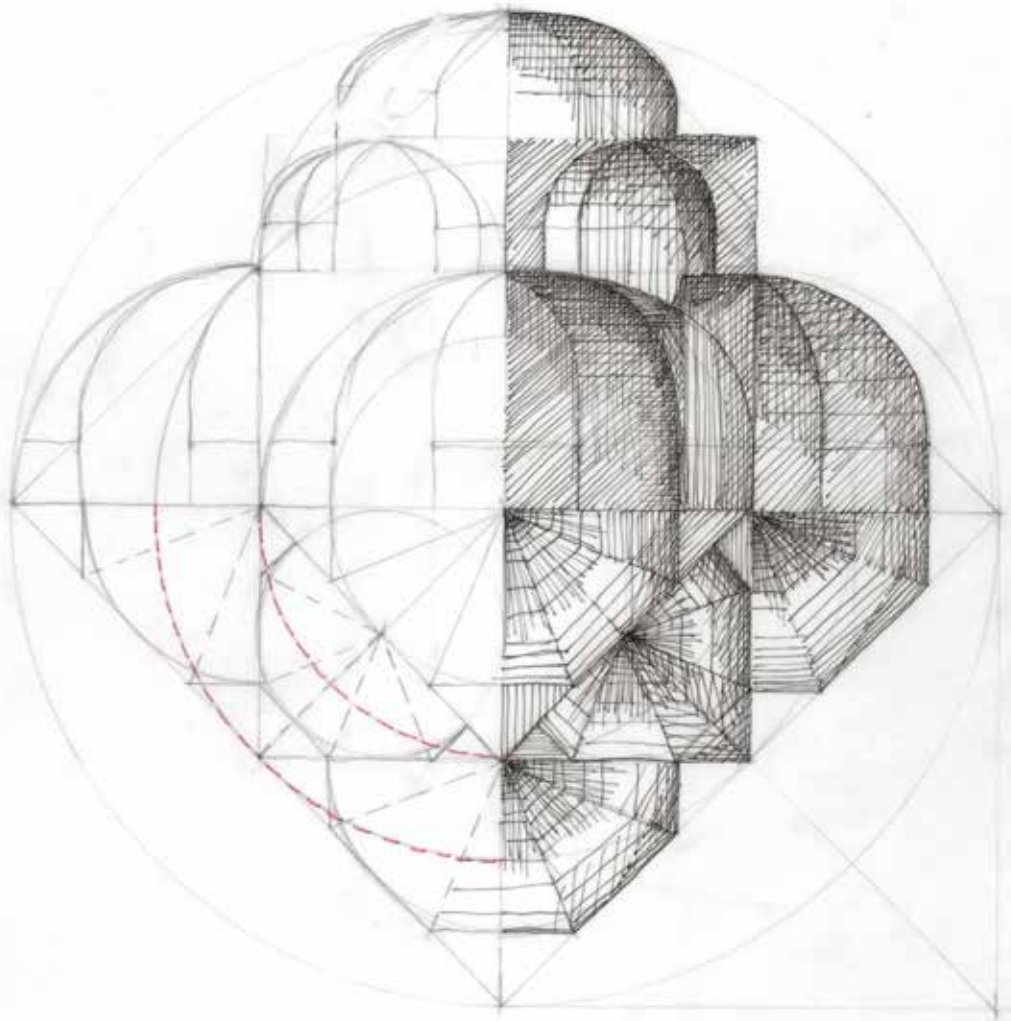
Through these drawings I have attempted to convey some of that experience of the built forms to a wider audience through a more portable medium, and also to elucidate some of the traditional methods and principles of design based on the proportions and harmonies manifested in these forms.

Kamil Khan Mumtaz  
20.03.30

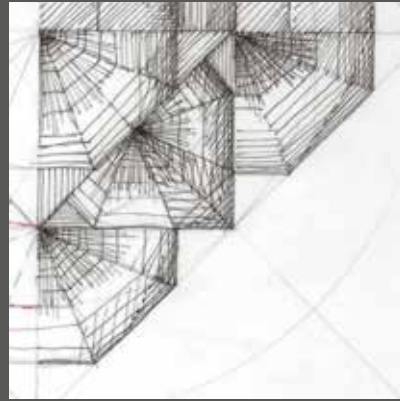


'Tuhfah Ba-naam Samiya', 2020, Pen & Ink (Archival) on Tracing Paper 11.75" x 16.5".



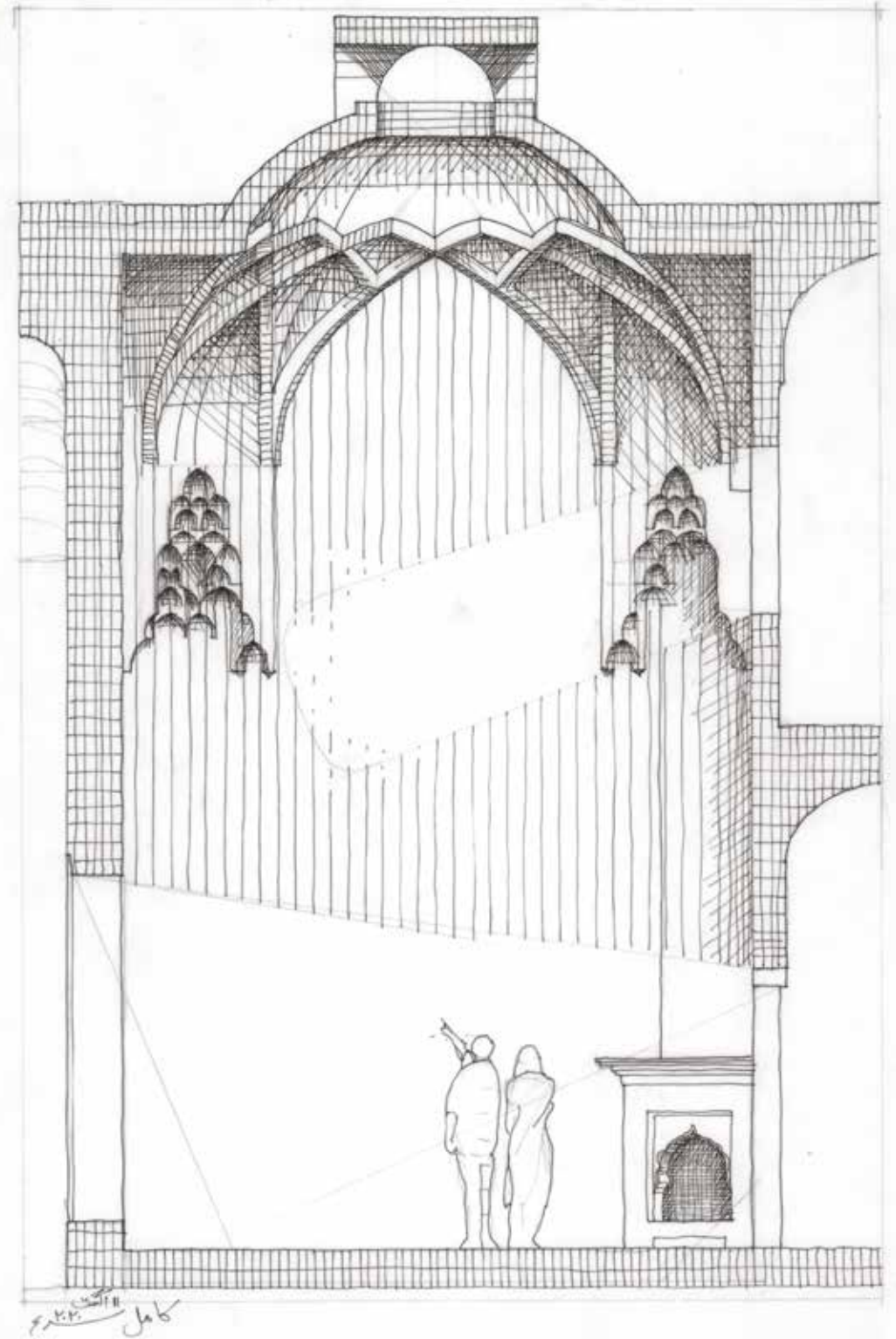


قائدہ اور وِستار  
ع. م. م. جالب

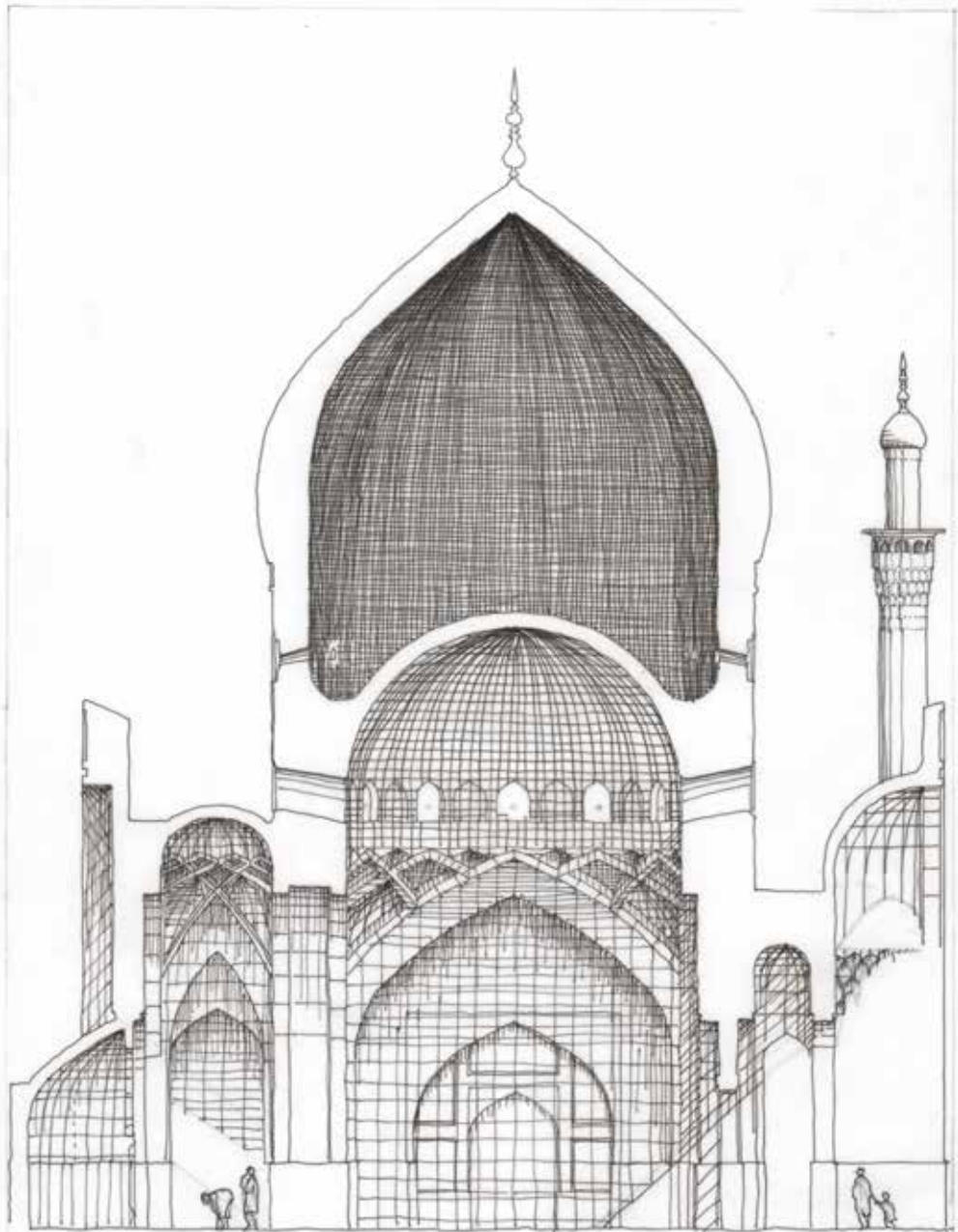


'Qaidah aur Vistar', 2020, Pen & Ink (Archival) on Tracing Paper 11.75" x 16.5".

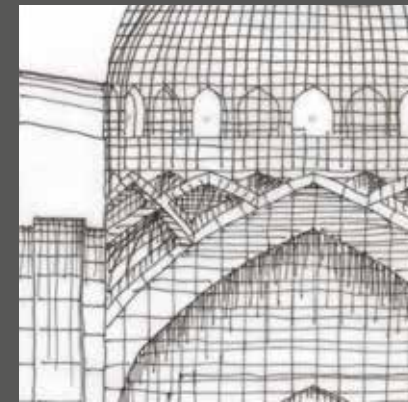




Study for Aamer Malik, 2020, Pen & Ink (Archival) on Tracing Paper 11.75" x 16.5".



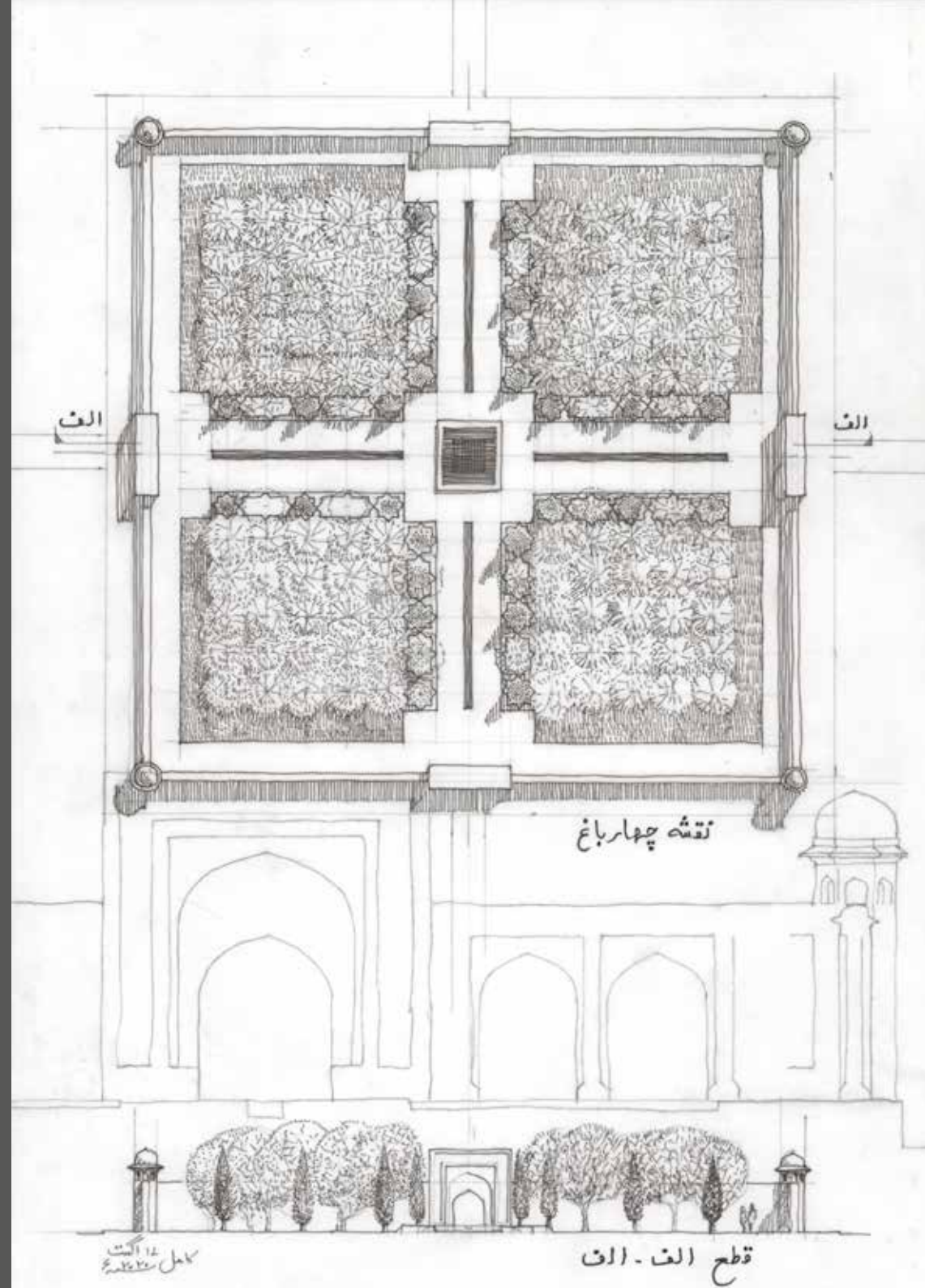
کامل ماسجیت  
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Masjid Chahley Sharif, 2020, Pen & Ink (Archival) on Tracing Paper 11.75" x 16.5".

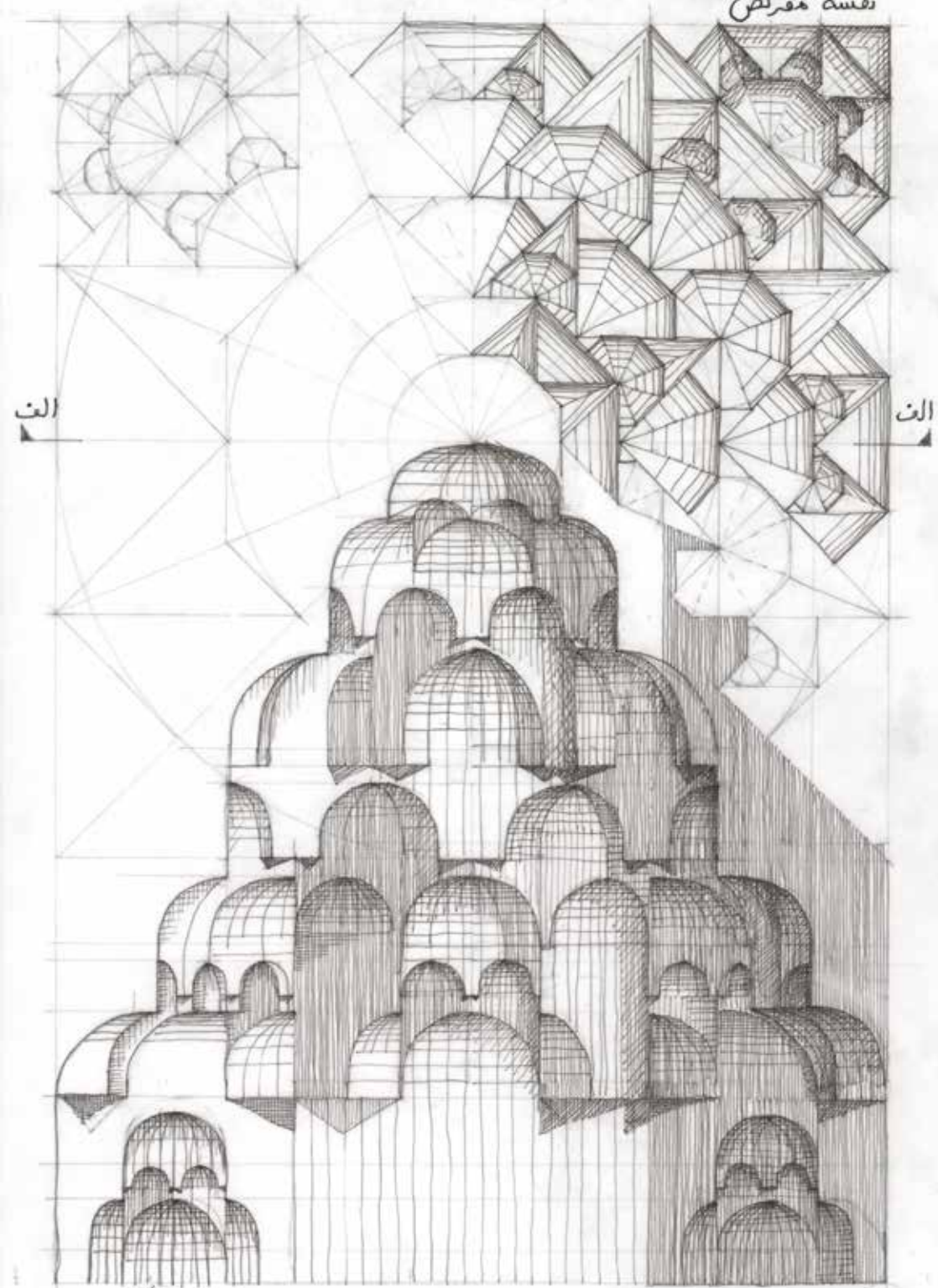


Chahar Bagh, 2020, Pen & Ink (Archival) on Tracing Paper 11.75" x 16.5".

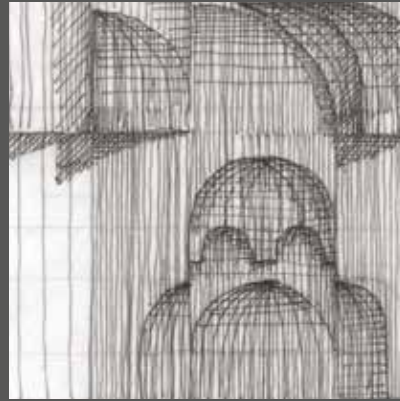




نقشه مقرنص



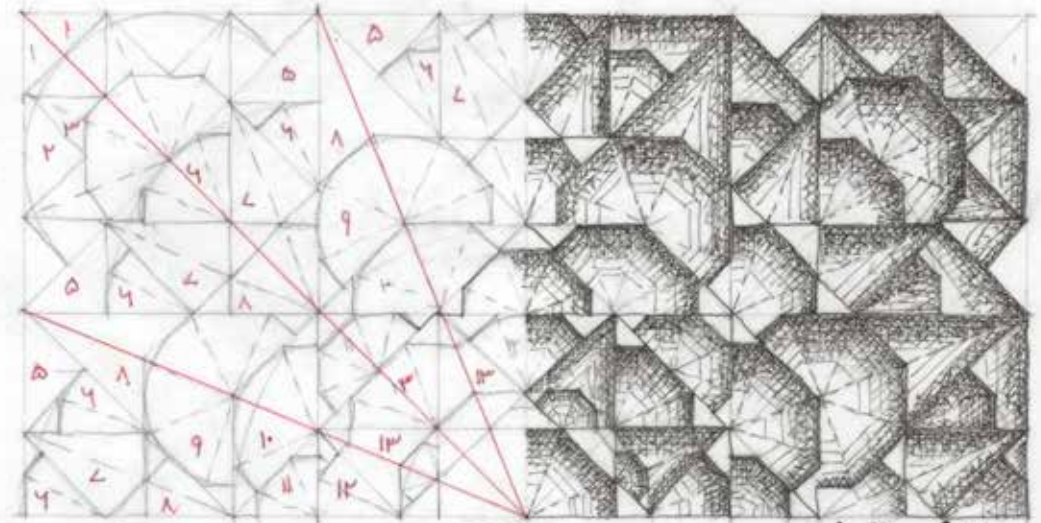
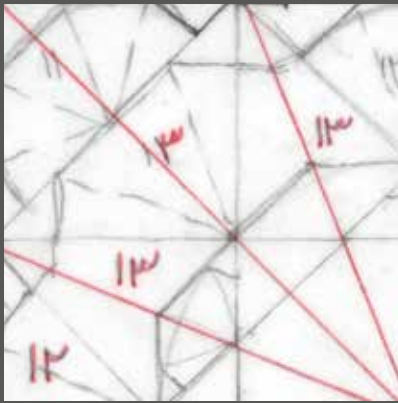
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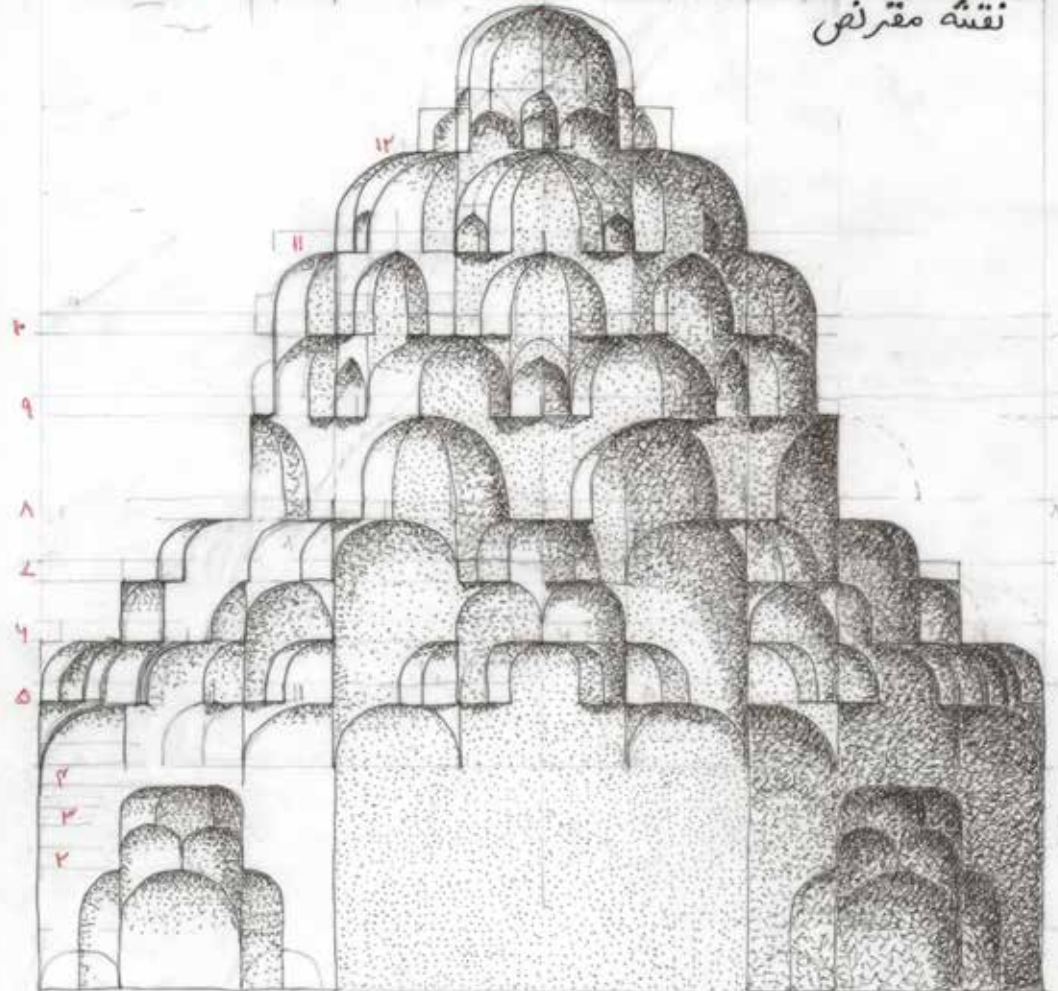
قطع الف - الف

كامل  
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10 Qataar Muqarnas, 2020, Pen & Ink (Archival) on Tracing Paper 11.75" x 16.5".



نقشه مقرنص



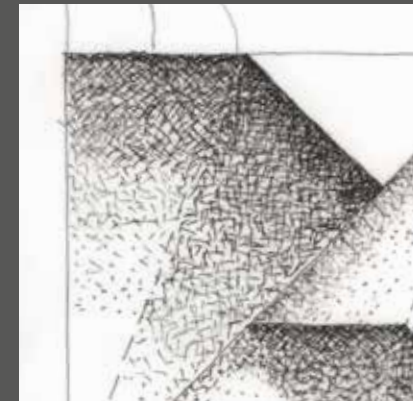
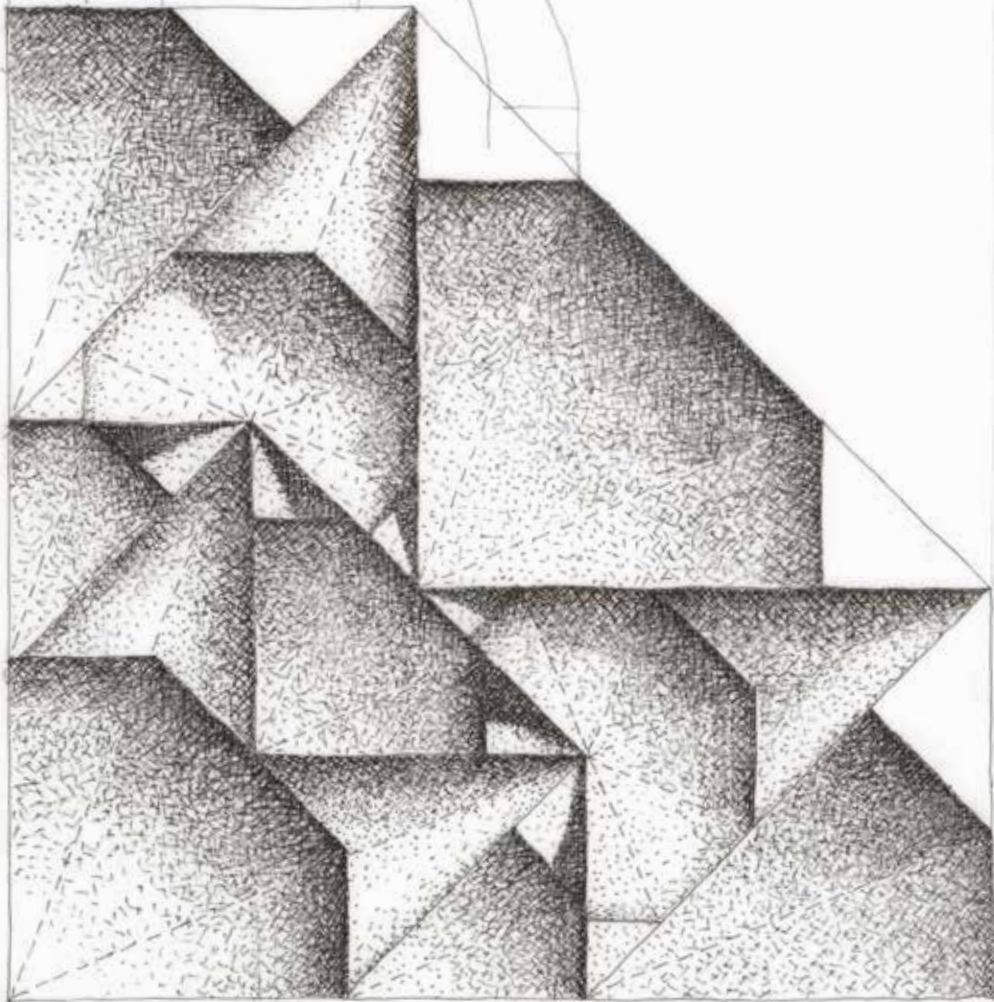
کامل ۲۹ اگست ۱۳۲۰

ماتبا

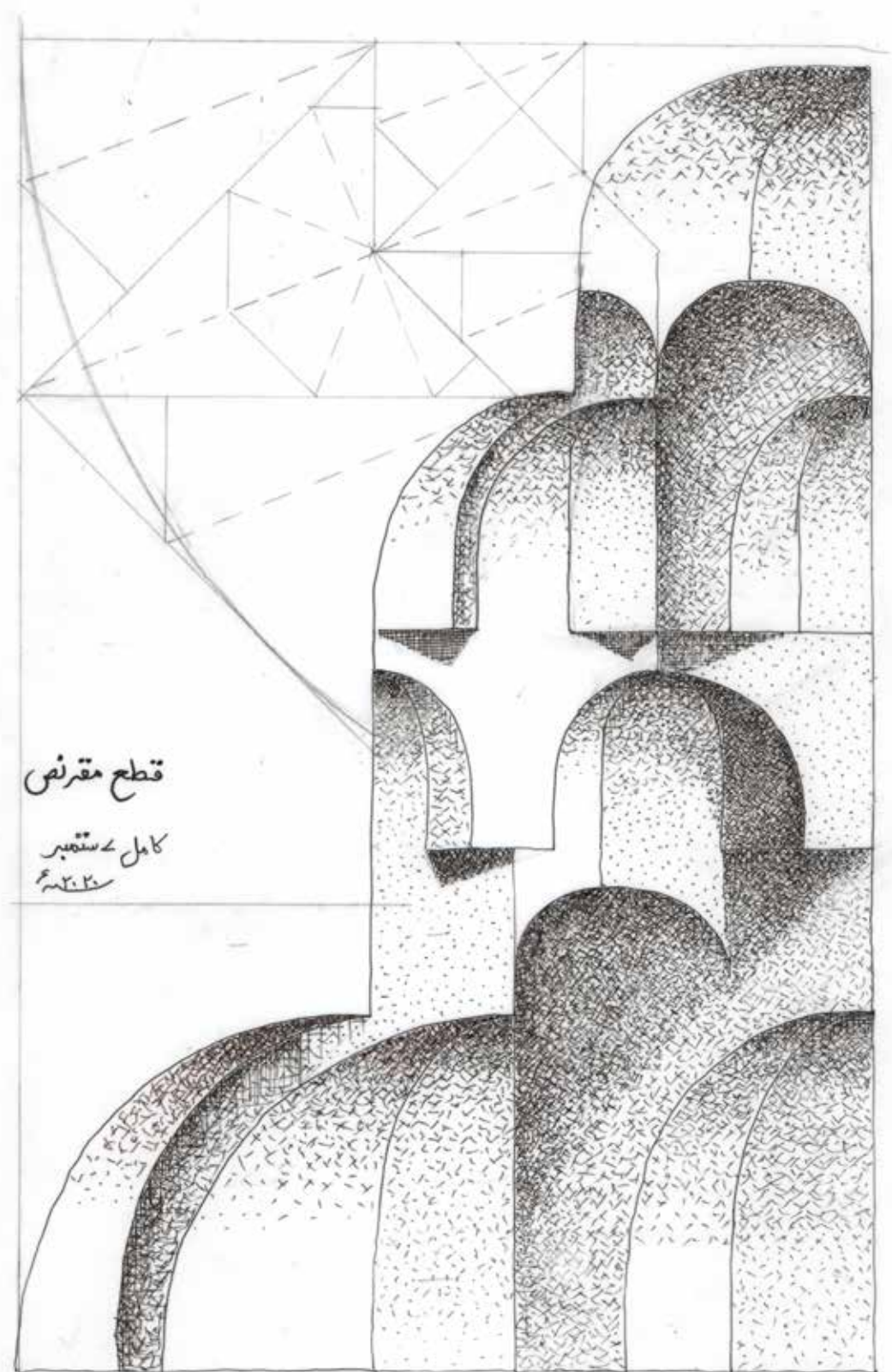
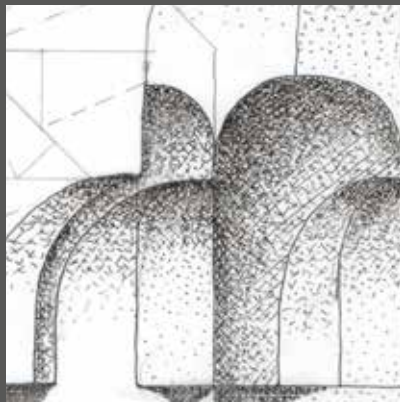
14 Qataar Muqarnas, 2020, Pen & Ink (Archival) on Tracing Paper 11.75" x 16.5".



نقشه مقرنس  
کامل ۶ مشهور ۲۰۲۰



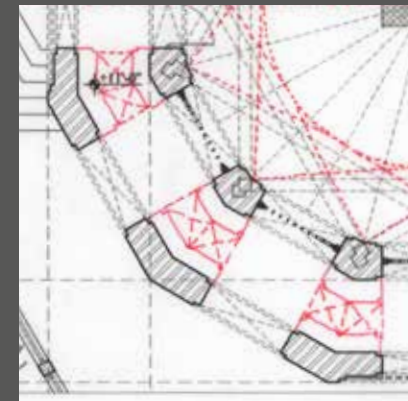
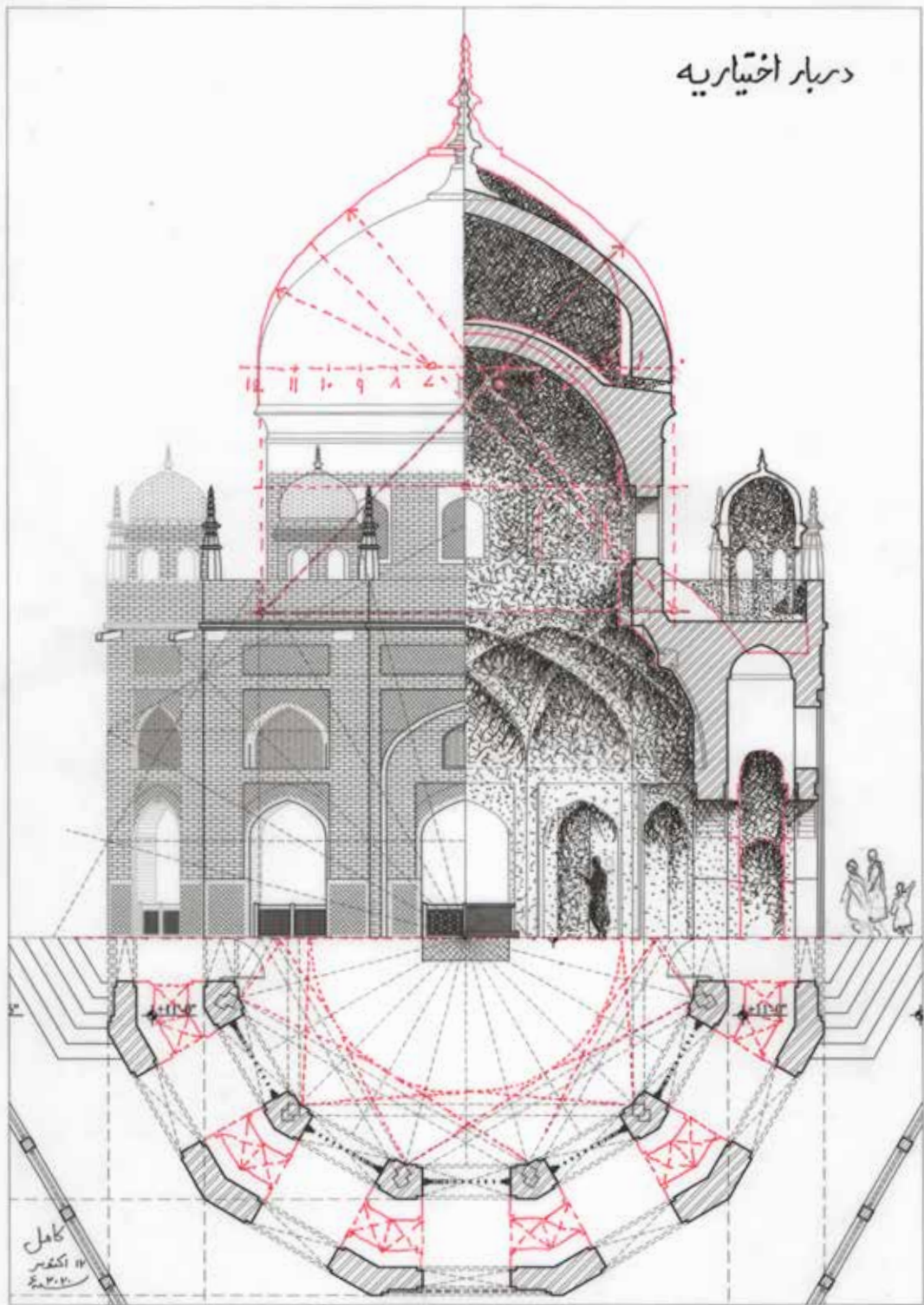
*Naqsha Muqarnas*, 2020, Pen & Ink (Archival) on Tracing Paper 11.75" x 16.5".



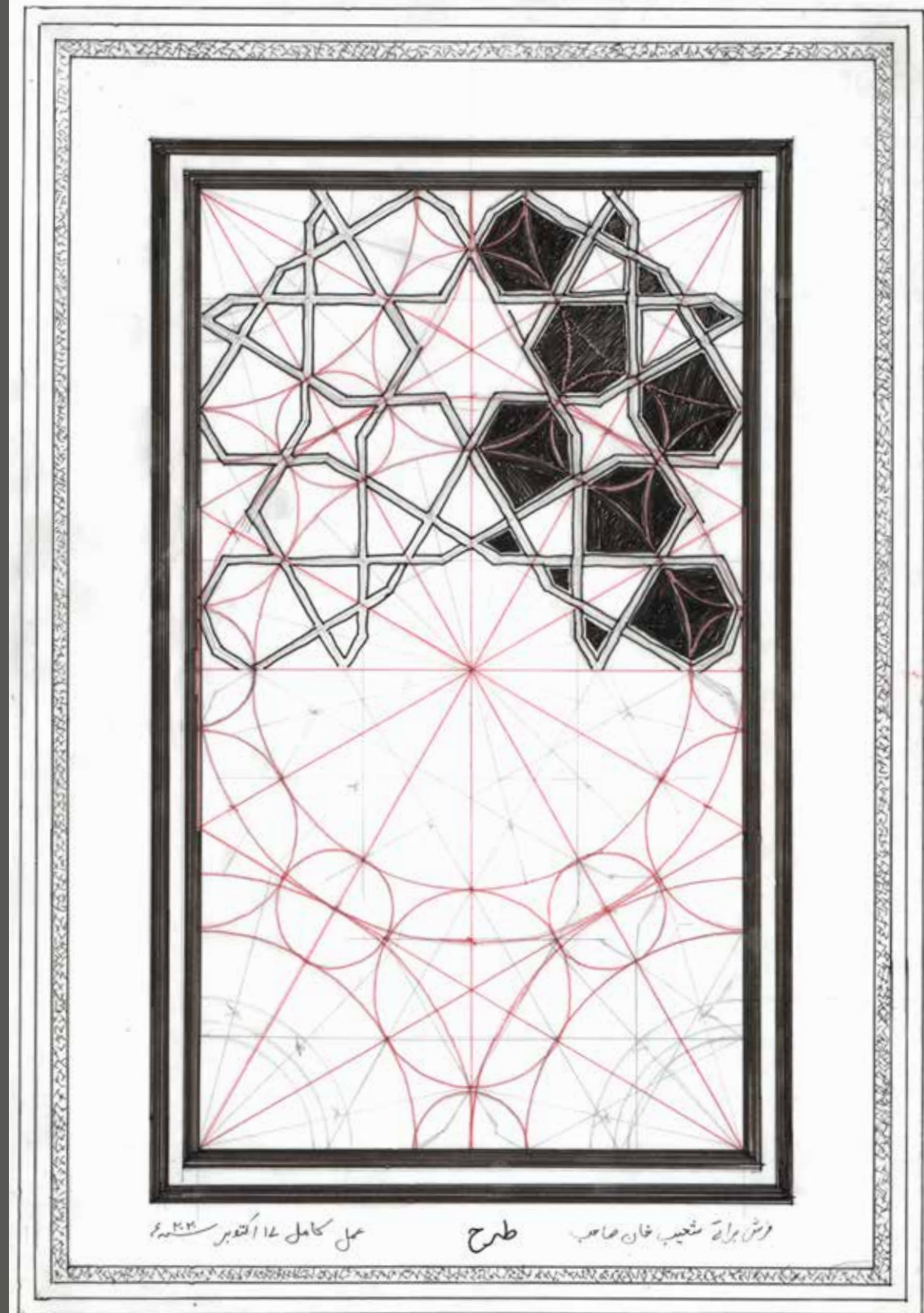
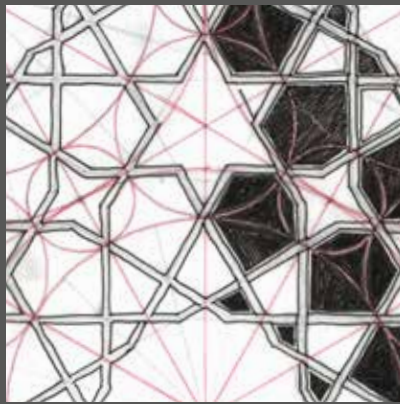
Qita'Muqarnas, 2020, Pen & Ink (Archival) on Tracing Paper 11.75" x 16.5".



دربار اختیاریه

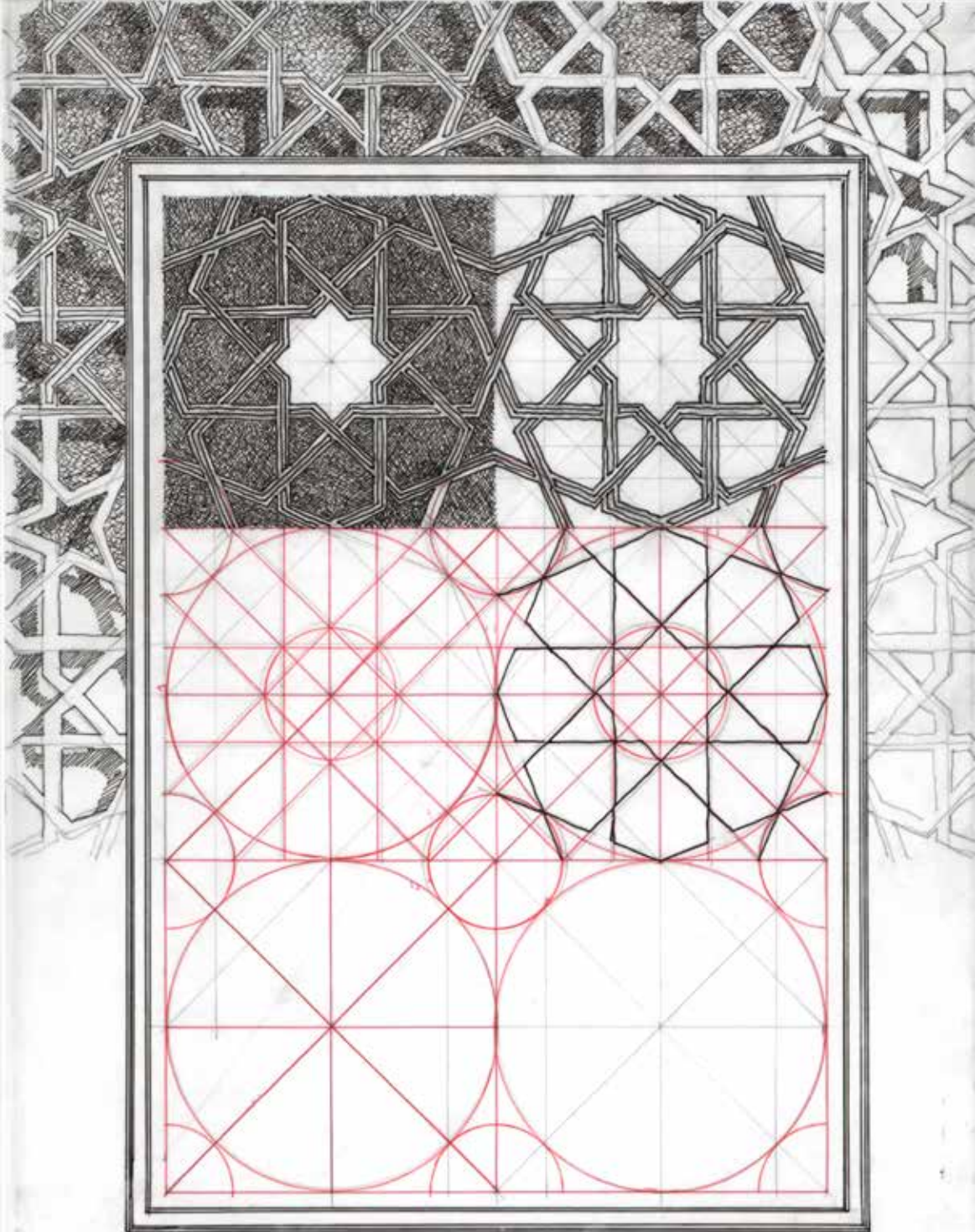


Darbar Ikhtiyaria, 2020, Pen & Ink (Archival) on Tracing Paper 11.75" x 16.5".



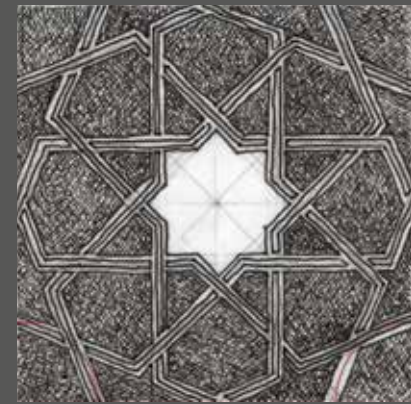
Tarah, 2020, Pen & Ink (Archival) on Tracing Paper 11.75" x 16.5".



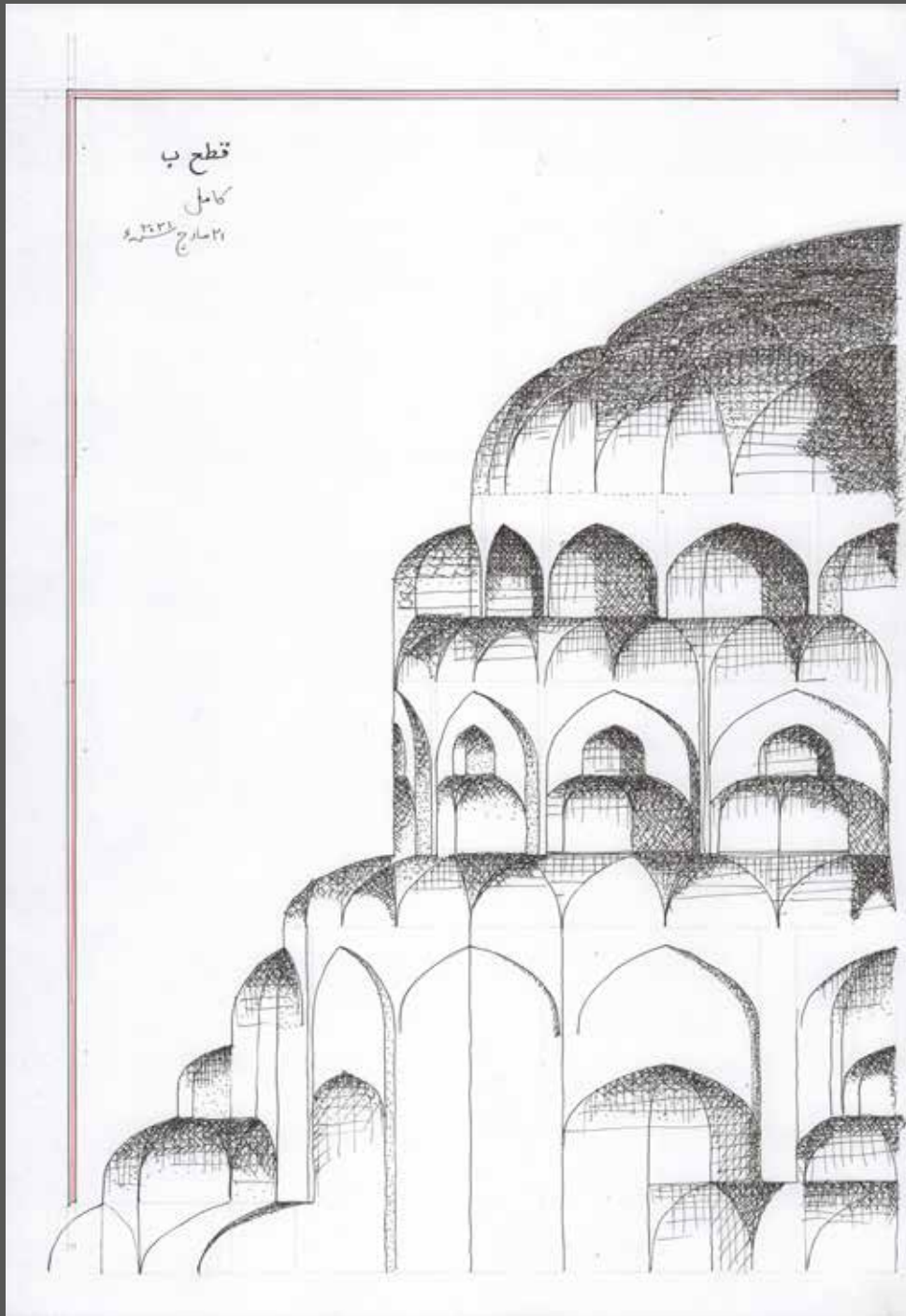


عمل کامل ۲۳ اکتوبر  
۲۰۲۰

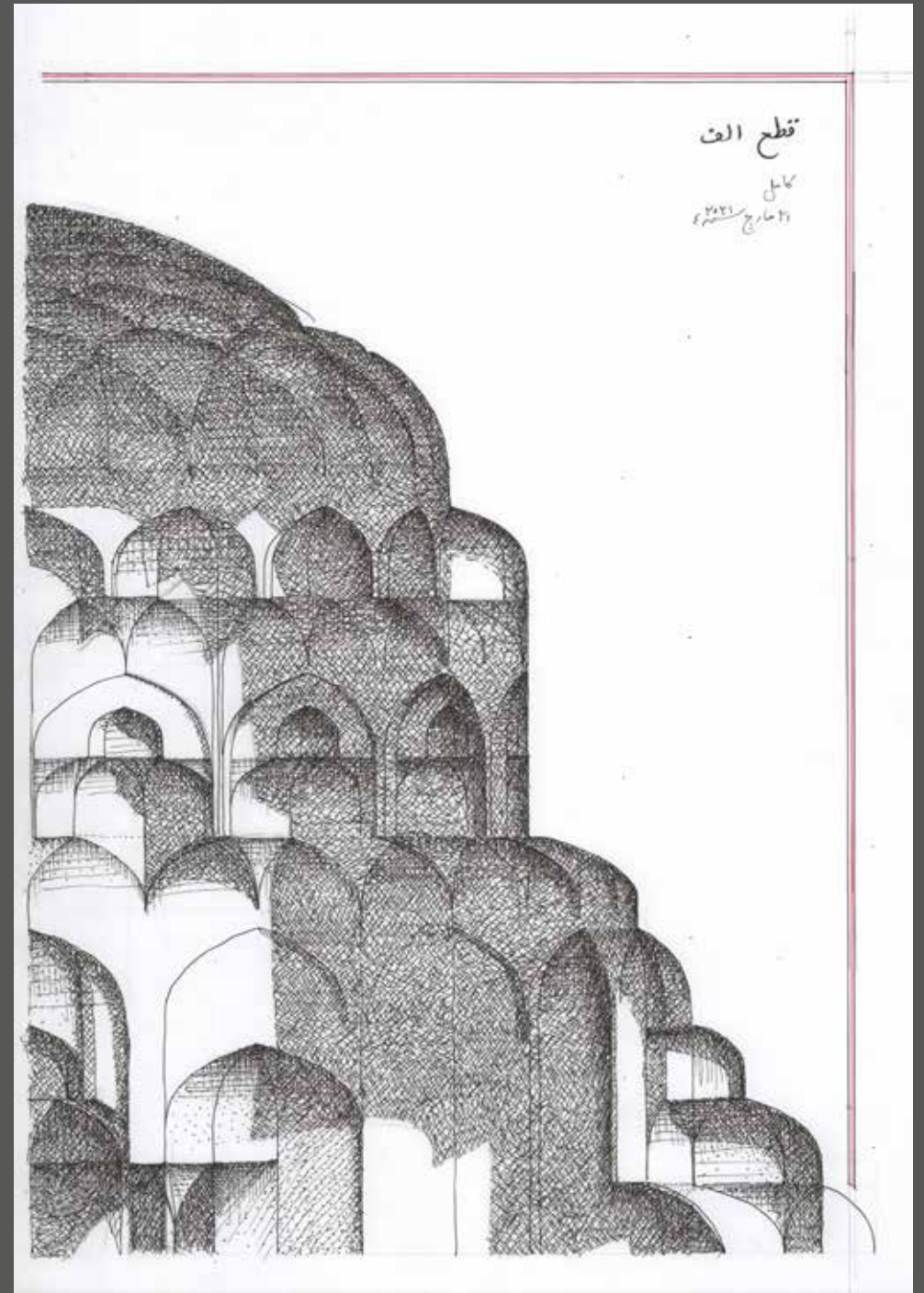
گرہ



Girah, 2020, Pen & Ink (Archival) on Tracing Paper 11.75" x 16.5".

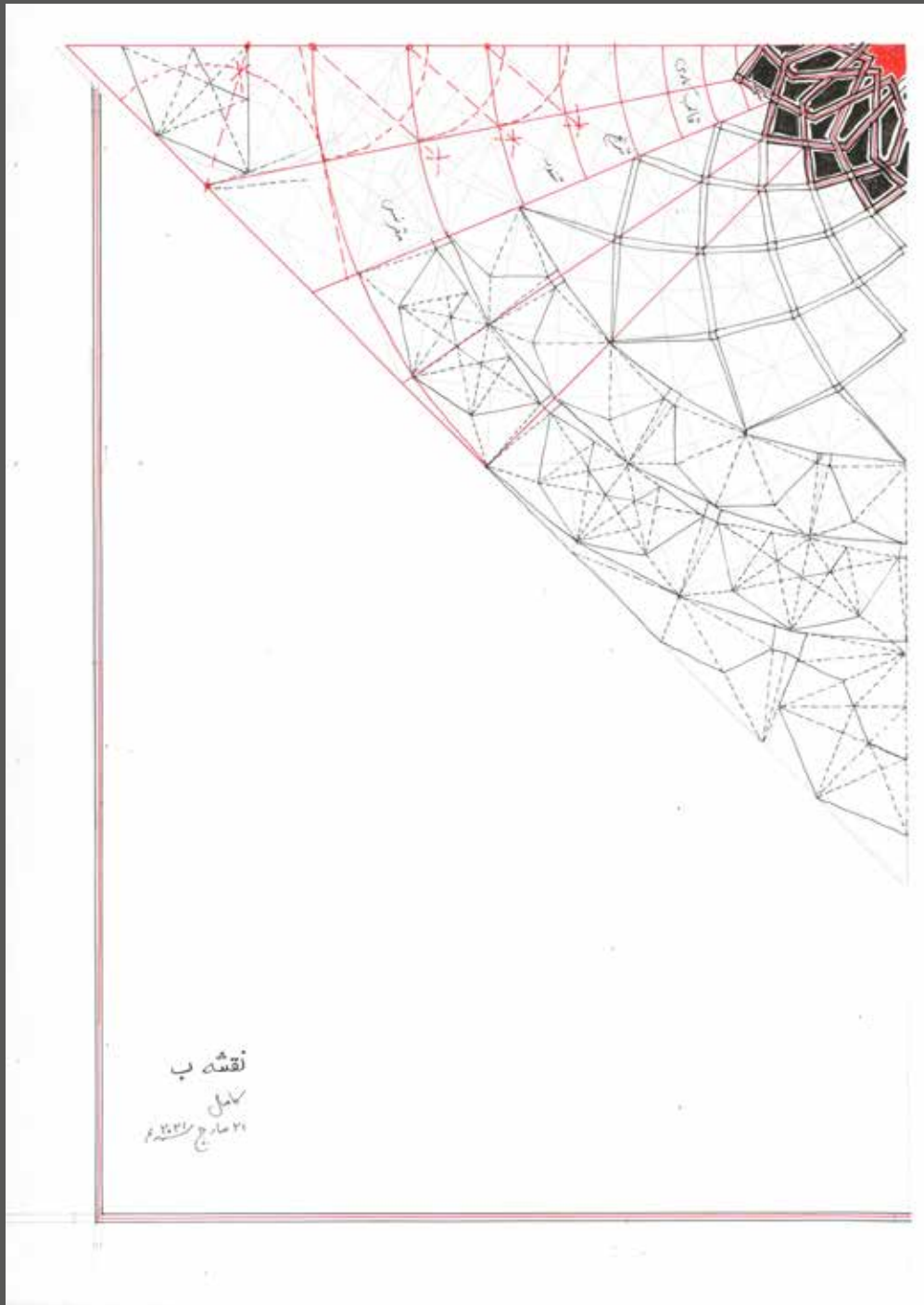


Qita Bae, 2020, Pen & Ink (Archival) on Tracing Paper 11.75" x 16.5".

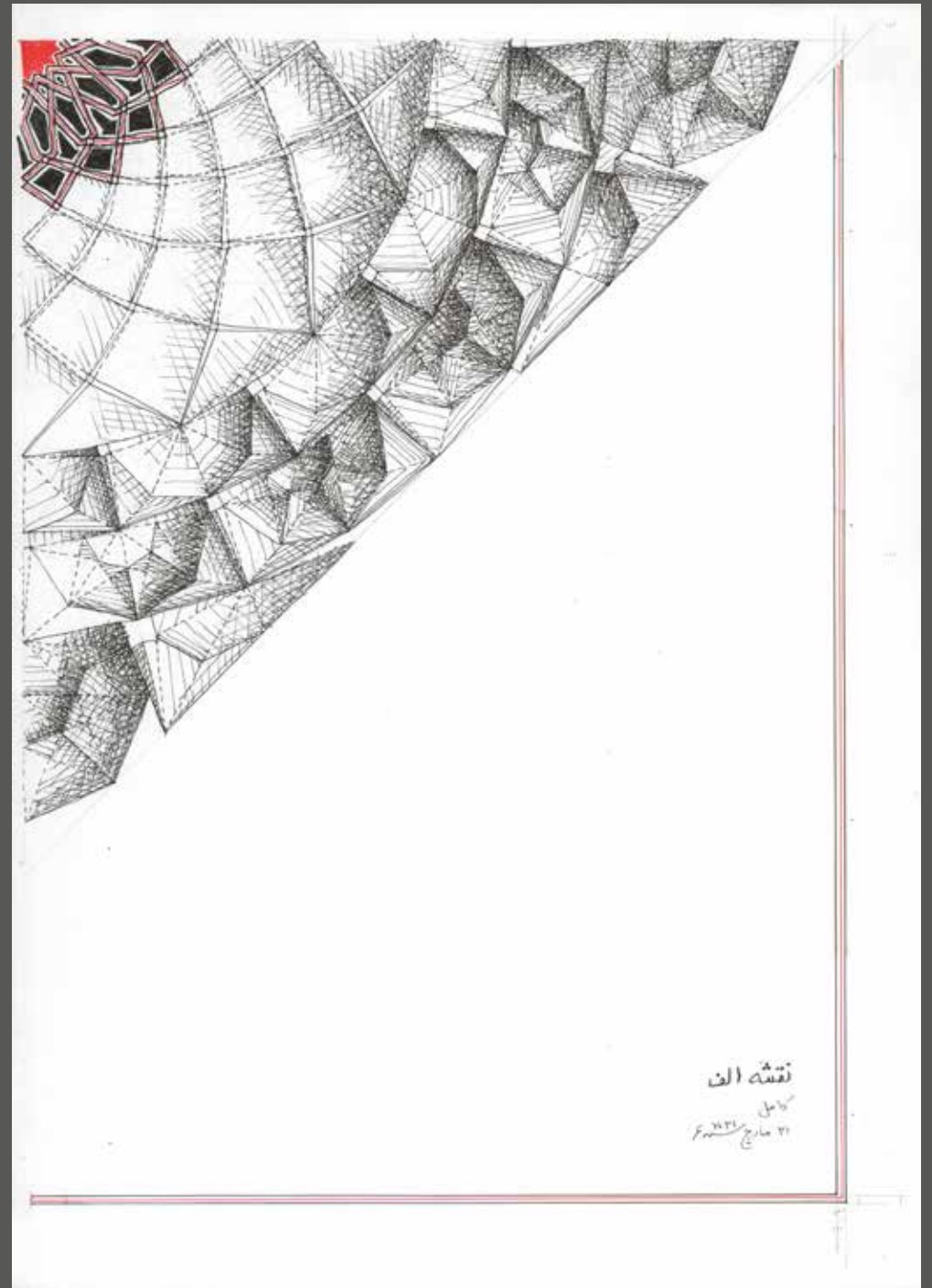


Qita Alif, 2020, Pen & Ink (Archival) on Tracing Paper 11.75" x 16.5".

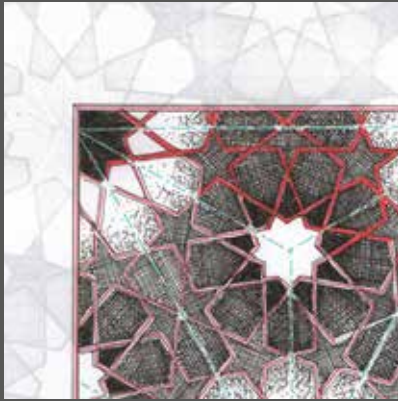




Shamsa Naqsha Bae, 2020, Pen & Ink (Archival) on Tracing Paper 11.75" x 16.5".

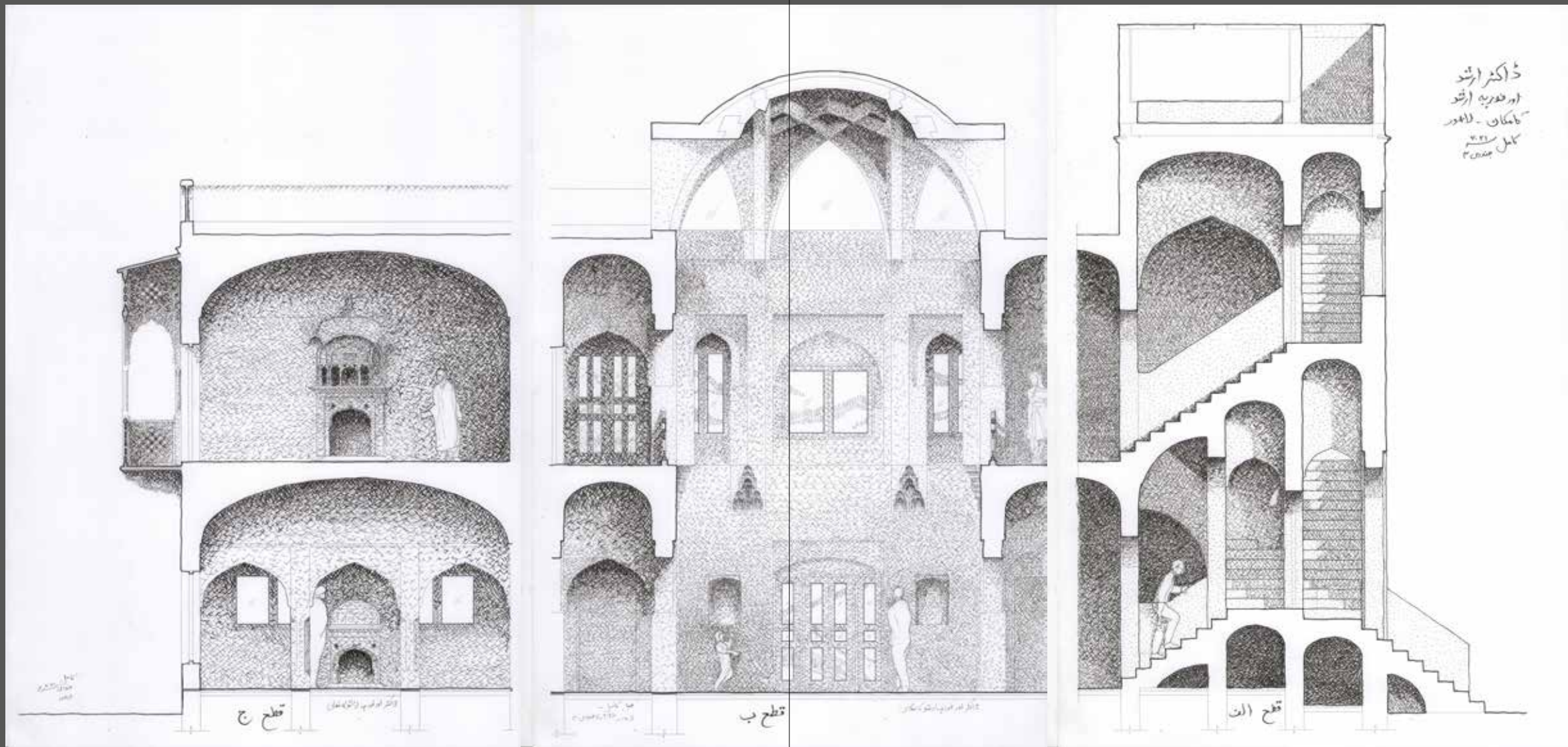


Ghalib Kari Naqsha Alif, 2020, Pen & Ink (Archival) on Tracing Paper 11.75" x 16.5".



*Khiraj Ba-naam Keith Critchlow, 2020, Pen & Ink (Archival) on Tracing Paper 11.75" x 16.5".*





From Right to Left

Fauzia Arshad – Qita' Alif, 2021, Pen & Ink (Archival) on Tracing Paper 11.75" x 16.5".

Fauzia Arshad – Qita' Bae, 2021, Pen & Ink (Archival) on Tracing Paper 11.75" x 16.5".

Fauzia Arshad – Qita' Jeem, 2021, Pen & Ink (Archival) on Tracing Paper 11.75" x 16.5".

## Kamil Khan Mumtaz Biography

Prof. Kamil Khan Mumtaz, (b. 1939, Calcutta) is a practicing architect from Lahore. Trained at the Architectural Association, London (1957-63), he worked at Architects Co-Partnership, London for a year (1963-64) before taking up the position of Lecturer in Architecture, KNUST, Kumasi, Ghana (1964-1966). In 1966 on Professor Shakir Ali's invitation, then Principal at the National College of Arts (NCA) Lahore, he returned to Pakistan to head the Department of Architecture at NCA (1966-1975). Here he re-established the 5-year course in architecture at National College of Arts, Lahore. On leaving NCA in 1975 he was Partner at BKM Associates, Lahore (1975-1985). And since 1985 has been running his own Architectural Practice.

As a practicing architect, educator, author, and a pioneer in the movement for conservation of architectural heritage, Kamil Khan Mumtaz, has been a leading influence in raising the standards of architectural design both in general and in the search for a contemporary and appropriate form of architecture that responds to Pakistan's unique climate, economy and materials while at the same time staying rooted in the indigenous culture.

Kamil Khan Mumtaz has been a member of several architecture juries and has lectured widely across Europe and Asia. He was Member of the Steering Committee of the Agha Khan Award for Architecture (1981-84). He has authored the books Architecture in Pakistan (Concept Media, Singapore, 1985) and Modernity and Tradition: Contemporary Architecture in Pakistan (OUP, Pakistan, 1999). Kamil has also contributed chapters and articles to several publications on heritage and other contemporary issues concerning architecture. As Founder President of Anjuman Mimaran (1988) he pioneered research, documentation and raising awareness of architectural heritage within Pakistan. He is also a Founder member of Lahore Conservation Society.

He was awarded Tamgha-i-Imtiaz in 1993 and Sitara-e-Imtiaz in 2019 by Government of Pakistan for services to architecture.

As an artist, his work has been exhibited in several galleries in Pakistan and in London from 1957 to 1967 and is currently included in the permanent collection of the PNCA, Islamabad and Lahore Art Council's Permanent Art Gallery, Lahore. In 1967 he decided to stop painting as a protest against the capitalist manipulation of art. However he continued to employ his artistic skills in designing and painting a number of posters for progressive labour, peasant and student organisations as a political activist and thinker in the 1970s.

Kamil's artistic skills have continued to be employed throughout his career for architectural renderings in Watercolour, Pen & Ink and Pencil on tracing paper. The present exhibition is a showcasing of his most recent set of architectural renderings.





[www.koelgallery.com](http://www.koelgallery.com)

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