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Cover image: Rita Duffy, *Soften the Border*, 2017, installation on Blacklion-Belcoo bridge, dimensions variable.. Digital image courtesy of Rita Duffy (all rights reserved).

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Slade, London, Asia: Animating the Archive (Part 1), Liz Bruchet and Ming Tiampo

Slade, London, Asia: Animating the Archive (Part 1)

Authors

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Introduction

From its inception in 1871, the Slade School of Fine Art in London attracted artists from around the world. *Slade, London, Asia: Contrapuntal Histories between Imperialism and Decolonization* takes the Slade as a starting point for a global microhistory and a reimagined and refigured archive. This feature surfaces how the Slade functioned during the post-war period as a site of encounter, decolonization, and expression for overseas artists; it also presents archival records which illuminate how the Slade occupies a complex place in the global history of art education, art practice, empire, and decolonization.

This feature consists of two interwoven parts. The first is a narrative history in the form of an academic essay that conceptualizes and interrogates the Slade's role as a transversal line, which at its points of intersection with other lines—such as those tracing histories of colonialism, decolonization and nation building, of concurrent institution building, or of modernist aesthetics—creates contrapuntal nodes, or complex sites of multiple entangled and resonating histories.¹ The second part of the feature is this offering of an “animated” archive that brings together materials from multiple institutional and personal archives in Asia and the UK, presented in a manner that invites readers to consider them in a non-linear fashion. Throughout this feature, we build upon Edward Said's use of the musical metaphor of contrapuntalism to address both the presence of empire in the metropolis and the construction of a transnational counterpoint with multiple voices and melodic lines in order to tune in to histories at the intersection of imperialism and decolonization.²

In this approach, the Slade is configured as a transversal line that links multiple histories from Bangladesh, India, Pakistan, Hong Kong, Taiwan, Indonesia, Singapore, Nigeria, Sudan, Uganda, Britain, and beyond. While we began with the focus on tracing connections between the Slade and artists and sites in Asia, the research evolved iteratively, and came to defy the parameters of the “London, Asia” project. Indeed, the documents showcased here have illuminated important alignments and transversals that extend beyond Asia, taking us to parts of Africa as well as parts of Britain beyond London. In this sense, these archival fragments also help us to position the Slade as one of many transversals and sites of relational comparison through which to analyse multiple colonial and postcolonial histories of art education.³

The constellations of records presented here also shine light on some of the many interconnected and difficult histories, visual languages, and pedagogical frameworks that emerged out of the Slade's particular transnational context at the intersection of imperial, decolonial, and

migration histories. Working through archival material with this framing, and reading them against and along their grain, has allowed us to understand and represent the Slade as an institution that contributed to, but did not fully determine, the formation of the artists who attended it. Many of the artists featured in this research were mid-career when they arrived at the Slade, and were often supported by scholarships or schemes designed to develop capacity for newly independent nations and construct Britain as a post-imperial power. The artists brought with them their own vocabularies, ideas, ambitions, and conundrums, contributing to the contrapuntal environment at the Slade. The records featured here convey artists as institutional subjects in which the Slade functions as an authoritative intermediary, as well as (auto)biographical figures, postcolonial interlocutors, actors, and visionaries.

The project has evolved from two long-term collaborative research projects: “Transnational Slade” and “London, Asia”. The collaboration activates an alchemy of archival studies and art history, opening up the field of research to new intersections, and enabling us to refigure the archives we draw on and co-constitute.⁴ Setting an aim to “animate the archive” foregrounds (an) archive(s) as the subject of activation and illumination. It suggests we are bringing to life what has passed. Yet archives, considered through archival studies, are not inert, nor solely concerned with the past; they carry agency and hold different affordances in the present. In this sense, through this research, we seek not to animate but rather to refigure the archive and assume that archives, in their plurality, are important subjects of study in their own right.⁵

Although our research has resulted in this initial publication with its own particular framing and moment of archival activation and authorship in a form akin to an exhibition, the collaborative ethos of the project has encouraged the sharing of archival knowledge in order to seed new research beyond the scope of this project. The journey has led us to an array of personal, family, institutional, and organizational archives (both formal and informal), as well as oral histories and research workshops. The open access, digital format of *British Art Studies* lends itself to embedding different types of records in a variety of formats, which provides opportunities to make visible the qualities and patterns of these records as they are distilled from different recordkeeping contexts and activities.

This is Part 1 of a two-part feature, which addresses the period from about 1945 to 1965; Part 2 will encompass the period from the 1960s to the 1990s, and incorporate material gleaned from upcoming workshops. The contrapuntal histories of art education presented here offer a global microhistory situated within the complex entanglements between imperialism and decolonization. They have also prompted reconsideration of ways to engage with, co-constitute, and curate a research archive in pursuit

of this endeavour. We take the Slade as a starting point for exploration, but render it as a single melodic line in a polyphonic counterpoint. As such, these transversally linked and co-constituted histories provide new methodologies for writing the histories of contrapuntal modernisms, while also understanding art in Britain itself as the product of empire.

I. Institutional Pathways and Documentary Trails

This section showcases a selection of records from the Slade archive: panoramic class photos providing compelling but incomplete representations of a given year group; student files containing a variety of records reflecting operations bureaucratic and beyond, such as correspondence between officials, funders, tutors' reports, reference letters, press clippings, and exhibition catalogues; and an autographed cricket bat, an idiosyncratic artefact self-consciously transformed into an art-historical document, which speaks to a complex moment of artistic sociality. Embracing archival studies, which posits archives as subjects of study in their own right, we invite consideration of the form, content, and context of such institutional records. When read along and against its grain, this art-school archive helps to illuminate the particular transcultural positions and conditions the artists and institutions featured were working in and *through*. Records in this section relate to artists such as Khalid Iqbal, Hussein Shariffe, Gazbia Sirry, Wendy Yeo, and Tseng Yu, and institutions as diverse as the State Corporation for Cinema in Khartoum, the National Film and Television School in Beaconsfield, the UK Home Office, the British Council, and the National College of Arts, Lahore. Through this arrangement, we foreground the intertextual nature of evidence and the complexities of the source material that underpin our propositions in the accompanying long-form essay.

[View this illustration online](#)

Figure 1.

Slade class photo, spring 1955, including Ibrahim El-Salahi, Abdulla Mohi-El-Din El Guneid, Menhat Helmy, Khalid Iqbal, Sam Ntiro, Tseng Yu, and Jamila Zafar. Collection of the Slade School of Fine Art, UCL. Digital image courtesy of Slade School of Fine Art, UCL (all rights reserved).

[View this illustration online](#)

Figure 2.

Slade class photo, spring 1957, including Kulwant Aurora, D.J. Banerjee, Abdulla Mohi-El-Din El Guneid, Ibrahim El-Salahi, Anwar Jalal Shemza, Phan van My, Wendy Yeo, and Jamila Zafar. Collection of the Slade School of Fine Art, UCL. Digital image courtesy of Slade School of Fine Art, UCL (all rights reserved)

[View this illustration online](#)

Figure 3.

Partial digital reconstruction, Slade class photo, spring 1960, including Amir Nour, Archana Lahiri, Shama Zaidi, Kim Lim (Chengkim Lim), Damyanti Chowla, Gnanasundari Sawminathan, A. Rahim, Anwar Jalal Shemza, and Maisie Tschang. Collection of the Slade School of Fine Art, UCL. Digital image courtesy of Slade School of Fine Art, UCL (all rights reserved).

ACIS

SLADE ENTRANCE 1954

CATEGORY
A B C

SURNAME ..EL .SALAH; ..
OTHER NAMES Ibrahim Mphamqad (Mr.)

Age next Oct.	G.C.E. O.A.	Sch. Cert	Mat-ric	H. Cert	Art Sch Trg	Art Schs. attended.	Sch. or college last attended (if no art sch.)
24.1		1950 Oxford			2 yrs.	School of Design Gordon Memorial Coll.	
<u>Min. Exams</u> Int. NDD.		Now taking		<u>MARKS</u> Prelim. Final		Entrance Schol.	Dipl. Course.
						No	Yes
General Remarks on candidate's work							
Sudan Government student.							
Called for interview Date: Time		Ack. Interview letter	Accepted 3 yrs. 2 yrs. 1 yr.			Rejected	Inf. of result
		Late applicant.	x

Figure 4.

Slade student record, relating to Ibrahim El-Salahi. UCL Special Collections. Digital image courtesy of UCL Special Collections (all rights reserved).

CATEGORY				SLADE ENTRANCE 1956			
A	B	C	SURNAME ..SHEMZA.....				
Late applicant			OTHER NAMES ..ANWAR.JALAL...				
Age next Oct.	G.C.E. C.A.	Sch. Cert	Mat-ric	H. Cert	Art Sch Trg	Art Schs. attended	Sch. or college last attended (if no art sch.)
28.2		Matric. Punjab Univ.		1943	4 yrs.	Mayo School Lahore.	
Min. Exams Int. <u>IND</u>		Now taking		MARKS Prelim. Final		Entrance Schol. No	Dipl. Course No
General Remarks on candidate's work
Called for interview Date:	Ack. Interview letter	Accepted 3 yrs. 2 yrs. 1 yr.			Rejected	Inf'd. of result	
Time							

FULL-TIME

Figure 5.

Slade student record, relating to Anwar Jalal Shemza. UCL Special Collections. Digital image courtesy of UCL Special Collections (all rights reserved).

CATEGORY							SLADE ENTRANCE 1957	
A	B	C	SURNAME LIM OTHER NAMES Chong Kim					
B								
Age next Oct.	G.O.E. O.A.	Sch. Cert	Mat-ric	H. Cert	Art Sch Trg	Art Schs. attended	Sch. or college last attended (if no art sch.)	
21.8					2 yrs	St. Martins		
<u>Min. Exams</u>		Now taking		<u>MARKS</u>		Entrance Schol.		Dipl. Course
<u>Int.</u> <u>100</u>				Prelim. <u>Final</u>				
1956								
<u>General Remarks on candidate's work</u> 2 yrs St. Martins. Enter school now but start 3 yr. Diploma course from October 1957.								
Called for interview Date: 11.00 Time 26.2.57		Ack. Interview letter		<u>Accepted</u> 4 yrs. 3 yrs. ✓ A 2 yrs. 1 yr.		<u>Rejected</u>		<u>Inf'd. of result</u>

Figure 6.
 Slade student record, relating to Kim Lim. Special Collections.
 Digital image courtesy of UCL Special Collections (all rights reserved).

SLADE SCHOOL OF FINE ART
TUTOR'S REPORT

Hussein Shariff Taking Diploma in 1961

SLADE SCHOOL OF FINE ART
TUTOR'S REPORT

Student's Name Shariff Taking Diploma in 1961

SUBJECT	REMARKS
DRAWING	Some beautiful drawings
PAINTING	Some to show me, paintings (done at home) Friday morning.
SCULPTURE	
SUBSIDIARY	
ANATOMY	
PERSPECTIVE	
HISTORY	
WORK SET	

GENERAL REPORT

Bad lecture record, bad attendance record, good drawings - an artist.
- most interesting chap.

Date of interview 5 March 58 Tutor's Signature CR

Figure 7.

Hussein Shariffe's tutor's report, 5 March 1958. Hussein Shariffe's student file. UCL Special Collections. Digital image courtesy of UCL Special Collections (all rights reserved).

Figure 8.

Brochure from Hussein Shariffe's solo exhibition at Gallery One, opening 25 April 1963. Hussein Shariffe's student file. UCL Special Collections. Digital image courtesy of UCL Special Collections (all rights reserved).

Figure 9.

Letter from Hussein Shariffe to Ian Tregarthen Jenkin on his options for undertaking studies in film, 22 September 1971. Hussein Shariffe's Slade student file. UCL Special Collections. Digital image courtesy of UCL Special Collections (all rights reserved).

Report on British Council Scholar.

Name Miss G.H. Sirry Year 1954-55

College or Institution where studying: Slade School of Fine Art,
University College London

Subject: Painting, Lithography

Scholar's ability to carry out his/her work and results achieved:

Miss Sirry has talent and a good deal of technical skill and assurance within the limits she appears to have imposed on her work. She has produced a good deal of work during her stay here; there has been a certain development in her work and she has exhibited at the London Group and other exhibitions and is holding a one-man show in March 1955.

General Remarks:

Miss Sirry is an artist who already enjoys a certain status as a painter in her own country. She has a formed style of her own and for the most part has worked independently. She has followed the school course in Lithography, but otherwise the Slade has been useful to her as a centre where she has met other artists and has made social contacts.

Do you consider that the Scholar should have additional time after July 1955 to complete her studies ?

There appears to be no need for a further period of study at the Slade.

The Council has a small fund for short extensions of scholarships, but the amount available is limited and is only sufficient to give extensions in those exceptional cases where a scholar's work cannot be satisfactorily finished in the period of the scholarship. For the same reason the Council cannot give an extension for a longer period than is absolutely necessary. If you consider that this scholar needs additional time please supply the following information to enable the Council to judge between competing claims on this fund

- (1) Reason why further time is needed
- (2) How much importance do you attach to the granting of an extension
- (3) How long do you recommend?

Miss Sirry is a student who could undoubtedly benefit by further opportunities for working without financial burdens. She has, however, reached a stage where full-time attendance at an art school

Figure 10.

Report by William Townsend on the British Council Scholar, Gazbia Sirry, 9 March 1955, page 1 of 2. Gazbia Sirry's Slade student file. UCL Special Collections. Digital image courtesy of UCL Special Collections (all rights reserved).

Figure 11.
Report by William Townsend on the British Council Scholar,
Gazbia Sirry, 9 March 1955, page 2 of 2. Gazbia Sirry's Slade
student file. UCL Special Collections. Digital image courtesy of
UCL Special Collections (all rights reserved).

12th August, 1952.

Dear Sir,

Authorization of Visa (T/30657)

A Chinese student, Mr. Tseng Yu, who was born in Shanghai on the 28th February 1929 and who now lives at 71 Hill Road, Hong Kong, applied to us at our entrance competition in January this year for admission to this School, sending samples of his work as required by us for the competition.

He did not say whether or not he wished to study for the University of London Diploma in Fine Art (which is a three year course). We thought very well of his work and we contacted, on his recommendation, a Miss Luan Wan-Chiu of 69 Cornwall Gardens, London, S.W.7 who knows him personally. Miss Wan-Chiu spoke very well of him and of his work and assured us that he was a most serious student.

Although we had about 300 applicants at the entrance competition for only about 50 places we felt very ready to offer a place to Mr. Tseng Yu. I enclose for your information a copy of the letter which we sent to him on the 31st March 1952. You will see that we were not certain whether he would be able to start here in October 1952 or October 1953. I have not yet had an answer to

/over

Figure 12.

Letter from Ian Tregarthen Jenkin to the Aliens Department of the UK Home Office requesting visa authorisation for Tseng Yu, 12 August 1952, page 1 of 2. Tseng Yu's Slade student file. UCL Special Collections. Digital image courtesy of UCL Special Collections (all rights reserved).

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this question from him: I imagine because he does not yet know whether he will be able to obtain his visa.

We would be extremely sorry here if at this stage Mr. Tseng Yu were unable to take up his place in the School. It is of very great advantage to us, and to all working at this School, to have a number of overseas students here to instil a new outlook and possibly to bring unusual styles of work to the School. As this School is well known throughout the world, we are constantly getting applications for admission from overseas and we believe that Mr. Tseng Yu would probably benefit more by being admitted as a student here than he would by studying at one of his local institutions.

I very much hope that you may be able to help him by authorizing his visa.

Yours truly,

I.E. Tregarthen Jenkin,
Secretary.

The Under Secretary ^{of} State,
Home Office,
Aliens Department,
271 High Holborn,
W.C.1.

Figure 13.

Letter from Ian Tregarthen Jenkin to the Aliens Department of the UK Home Office requesting visa authorisation for Tseng Yu, 12 August 1952, page 2 of 2. Tseng Yu's Slade student file. UCL Special Collections. Digital image courtesy of UCL Special Collections (all rights reserved).

Figure 14.

Autographed cricket bat, signed by players of a friendly game between staff and students of the Slade and Camberwell College of Art, summer 1954. Collection of the Slade School of Fine Art, UCL Archives. Digital image courtesy of Liz Bruchet (all rights reserved).

Figure 15.

Autographed cricket bat, signed by players of a friendly game between staff and students of the Slade and Camberwell College of Art, summer 1954. Collection of the Slade School of Fine Art, UCL Archives. Digital image courtesy of Liz Bruchet (all rights reserved).

Figure 16.

Autographed cricket bat, signed by players of a friendly game between staff and students of the Slade and Camberwell College of Art, summer 1954. Collection of the Slade School of Fine Art, UCL Archives. Digital image courtesy of Liz Bruchet (all rights reserved).

Figure 17.

Photograph of Khalid Iqbal, c. 1952. Khalid Iqbal's Slade student file. UCL Special Collections. Digital image courtesy of UCL Special Collections (all rights reserved).

Figure 18.

Cover of Khalid Iqbal's personnel file at the National College of Arts, Lahore, 1962-1982. Collection of the National College of Arts, Lahore Archive. Digital image courtesy of National College of Arts, Lahore Archive (all rights reserved).

Figure 19.

Letter of recommendation for Khalid Iqbal from John Aldridge, 4 September 1962. Khalid Iqbal's personnel file, page 3. Collection of the National College of Arts, Lahore Archive. Digital image courtesy of National College of Arts, Lahore Archive (all rights reserved).

BIO DATA OF PROF. KHALID IQBAL. 57

EDUCATION QUALIFICATIONS.

<u>INSTITUTION.</u>	<u>EXAMINATION.</u>	<u>DIVISION.</u>
1. St Josephs Academy, Dehra Dun India.	Senior Chambridge, 1945.	II
2. F.G.College Lahore	B.A. 1949.	III
3. Original College, Lahore.	Diploma in French 1952.	I
4. Slade School of Fine Arts, University College, London.	Diploma in Fine Arts, 1952-55	

TEACHING EXPERIENCE.

<u>INSTITUTION.</u>	<u>POST</u>	<u>PERIOD OF SERVICE.</u>
1. Aitchison College, Lahore.	Art-Teacher.	1949-1952.
2. Department of Fine Art, Punjab University.	Senior Lec. in Fine Art.	1956-65.
Lectured on the History of European Art and on Art Appreciation to the Honours and post-Graduate Classes. Taught Drawing, Painting and Perspective to the B.A. Pass Honours and Post-Graduate Students.		
3. Pakistan Arts, Council, Lahore.	Art-Teacher. (Evening classes).	1960/
4. National College of Arts, Lahore.	Visiting Lecturer.	1965(Spring Term).
5. National College of Arts, Lahore.	Head of Art Deptt.	20.12.65 to 5.3.1974.
6. -do-	Acting Principal, National College of Arts, Lahore.	6.3.1974 to date/

Awarded a IInd Prize for Landscape painting in the Annual Steer, Competition, Slade School of Fine Arts, London.

Participated in various Exhibitions in Karachi, Lahore, Deccan, Rawalpindi, Millan, and U.S.A. Paintings have been acquired by the Pakistan Arts Council, Lahore for the National Gallery Collection and for private and public collections at home and abroad. Have contributed a series of articles on Art and allied subjects in the Civil and Military Gazette, and the Pakistan Times.

Figure 20.

Khalid Iqbal's Curriculum Vitae, from Khalid Iqbal's personnel file, page 57. Collection of the National College of Arts, Lahore Archive. Digital image courtesy of National College of Arts, Lahore Archive (all rights reserved).

[View this illustration online](#)

Figure 21.

Letter from Anna Molka Ahmed to Ian Tregarthen Jenkin, about Khalid Iqbal, 19 May 1952, page 1 of 2. Khalid Iqbal's Slade student file. UCL Special Collections. Digital image courtesy of Digital facsimile courtesy of UCL Special Collections (all rights reserved).

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II. Imagining Postcolonial States

The documents featured in this section begin to elucidate the complex contrapuntal positionalities and objectives of artists who were simultaneously occupied in roles as bureaucrats, arts administrators, and key members of government, many of whom were funded by national governments to study at the Slade. Approaching the Slade as a contrapuntal site in a global context in which art education played an important role in postcolonial nation building and in the ongoing assertion of British influence, the records speak to case studies that can illuminate multivalent postcolonial modernisms. The records configured here touch on the stories of Zainul Abedin and the Government Institute of Fine Arts, Dhaka; Jamila Zaidi and the National College of Arts, Lahore; K.G. Subramanyan and art education in India; as well as relationships between the Slade and the Nigerian College of Arts, Science and Technology, and Makerere College, Kampala. Our movement through Bangladesh, Pakistan, India, Nigeria, and Uganda illustrates how diverse responses to colonial education can be set productively in dialogue with each other along transversals, as they are negotiated across multiple sites and through varying cultural and artistic imaginaries.

[View this illustration online](#)

Figure 22.

Article on Zainul Abedin and his visit to the Slade in 1951, *Commonwealth Today*, 10. Collection of the Slade School of Fine Art, UCL Archives. Digital image courtesy of Digital facsimile courtesy of Slade School of Fine Art, UCL / the estate of Zainul Abedin (all rights reserved).

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CMI Doc. No. 5692 p.8

AFSCHRIJFT 6.

PRIVATE AND PERSONAL

Presiden
Republik Indonesia
No. Pres/6.

Djakakarta, March 19, 1947

To His Excellency
Pandit Jawaharlal Nehru
Vice-President of the
Interim Govnt. of India
New-Delhi.

My dear Panditji,

I approach you with a request of a strictly personal nature, i.e. to consider whether it is in some way possible to further the interests of Mr. Affandi, one of our most prominent modern painters, namely by finding means to get him to Europe, out of your country, forwarding him from here being an impossibility. It is Mr. Affandi's wish to continue and develop his art in the European spheres of trade. It might be possible for him to get on from India and it is therefore that I allowed him to join the staff of the delegation to India, which starts tomorrow from here. All further necessary particulars are to be learned from himself.

Please, receive my thanks for what you will do for him.
With best wishes

Sincerely yours,
(Handt.): Soekarno.

Figure 23.
Letter of recommendation for Affandi from
President Sukarno to Vice-President Nehru, 19
March 1947. Collection of the National Archives of
the Netherlands. Digital image courtesy of National
Archives of the Netherlands (all rights reserved).

Figure 24.

Article on Zainul Abedin and Affandi, *Diplomatist*, c. 1952-1953 (London: Diplomatist Associates Ltd). Collection of the Indonesian Visual Art Archive. Digital image courtesy of Indonesian Visual Art Archive (all rights reserved).

Figure 25.
Zainul Abedin's notes on cultural policy, c. 1969.
Collection of the estate of Zainul Abedin. Digital
image courtesy of Zainul Abedin (all rights
reserved).

BOARD OF SECONDARY EDUCATION, LAHORE

From Taj Muhammad Khayal, T.Ph,
Chairman, Board of Secondary Education,
Lahore.

To Miss Jamila Zafar,
National College of Arts, Lahore.

Dear Sir,

You have been selected to prepare a text-book for Art for Secondary stage in conformity with the curriculum and syllabuses laid down in the Report of the Curriculum Committee for Secondary Education, which has been approved by Government. This appointment is subject to the following conditions:-

- (1) The thought content, the language, the method of presentation and size of the manuscript should be appropriate to realise the objectives of teaching the subject concerned and cover the syllabus within the time allocated to it in the Report of the Curriculum Committee for Secondary Education and should suit the power of comprehension of the students of the class for which it is meant.
- (2) The manuscripts should be complete in all respects including charts, diagrams, illustrations, pictures and similar other material which you may like to be inserted in the book.
- (3) Scientific terms, if any, should be translated into Urdu only if a word, which can be an apt translation, is already current in the language. If such a word is not available, a new word should not be coined, but the English scientific term should be used. Where a term is translated, the English term should be given in brackets alongside the Urdu term.
- (4) Where coinage or money is mentioned, the decision of Government to introduce decimal system of coinage from the beginning of 1961 should be kept in view.
- (5) English numerals should be used in all manuscripts. In mathematical and scientific formulae, English symbols and notations should be used.
- (6) Manuscripts should be in Urdu and should be clear and legible.
- (7) Manuscripts should be submitted in duplicate, personally or under registered cover, so as to reach Mr. Alauddin Akhtar, Assistant Secretary (Academic), Board of Secondary Education, 3-Golf Road, Lahore, on or before the end of February 1961.
- (8) You will please ensure that no copy-right materials is used in the manuscript. If any such material is used, permission from the relevant publisher and author should be obtained by you in this connection.
- (9) In submitting the manuscript, you will have to certify that it has been prepared by you, that no copy-right materials has been used that wherever it has been used the permission, required under the law governing copy-right, has been obtained. You will attach this permission in original while submitting the manuscript.

Figure 26.

Letter from Taj Muhammad Khayal to Jamila Zafar, requesting that she prepare a textbook for art and laying out terms, 1961, page 1 of 2. Collection of the National College of Arts, Lahore Archive. Digital image courtesy of National College of Arts, Lahore Archive (all rights reserved).

- (10) You will be paid Rs.2,000/-for the preparation of the manuscript,which will be reviewed by competent persons along with the manuscripts submitted voluntarily by other authors in response to a Press Notification inviting manuscripts for this book.In case the manuscript,prepared by you,is of high quality and compares favourably with the best manuscripts of other authors,you will receive additional payment upto Rs.1,000/-at the discretion of the Chairman. Your total remuneration can,thus,be Rs.3,000/-subject to the quality of your manuscript.
- (11) In return for the remuneration,mentioned above,the manuscript shall become the property of the Board of Secondary Education,Lahore,and its copy-right shall vest in the Board.The Board shall have the right to use the manuscript in any form it likes.
- (12) The Writers will be responsible for correcting the proofs for the press.
- (13) Such other conditions as the Chairman may consider necessary to prescribe.

2. The remuneration offered for this work may not be very attractive. It is,however,hoped that you will undertake this work out of love for your subject and in a spirit of national service,because educational progress depends to a considerable extent on the use of suitable textbooks in educational institutions.Viewed in this perspective,the preparation of textbooks assumes national importance.

3. Please intimate to Mr.Alauddin Akhtar,Assistant Secretary(Academic) Board of Secondary Education,3-Golf Road,Lahore,by 9th December,1960, at the latest, that you accept this offer on the conditions mentioned above.

4. On having your acceptance, a copy of the syllabus for the Secondary stage,including the General Introduction and the scheme of studies,will be forwarded to you.

Yours faithfully,

Sd/- Taj Muhammad Khayal.
Chairman,
Board of Secondary Education,
Lahore.

Figure 27.

Letter from Taj Muhammad Khayal to Jamila Zafar, requesting that she prepare a textbook for art and laying out terms, 1961, page 2 of 2. Collection of the National College of Arts, Lahore Archive. Digital image courtesy of National College of Arts, Lahore Archive (all rights reserved).

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With the Principal, National College of
 Arts please refer to his U.O, No. 683
 of 7.3.61, regarding permission to
 prepare the text book.

The work regarding preparation
 of text book for art for Secondary
 stage has been entrusted to me
 The undersigned undersigned by the
 Board of Secondary Education in
 conformity with the curriculum
 Committee for Secondary Education
 which has been approved by
 the Government.

The undersigned has no
 objection in undertaking this work
 in the National interest. In this
 connection a reference is also
 invited to the letter no F.8.5/
 60-1U(S)-54 of 9.12.60
 where it is stated that the
 persons commissioned for the job

Figure 28.

Letter from Jamila Zafar to Mark Ritter
 Sponenburgh, seeking permission to prepare the
 textbook "in the national interest", 1961, page 1 of
 2. Jamila Zafar's personnel file. Collection of the
 National College of Arts, Lahore Archive. Digital
 image courtesy of National College of Arts, Lahore
 Archive (all rights reserved).

62
need not obtain formal permission
before undertaking the job in question.
J. Zafar
11.3.61.

Figure 29.

Letter from Jamila Zafar to Mark Ritter
Sponenburgh, seeking permission to prepare the
textbook "in the national interest", 1961, page 2 of
2. Jamila Zafar's personnel file. Collection of the
National College of Arts, Lahore Archive. Digital
image courtesy of National College of Arts, Lahore
Archive (all rights reserved).

74 70
35/34/ 769 16.3.1961

Dear Sir,

In accordance to your verbal instructions, I am writing this letter to recommend that Miss Jamila Zafar, Senior Lecturer at National College of Arts, Lahore, may kindly be given a 'certificate of no objection' to visit India. Miss Zafar has been in Government service since 1947. She was transferred to this college in June 1961, from Lahore College for Women, and is rendering valuable service as an educationist. She has post-graduate qualifications in the History and Philosophy of Fine Arts from the University of London. In addition to her teaching duties, she is under-studying the History of Art with Professor Baldinger, a Fulbright Professor assigned to this college for the current academic session. After Dr. Baldinger completes his present assignment, Miss Zafar will be entrusted with some of his teaching responsibilities. I attach considerable importance to her accompanying Professor and Mrs. Baldinger on their projected study tour of the historical monuments of India. I am sure that she will bring back a valuable experience to this college. I shall therefore be grateful for any assistance you might render in her favour.

Sincerely yours,

M.R. Sponenburgh
Principal.

Syed Abdul Hassan,
Superintendent of Police(C)
C.I.D. Lahore.

Figure 30.

Letter from Mark Ritter Sponenburgh to Syed Abdul Hassan, requesting permission for Jamila Zafar to travel to India on a study tour, 16 March 1961. Jamila Zafar's personnel file. Collection of the National College of Arts, Lahore Archive. Digital image courtesy of National College of Arts, Lahore Archive (all rights reserved).

[View this illustration online](#)

Figure 31.

K.G. Subramanyan, An Unfinished Agenda (Some thoughts on Art Education), 9 December 1997. Collection of Asia Art Archive. Digital image courtesy of Digital facsimile courtesy of Asia Art Archive (all rights reserved).

[View this illustration online](#)

Figure 32.

Report of the Commission on Higher Education in the Colonies, (London: Her Majesty's Stationery Office, 1945). Collection of The National Archives, Kew. Digital image courtesy of Digital facsimile courtesy of The National Archives, Kew (Open Government Licence v3.0).

[View this illustration online](#)

Figure 33.

Inter-University Council for Higher Education in the Colonies: Report, (London: Her Majesty's Stationery Office, 1946-1947). Collection of The National Archives, Kew. Digital image courtesy of Digital facsimile courtesy of The National Archives, Kew (Open Government Licence v3.0).

[View this illustration online](#)

Figure 34.

Inter-University Council for Higher Education in the Colonies: Second Report, (London: Her Majesty's Stationery Office, 1947-1949). Collection of The National Archives, Kew. Digital image courtesy of Digital facsimile courtesy of The National Archives, Kew (Open Government Licence v3.0).

[View this illustration online](#)

Figure 35.

Letter from Ben Enwonwu to William Coldstream, 24 September 1958. Nigerian College of Arts, Science and Technology file, William Coldstream papers UCLCA/4/1/2/4/17. UCL Special Collections. Digital image courtesy of UCL Special Collections (all rights reserved).

[View this illustration online](#)

Figure 36.

Life Class in Session at the Makerere Art School with Margaret Trowell, 1947. Collection of Makerere University. Digital image courtesy of Makerere University (all rights reserved).

[View this illustration online](#)

Figure 37.

Letter from Margaret Trowell to William Coldstream, on the development of the course at Makerere School of Art, with her planning notes for the fine art diploma, 16 April 1951, Makerere Art School college file. UCL Special Collections. Digital image courtesy of Digital facsimile courtesy of UCL Special Collections (all rights reserved).

[View this illustration online](#)

Figure 38.

Letter from Margaret Trowell to William Coldstream, regarding degrees and standards, 29 June 1955, Makerere Art School college file. Letter in reply from Coldstream to Trowell, 13 July 1955, Makerere Art School college file. UCL Special Collections. Digital image courtesy of Digital facsimile courtesy of UCL Special Collections (all rights reserved).

Bentham Hall
31-43 Castelnight Gardens,
W.C.1.
25th May 1955

Dear Prof Coldstream,

You will, I hope, forgive me if I be too much of a nuisance to you when I once again ask for your financial assistance so that I can go to see Gionisio's exhibition in Venice, June - Sept. Mr. Wilson tells me. I have applied to the Colonial Office, but in vain; I attach their reply.

This will be the last opportunity for me to go to Venice as I must go back to East Africa at the end of my education year next year. As for the money I made out of my recent exhibition I will spend it on art materials, paint, easels, etc, for my painting in East Africa for the next four years.

My plan is this:-

London - Venice 3rd class, return	£ 20	7s	10d
Rome - Naples return	£ 1	10s	
Cost of living (to be subsidized by my grant)			
2 weeks in Venice £1 @ day	£ 14		
1 week in Rome £1 @ day	£ 7		
3 days in Naples £1 @ day	£ 3		
3 days in Florence £1 @ day	£ 3		
4 days in Paris £1 @ day	£ 4		
Total	£ 52	17s	10d

This is my need for the summer, and it will sum up all the result of the valuable time I have had in the Slade.

Yours sincerely,
Sam J. Ntiro.

Figure 39.

Letter from Sam Ntiro to William Coldstream, regarding funding for a trip to Italy, 25 May 1955. Sam Ntiro's Slade student file. UCL Special Collections. Digital image courtesy of UCL Special Collections (all rights reserved).

27th May, 1955.

Lt.-Col. W.V. Crook,
Liaison Officer for
East African Students.
Colonial Office,
Sanctuary Buildings,
Ct. Smith Street, S.W.1.

Dear Colonel Crook,

Sam Ntiro, who as you know is a student of this School, tells me that he has asked for assistance from the Colonial Office to help him to go to Venice to see the Giorgione exhibition this summer. I understand that unless Ntiro has a certificate to say that this visit is an integral part of his training there is little possibility of his getting help.

Ntiro takes his final examinations for his Diploma at the end of this term and this travel could not therefore be claimed as an essential part of his Diploma course. On the other hand there is no doubt that in a wider context, this journey to Venice could certainly be regarded as of major importance to Ntiro's general artistic education during his stay in Europe.

I have no doubt that you are aware that Sam Ntiro is a student of outstanding quality and that he has made quite exceptionally intelligent use of all his opportunities in this country, and has worked very hard indeed. I should be very grateful should it be possible for his application for assistance to be reconsidered.

Yours sincerely,

Slade Professor

Figure 40.

Letter from William Coldstream to Colonel Crook at the Colonial Office on behalf of Sam Ntiro, 27 May 1955. Sam Ntiro's Slade student file. UCL Special Collections. Digital image courtesy of UCL Special Collections (all rights reserved).

Tel.: ABBey 1266
Extension 732

Your Reference

My Reference 11007/27899

COLONIAL OFFICE

SANCTUARY BUILDINGS

GREAT SMITH STREET

S.W.1

31st May 1955.

Dear Mr Coldstream,

Thank you for your letter of the 27th May regarding Sam Ntiro. I am afraid that nothing can be done about financial assistance for him to go to Venice, because - as you say - though this visit is important and desirable, it is not regarded as an integral part of his training.

I am very sorry about this.

Yours sincerely,

Lt. Col. W.V. Crook,
Liaison Officer for
East African Students.

W. Coldstream Esq.,
Slade School of Fine Art,
University of London,
Gower Street, W.C.1.

Figure 41.

Letter from Colonel Crook at the Colonial Office to William Coldstream, regarding Sam Ntiro's request for funding, 31 May 1955. Sam Ntiro's Slade student file. UCL Special Collections. Digital image courtesy of UCL Special Collections (all rights reserved).

THE INTER-UNIVERSITY COUNCIL
FOR HIGHER EDUCATION OVERSEAS

Telephone : MUSEUM 8916

Telegrams : Interuniv London

29, Woburn Square, London, W.C.1.

CONFIDENTIAL

30th January, 1956.

Dear Professor Goldstream,

As you will no doubt know Mr. S.J. Ntiro who was studying in your Department last year has been offered an appointment at Makerere College, the University College of East Africa, on his return later this year. We are very glad that he will be going back to the Art School there in which he had several years experience before coming to the United Kingdom. The College and we ourselves are most anxious to ensure with these appointments of local members of staff that standards are in no way being reduced and for this reason we should be very grateful indeed if you could spare the time to let us have your confidential assessment of Mr. Ntiro.

Yours sincerely,

(I.C.M. Maxwell)
Assistant Secretary

Professor W.M. Goldstream, C.B.E.

Figure 42.

Letter from I.C.M Maxwell of the Inter-University Council for Higher Education Overseas to William Coldstream, requesting a reference for Sam Ntiro, 30 January 1956. Sam Ntiro's Slade student file. UCL Special Collections. Digital image courtesy of UCL Special Collections (all rights reserved).

2nd February, 1956.

CONFIDENTIAL

I.C.M. Maxwell, Esq.,
Assistant Secretary,
The Inter-University Council
for Higher Education Overseas,
29, Woburn Square, W.C.1.

Dear Mr. Maxwell,

In reply to your letter of 30th January, I send you the following report on Mr. Ntiro.

Mr. Ntiro entered the Slade School in October 1952 and followed the three year course leading to the University of London Diploma in Fine, which he gained in 1955. Mr. Ntiro did extremely well in both his practical and his theoretical studies. His papers in the History of Art examinations and all his written work was capable and intelligent, and he took every opportunity of studying in the National Gallery, British Museum and other great collections here. He also visited Italy on two occasions and made the best possible use of these visits.

Mr. Ntiro has very considerable natural gifts as an artist and while he was with us he not only did a great deal of drawing and painting in the School, but he also maintained a steady output of interesting and imaginative works in his spare time and during vacations. He held, as you know, a very successful and creditable exhibition of his paintings at the Piccadilly Galleries. Mr. Ntiro was a most valuable member of our student body and took a leading part in the initiation and organisation of very many student activities. He was liked and respected by his fellow students and by the staff, and I myself have a very high regard for him.

Yours sincerely,

Slade Professor

Figure 43.

Letter from William Coldstream to I.C.M Maxwell of the Inter-University Council for Higher Education Overseas, providing a reference for Sam Ntiro, 2 February 1956. Sam Ntiro's Slade student file. UCL Special Collections. Digital image courtesy of UCL Special Collections (all rights reserved).

School of Fine Art
Makerere College.
P.O. Box 262.
Kampala.
Uganda.

11th Dec. 1956.

Dear Sir William Coldstream,

I must write and tell you how happy I am to hear you are coming to Makerere College on April 3rd next year to act as an external examiner & to recognise our Diploma in Fine Art. We are all, staff & students, looking forward to your visit as it is going to mean so much to the future of our Art School. As for myself I probably have a sentimental reason for my gladness on hearing of your coming, one might say, but then it is such a short time since I left Slade and nothing would give me more "kick" than to see you in person here! I don't intend to anticipate your impression by telling you anything about us or this "new place", but ~~with you~~ ^{with} judge for yourself.

I have been very happy since my return on August 24th. The College

Figure 44.

Letter from Sam Ntiro to William Coldstream, 11 December 1956, page 1 of 2. Sam Ntiro's Slade student file. UCL Special Collections. Digital image courtesy of UCL Special Collections (all rights reserved).

Figure 45.

Letter from Sam Ntiro to William Coldstream, 11 December 1956, page 2 of 2. Sam Ntiro's Slade student file. UCL Special Collections. Digital image courtesy of UCL Special Collections (all rights reserved).

SLADE SCHOOL OF FINE ART

14th December, 1956.

My dear Sam,

Very many thanks for your letter. I was so glad to hear your news and I must congratulate you very much on your engagement to be married, and would like to wish you every happiness.

As you know, I am greatly looking forward to seeing Makerere and particularly to see Mrs. Trowell and yourself again.

We had the Slade Dance the night before last, and it was a great success. You will be glad to hear, as a former Treasurer of the Slade Society, that we made a slight profit on it.

I hope you will have a very happy Christmas, and all best wishes for your work.

Yours ever,

P.S. Thank you so much for the most attractive Christmas card.

Sam. J. Ntiro, Esq.,
School of Fine Art,
Makerere College,
P.O. Box 262.

Figure 46.

Letter from William Coldstream to Sam Ntiro, 14 December 1956. Sam Ntiro's Slade student file. UCL Special Collections. Digital image courtesy of UCL Special Collections (all rights reserved).

Nakasero College.
P.O. Box 262.
Kampala.
Uganda.
22/8/1958.

My Dear Bill,

Here is paper cutting about my engagement!

Sarah took a history degree at Oxford & she was there all the time I was at Slade. Our student time here overlapped by two years. You will, I am sure, like her when you meet her in 1960. We got married on Dec. 12 here & we go home to Kilimanjaro for Christmas. We must return here before beginning of term on Jan. 19. Please give the news to Ian, Mr. Townsend, Mr. Prof. Gerhard etc etc. at Slade. Yrs. Sam.

Figure 47.

Letter from Sam Ntiro to William Coldstream, sharing news of his engagement to Sarah Nyendwoha (Ntiro), 22 August 1958. Sam Ntiro's Slade student file. UCL Special Collections. Digital image courtesy of UCL Special Collections (all rights reserved).

MAKERERE

COLLEGE

THE UNIVERSITY COLLEGE OF EAST AFRICA

Telephone Number—KAMPALA 2471
Telegraphic Address—MACKOL, KAMPALA

YOUR REFERENCE—

OUR REFERENCE—

P. O. Box 262,
KAMPALA,
Uganda.

16th October 1958.

My Dear Ian,

I am awfully sorry not to have had time to write to you for some time now. We are at present a staff of two instead of four in the Art School. Mrs. Truwell is convalescing in Kenya, returning at the end of this month, packing her belongings, in November and flying back to England for good on Dec. 3rd 1958. Mr. Maloba, the sculptor, ran into a car accident just before the beginning of term. Although he came out of it with a few head injuries his Opel Caravan is a complete write-off. We hope he can resume teaching in a week's time.

You asked me about Capricorn Africa Society. It is regarded by Africans in East Africa as a means of pacifying Africans and keeping them from attaining self-government. Uganda has multi-political parties, more or less corresponding with the strife that exists between the superiority of Buganda on one hand and the deep resentment of that superiority by the rest of the tribes in

Figure 48.

Letter from Sam Ntiro to Ian Tregarthen Jenkin, 16 October 1958, page 1 of 2. Sam Ntiro's Slade student file. UCL Special Collections. Digital image courtesy of UCL Special Collections (all rights reserved).

Figure 49.

Letter from Sam Ntiro to Ian Tregarthen Jenkin, 16 October 1958, page 2 of 2. Sam Ntiro's Slade student file. UCL Special Collections. Digital image courtesy of UCL Special Collections (all rights reserved).

Figure 50.

Article on Sam Ntiro's appointment to High Commissioner in London, 20 August 1958, unknown publication. Sam Ntiro's Slade student file. UCL Special Collections. Digital image courtesy of UCL Special Collections (all rights reserved).

Figure 52.

Letter from the Slade School of Fine Art to Sam Ntiro, congratulating him on his appointment as High Commissioner in London, 4 April 1963. Sam Ntiro's Slade student file. UCL Special Collections. Digital image courtesy of UCL Special Collections (all rights reserved).

Figure 51.

Article on Dar es Salaam workshop, The Standard, date unknown. Sam Ntiro's Slade student file. UCL Special Collections. Digital image courtesy of UCL Special Collections (all rights reserved).

Makerere College,
P.O. Box 262,
Kampala,
Uganda.

8th April 1965.

Dear Bill,

Makerere College has employed me to teach Art at a Teacher Training College which Makerere has just taken over. At the moment I teach them painting and clay modelling. The next craft I intend to teach them is Design.

Some of the prospective teachers have done no Art before at all, others just a little, and so I get some interesting results in their painting and modelling. The basic point of observation, with all of them, is that ~~they~~ ^{most of them} are keenly interested in Art and although ~~they~~ ^{most of them} have ~~all~~ passed their Higher School Certificate, yet not high enough to proceed to University for degree work.

Already I find the teaching greatly rewarding. I live very close to the two big Art Rooms, one for Painting, the other for Crafts and I walk there from home. Some of my students have already requested me to take them out for painting out-of-doors and I have promised to

Figure 53.

Letter from Sam Ntiro to William Coldstream ("Bill"), 8 April 1965, page 1 of 2. Sam Ntiro's Slade student file. UCL Special Collections. Digital image courtesy of UCL Special Collections (all rights reserved).

Figure 54.

Letter from Sam Ntiro to William Coldstream ("Bill"), 8 April 1965, page 2 of 2. Sam Ntiro's Slade student file. UCL Special Collections. Digital image courtesy of UCL Special Collections (all rights reserved).

Slade School of Fine Art
10th May 1965

I so much enjoyed getting your last letter, and I am verry sorry that I have been such a bad correspondent.

I am very much interested to hear of your new teaching post at Makerere and hope that it will leave you plenty of time for your own work.

I was so glad to see your Exhibition and hope you were pleased with the way it was received, which seemed to me to be very warm - and justifiably so. I wonder what you are painting at the moment, and whether you ever make that wonderful journey that you took me, to the Game Park.

The new Secretary of the University College, Tattersall, was on the staff of Makerere for some time and always talks about it with great affection. I think you know him well. We are very pleased to have him here.

As usual, the Slade Society finances are in great difficulties. The only time the Society ever seemed to be solvent was when you were managing!

I expect Sarah is very busy with her job which must be a very heavy one but enormously worthwhile. I wonder how your children are. I suppose the eldest must be getting quite big by now. Our younger daughter is just one year old and is now walking about and climbing up-stairs.

Please let me know beforehand if you can next time you are coming to England because it would be nice to have a little party.

Would you remember me to Lucas if he is still with you. I am so grateful for his hospitality when I was at Makerere.

All best wishes to you and Sarah, and for your painting.

Sam J. Ntiro, Esq.,
Makerere College,
P.O. Box 262,
MPALA, Uganda.

Figure 55.

Letter from William Coldstream to Sam Ntiro, 10 May 1965. Sam Ntiro's Slade student file. UCL Special Collections. Digital image courtesy of UCL Special Collections (all rights reserved).

III. Contrapuntal World-Making

This section focuses on the work of art in the context of the contrapuntal worlds made and remade by overseas artists at the Slade, reflecting their negotiation of novel configurations of artistic methods, vocabularies, and schemas. The five artists featured—Zainul Abedin (1951–1952), Tseng Yu (1952–1956), Wendy Yeo (1953; 1955–1959), Anwar Jalal Shemza (1956–1960), and Kim Lim (1957–1960; 1969–1970)—each came to the Slade via different circuits of mobility and access, and each responded in turn to the opportunities and challenges of the Slade as a contact zone, producing distinct contrapuntal aesthetics. When examined together with the

Slade as a transversal line, the relationships between these works become more evident, bringing out their harmonic interdependencies despite their independent melodic lines.

[View this illustration online](#)

Figure 56.

Pages from Zainul Abedin's London sketchbook, 1951. Collection of The Estate of Zainul Abedin. Digital image courtesy of Digital facsimile courtesy of The Estate of Zainul Abedin (all rights reserved).

[View this illustration online](#)

Figure 57.

Zainul Abedin's analysis of "cubist construction", 1951. Collection of The Estate of Zainul Abedin. Digital image courtesy of The Estate of Zainul Abedin (all rights reserved).

[View this illustration online](#)

Figure 58.

Zainul Abedin, *Woman with a Pitcher*, 1951, watercolour on paper, 54 x 41 cm. Collection of the Bangladesh National Museum. Digital image courtesy of The Estate of Zainul Abedin (all rights reserved).

[View this illustration online](#)

Figure 59.

Tseng Yu, Interior with a Man Painting, 1955, oil on canvas, 101.7 x 76.2 cm. Collection of the UCL Art Museum (LDUCS-5311). Digital image courtesy of Tseng Yu / UCL Art Museum (all rights reserved).

P.S. 最近北京出版的太平天国同義和圖資料小冊子，
一讀就是 Gold's Multilingual Bookshop 有賣
如這店的地址在 67 Great Russell Street W.C.1.

David Hawkes 先生:-

收到你的信，高興極了。最近忙着搬家上課，又
有一些瑣雜碎難的事情扭住了，分不出時間到
牛津來看你，真慚愧極了。在中國的時候，常常聽
見老師和朋友談起牛津，說牛津的空氣裡也有
學術，想來是一個頗有意思，頗好玩的所在。有
機會準來睡你那張空牀，你不要討厭我這個
遠方的來客，纔好哪！

我不認識吳世昌先生，但拜讀過他在上海現
象社出版的「中國文化與現代化問題」，欽佩至
這本小冊子是我許多愛讀的書本中之一，由北到
南，就常帶在身邊。這次來英，也隨身帶了來。

今天我在一大堆舊書中我出了那篇關於馬樹和
的文章，我想作為一個牛津人的你，這篇文章一定
會使你很感興趣的。

美愛小姐可能在下月初左右來英 [redacted]
[redacted]

我想這次你對我談的話，你說英國人在國內同國外，
是屬於兩個世界的，這話來，英國總同如體味到
中國的微妙，也許我正在愛上這陰靈的古國與
如草原的居民罷。

[我也不會寫文雅的信，但我
討厭讀用英文雅緻的信，所以只使大家不要文雅。]

曾瑛上 1955 十月十四日

[View this illustration online](#)

Figure 60.

Letter from Tseng Yu to David Hawkes (in Chinese),
between 1959-1984. Collection of The Chinese
University of Hong Kong Library. Digital image
courtesy of The Chinese University of Hong Kong
Library (all rights reserved).

[View this illustration online](#)

Figure 61.

Wendy Yeo, Townscape with Figures, 1958, oil on canvas, 182.9 x 121.9 cm. Collection of the UCL Art Museum (LDUCS-5057). Digital image courtesy of Wendy Yeo / UCL Art Museum (all rights reserved).

[View this illustration online](#)

Figure 62.

Wendy Yeo, Mountain Streams, 1958-1959, oil on canvas, 106.6 x 61 cm. UCL Art Museum (LDUCS-5275). Digital image courtesy of Wendy Yeo / UCL Art Museum (all rights reserved).

[Watch Video](#)

Figure 63.

Excerpts from an oral history interview with Wendy Yeo, conducted by Liz Bruchet and Ming Tiampo, 27 November 2020 and 11 December 2020, film, 22 minutes, 29 seconds. Film editing by Edward Spreull. Digital files courtesy of Wendy Yeo (all rights reserved).

[View this illustration online](#)

Figure 64.

A.J. Shemza: Paintings Drawings 1957–1963, exhibition catalogue (Durham: Gulbenkian Museum of Oriental Art, Durham University, 1963). Collection of the Oriental Museum, Durham University. Digital image courtesy of Digital facsimile courtesy of the estate of Anwar Jalal Shemza (all rights reserved).

Figure 65.

Anwar Jalal Shemza, *The Wall*, c. 1958, oil on board, 60 x 44.5 cm. Collection of the Birmingham Museums Trust (1998P81). Digital image courtesy of the estate of Anwar Jalal Shemza / Photo 12 / Ann Ronan Picture Library / Alamy Stock Photo (all rights reserved).

IV. Contrapuntal Pedagogies

The records gathered here, including curricula, artists' notes, and administrative and artistic correspondence, enable us to consider how a number of overseas artists who passed through the Slade reworked, supplemented, and often disrupted the school's pedagogical models in contrapuntal fashions. Transversal comparisons of three groups of pedagogical artefacts from three different sites—Dhaka, Lahore, and the Sinophone world—provide a means of analysing critical appropriations of the Slade's curriculum in order to draw relational comparisons between different colonial and postcolonial histories of art education.

[View this illustration online](#)

Figure 66.

Kim Lim, Typed Manuscript, 2 pages. Collection the estate of Kim Lim, London. Digital image courtesy of Digital facsimile courtesy of the estate of Kim Lim, London (all rights reserved).

Figure 67.

Label from the Slade student prize album, showing that Kim Lim's work, Untitled, won the second prize for sculpture composition, 1958. Collection of the Slade School of Fine Art, UCL Archives. Digital image courtesy of Liz Bruchet (all rights reserved).

Figure 68.

Kim Lim, *Untitled*, 1958, winner of the second prize for sculpture composition. Slade student prize album. Collection of the Slade School of Fine Art, UCL Archives. Digital image courtesy of Liz Bruchet and the estate of Kim Lim, London (all rights reserved).

Figure 69.

Kim Lim, Ronin, 1963, sculpture. Collection the estate of Kim Lim, London. Digital image courtesy of the estate of Kim Lim, London / Photo: Sotheby's (all rights reserved).

Figure 70.

Kim Lim, *Stack*, 1976, sculpture. Collection the estate of Kim Lim, London. Digital image courtesy of the estate of Kim Lim, London / Photo: Sotheby's (all rights reserved).

Figure 71.

Kim Lim, Study Photograph from Fatehpur Sikri, India, undated. Collection the estate of Kim Lim, London. Digital image courtesy of the estate of Kim Lim, London (all rights reserved).

Figure 72.

Kim Lim, Study Photograph from Karnak Temple Complex, Egypt, undated. Collection the estate of Kim Lim, London. Digital image courtesy of the estate of Kim Lim, London (all rights reserved).

Figure 73.

Kim Lim, Study Photograph from Kiyomizu-dera, Japan, 1962. Collection the estate of Kim Lim, London. Digital image courtesy of the estate of Kim Lim, London (all rights reserved).

[View this illustration online](#)

Figure 74.

University of London, University College Calendar: Session MCML-MCMLI, (London: Taylor & Francis, 1950): "The Slade School Session 1950-51", 119-133. Collection of UCL Special Collections. Digital image courtesy of Digital facsimile courtesy of UCL Special Collections (all rights reserved)

[View this illustration online](#)

Figure 75.

Zainul Abedin's notes on printmaking, 1951. Collection of the estate of Zainul Abedin. Digital image courtesy of Digital facsimile courtesy of the estate of Zainul Abedin (all rights reserved).

[View this illustration online](#)

Figure 76.

Zainul Abedin's notes for the curriculum at The Government Institute of Arts, Dacca, c. 1956. Collection of the estate of Zainul Abedin. Digital image courtesy of Digital facsimile courtesy of the estate of Zainul Abedin (all rights reserved).

[View this illustration online](#)

Figure 77.

Jamila Zaidi's Curriculum Vitae, c. 1964. Collection of the National College of Arts, Lahore Archive. Digital image courtesy of National College of Arts, Lahore Archive (all rights reserved).

[View this illustration online](#)

Figure 78.

Jamila Zaidi, Abstract for "Criticism in Art Education at the College Level", a paper delivered by Zaidi at the 16th Annual All Pakistan Science Conference, 1963. Collection of the National College of Arts, Lahore Archive. Digital image courtesy of National College of Arts, Lahore Archive (all rights reserved).

Lectures for the fundamental course intro to visual
Arts- for the year 1960-61.

.....

Vis. Prof. & S.L.D.

33

First Term-Related Arts

			Prof. Sponenburgh.
September	18.	Introduction.	
	28.	The Principles & elements of design.	Prof. Warren.
	30.	The Principles & elements of design.	Prof. Warren.
October	7.	Drawing & graphic Arts.	Miss Zafar.
	14.	Painting.	Prof. Shakir Ali.
	21.	Sculpture.	Prof. Sponenburgh.
	28.	Mid. Term examination.	Mrs. Akhtar & Prof. Baldinger.
November	4.	Discussion on papers.	Akhtar & Prof. Bald.
	11.	Architecture.	Prof. Belgge.
	18.	Architecture in Pakistan.	Mr. John Terry.
	25.	Archaeology in Pakistan.	Mr. Waliullah Khan
December	2.	Open	
	9.	Review.	
	17.	Examination.	

2nd Term Applied & Industrial Design

January	6.	Discussion of examination papers.	Akhtar & Baldinger.
	13.	Interior design.	Mrs. Sponenburgh.
	20.	Applied design.	Mrs. Akhtar.
	27.	Ceramics.	Prof. Baldinger.
February	3.	Textiles.	Mrs. Akhtar.
	10.	Folk arts & crafts in Pakistan.	Akhtar & Zafar.
	17.	Mid. term examination.	Akhtar & Baldinger
	24.	Discussion on examination papers.	Akhtar & " "
March	8.	Furniture.	Prof. Warren.
	15.	Review.	Akhtar & Baldinger.
	17.	Examination	Akhtar & Baldinger.

3rd Term

March	31.	Discussion on examination papers.	Akhtar & Baldinger
April	7.	Publicity Design & product-Packaging.	Prof. Warren.
	14.	Calligraphy.	Prof. Shakir & Lati
	21.	Visual arts in Pakistan.	Prof. Shakir Ali.
May	5.	Film programme.	
	12.	Free for study.	
	29.	Review.	

.....

Figure 79.

National College of Arts, Lahore, Curriculum of lectures for the fundamental course on visual arts, 1960-1961.

Collection of the National College of Arts, Lahore Archive.

Digital image courtesy of National College of Arts, Lahore Archive (all rights reserved).

Figure 80.

National College of Arts, Lahore, History of Art and Architecture fall term syllabus, undated, page 1 of 2. Collection of the National College of Arts, Lahore Archive. Digital image courtesy of National College of Arts, Lahore Archive (all rights reserved).

Figure 81.

National College of Arts, Lahore, History of Art and Architecture fall term syllabus, undated, page 2 of 2. Collection of the National College of Arts, Lahore Archive. Digital image courtesy of National College of Arts, Lahore Archive (all rights reserved).

Figure 82.

National College of Arts, Lahore, History of Art II, fall term syllabus, undated, page 1 of 2. Collection of the National College of Arts, Lahore Archive. Digital image courtesy of National College of Arts, Lahore Archive (all rights reserved).

(28)

contrasts. The luministic sculptures of Rodin. The Opera House in Paris, 1861-1873, by Charles Garnier: its architecture; its sculptures, by Carpeaux and others.

VI. Background of Luministic Realism in Tokugawa Japan

29

The rise of the merchant class under the enforced peace and isolation of the Tokugawa Shogunate. The parallel rise of the ukiyo-e school in painting and woodblock print making. The organic ideal in the various forms of painting for use in the home. The organic ideal in the color print as the product of a collaborative art. Utamaro, Harunobu, Sharaku, Katsuki, and Hiroshige.

VII. Impressionism: 1870-1885

The defeat of France in the Franco-Prussia War, 1870-1871, and the rise of a new spirit in the arts. The science of optics and the art of photography and their influence on painting and sculpture. The doctrines of Impressionism. Claude Monet, Auguste Renoir, and Camille Pissarro as the leaders of the style. Impressionistic sculptures of Rodin. The church of Sacre Coeur in Paris, begun in 1871, rebuilt 1874-1882, by Abadie, Daumet and Rubine.

VIII. Background of Impressionism in Byzantium and Gothic Europe.

The Orientalism of the later Roman Empire. "Colorism" in sculpture. The nature and function of mosaic as a medium of mural painting. The structural system of the Gothic cathedral and the development of the stained glass window. The treatment of the surface to destroy it as boundary.

IX. Background of Impressionism in Islam.

The Mosaic Decalogue and the stress of Mohammed on the commandment against graven images. The art of a nomadic culture. Abstractions of line and color. Interpenetration and piercing in the treatment of surface and space.

Recommended References (listed in descending order of usefulness)

- *Fevaner, Nikolaus. *Pioneers of the Modern Movement from William Morris to Walter Gropius*. New York: Frederick A. Stokes Company, 1937.
- Venturi, Lionello (Francis Steegmiller, trans.) *Impressionists and Symbolists*. New York: Charles Scribner's Sons, 1950.
- *Candsey, John. *Eightstreams of Modern Art*. New York: Henry Holt and Company, 1950.
- *Baldinger, Wallace S. *The Visual Arts*. New York: Holt, Rinehart and Winston, Inc., 1960.

Figure 83.

National College of Arts, Lahore, History of Art II, fall term syllabus, undated, page 2 of 2. Collection National College of Arts, Lahore Archive. Digital image courtesy of National College of Arts, Lahore Archive (all rights reserved).

Figure 84.

National College of Arts, Lahore, Handwritten syllabus for third-year class on technical methods, undated. Collection National College of Arts, Lahore Archive. Digital image courtesy of National College of Arts, Lahore Archive (all rights reserved).

珊瑚之海露社於長生持手員研究
A research assistant holding a piece of living
Acropora coral found in the Tolo Harbour

aspects of marine biology. He has organized and participated in research expeditions to all continents except Antarctica. He has written more than forty scientific research papers and one college textbook.

(See also pictures in Chinese section)

PROSPECTS OF THE DEPARTMENT OF FINE ARTS

New Board of Studies

In order to strengthen the Fine Arts programme, starting this academic year, an independent Board of Studies in Fine Arts has been set up, separating it from the original Board of Studies in Philosophy and Fine Arts. The membership of the Board in Fine Arts comprises:

Administrative Chairman: Mr. Wang Chi
Members: Mr. Chen Shih-wen
Mr. Liu Kuo-sung
Mr. Tseng Yu
Mr. James C.Y. Watt

The Vice-Chancellor and the three College Presidents are *ex-officio* members of the Board.

New Staff

This year also witnessed the most important development in the Department of Fine Arts in the area of staffing. Prof. Chiang Yee of Columbia University will serve as Visiting Professor during the second semester and will teach courses in theories and practices of Chinese art. Mr. Tseng Yu has been appointed Head of the Department and Mr. Liu Kuo-sung has arrived to

assume duties as Visiting Lecturer. In addition to these appointments, Mr. James C.Y. Watt, Curator of the Art Gallery, also serves concurrently as Lecturer in the Department. For the next academic year, Prof. Chu-ting Li of the University of Kansas, who was Visiting Professor of Fine Arts of this University during the summer of 1971, will return to the University to integrate the courses and implement closer cooperation between the Department of Fine Arts and the Art Gallery.

Teaching Programme

With these new appointments, it is possible to modify the curriculum so that it has a greater emphasis on Chinese art history. It is hoped that with the development of the programme, students of Fine Arts will have an opportunity to choose areas of concentration, initially between art history and theory as one area and practice of art (drawing, painting, sculpture, design, etc.) as another. It is also hoped that eventually the following four areas of concentration can be developed: Chinese art history; Chinese painting, calligraphy and seal-carving; Western painting, sculpture and prints; and design and ceramics.

The much needed teaching space can now be provided by the Art Gallery, housed in the Institute of Chinese Studies and approximately 5,000 square feet in area. The Department of Fine Arts can fully make use of the facilities of the Art Gallery and make it a teaching gallery, when New Asia College moves to the campus at the end of 1972.

The Department of Fine Arts places special emphasis on extracurricular activities and has organized a number of functions, including drawing sketches from nature, visiting art exhibitions, exhibitions of students' works, and film shows on Western art in collaboration with various cultural institutes and diplomatic missions. By means of all these activities, the Department is aiming at cultivating among the students a deep appreciation for art as well as enriching their knowledge in aesthetics.

New Department Head – Mr. Tseng Yu

Mr. Tseng Yu was born in Shanghai and studied Journalism and English in China and Hong Kong before going to the Slade School of Fine Arts, London University, to study painting and prints in 1952. He stayed in London until 1956 when he moved to Paris and was enlisted in L'Ecole des Beaux Arts.

Figure 85.

The Chinese University of Hong Kong Bulletin, 8, no. 5 (December 1971), 4. Collection of The Chinese University of Hong Kong. Digital image courtesy of The Chinese University of Hong Kong (all rights reserved).

Mr. Tseng has held two one-man exhibitions, one in 1955 in London's Arthur Jeffress Gallery, one in 1959 in Paris's Gallery Benezit. He also joined in a group exhibition in Rome in 1965.

After completing his studies at L'Ecole des Beaux Arts in 1960 he moved to Rome where he worked for a news agency as a correspondent for ten years. While staying in Italy, he frequently visited Florence, Venice and other cultural centres and drank deep at the fountains of Italian Renaissance and Baroque art.

Mr. Liu Kuo-sung

Mr. Liu Kuo-sung, born in Shantung, China, graduated with a B.A. degree in Fine Arts from National Taiwan Normal University in 1956. He spent four months at Iowa University in 1966, taking up advanced studies in the Department of Art. The same year he was awarded the John D. Rockefeller Third Fund to have a two-year world tour, visiting universities, art schools and museums, galleries and private collections.

A teacher of art since 1956, Mr. Liu has been Professor of Art in the Department of Architecture of The Chung-yuan College, Taiwan, since 1970. He was Guest Artist at Stout State University, Wisconsin, in the spring semester of 1971.

Mr. Liu has held a number of group exhibitions and more than thirty one-man exhibitions in various cities, including Taipei, New York, Kansas, Dallas, Frankfurt and London. Many of his works have been collected by a number of major museums and art galleries in Taiwan, United States and Germany.

Honoured with many awards, Mr. Liu is also the recipient of the Jurors' Award of Distinction in Mainstreams 1968 and the Award for Painting in Mainstreams 1969 of the United States.

Future Prospects

With the scheduled removal of New Asia College to the new campus site where the students can make use of the Art Gallery and its archive and the strengthening of the teaching staff, the curriculum will have every reason to be restructured for all-round training and in-depth study of particular areas. The arrival of the two Visiting Professors will undoubtedly enhance the development of the Department of Fine Arts into one of the finest of its kind in this part of the world.

(pictures in Chinese section)

SYMPOSIUM ON CHANGES IN HONG KONG SINCE THE 1950'S

A symposium on "Changes in Hong Kong since the 1950's", sponsored by the Faculty of Commerce and Social Science of United College, was held on 12th November, 1971 at the College Hall. The Symposium was one of the programmes to celebrate the College's 15th Anniversary. An opening statement was given by Dr. S.C. Yang, Dean of the Faculty of Commerce and Social Science of the College. After the opening, a series of sessions were held and eminent leaders of the community were invited to speak on the following topics:

1. Changes in the Population since the 1950's
Speaker: Mr. K.W.J. Topley
Commissioner for Census and Statistics
Census and Statistics Department
2. The Progress of the Tourist Industry in Hong Kong since the 1950's
Speaker: Mr. Louis Tong
Research Manager
Hong Kong Tourist Association
3. Development of Social Welfare in Hong Kong: Its Past, Present and Projection
Speaker: Mr. Thomas C.Y. Lee
Deputy Director
Social Welfare Department
4. Factors Accounting for Hong Kong's Economic Development since the 1950's
Speaker: Mr. D.J.C. Jones
Deputy Economic Secretary
Colonial Secretariat
5. Changes in Banking in Hong Kong in the Last 15 Years
Speaker: The Hon. Q.W. Lee
Director and General Manager
Hang Seng Bank Ltd.
6. The Changing Structure of Government since the 1950's
Speaker: The Hon. D.C. Bray
District Commissioner
New Territories Administration

More than 150 people attended each of the sessions.

Figure 86.

The Chinese University of Hong Kong Bulletin, 8, no. 5 (December 1971), 5. Collection of The Chinese University of Hong Kong. Digital image courtesy of The Chinese University of Hong Kong (all rights reserved).

Figure 87.

Cover of the Chinese translation of Michael Sullivan, *The Arts of China*, (Berkeley, CA: University of California Press, 1977), translated by Tseng Yu and Wang Bo Lian, *Zhong Guo Yi Shu Shi* [*History of Chinese Art*] (Taipei: Nan Tian Publishing, 1985). Digital image courtesy of Nan Tian Publishing (all rights reserved)

Figure 88.

Chinese Translation of H.W. Janson, *History of Art*, (London: Thames and Hudson, 1977), translated by Tseng Yu and Wang Bo Lian, *Xi Yang Yi Shu Shi [History of Art]* (Taipei: You Shi Publishing, 1991). Digital image courtesy of You Shi Publishing (all rights reserved).

Figure 89.

Chinese Translation of Giulio Carlo Argan and Maurizio Fagiolo, *Guida a la storia dell'arte*, (Firenze: Sansoni Università, 1974), translated with a foreword by Tseng Yu and Tien-Tseng Yeh Liu, *Yi Shu Shi Xue De Ji Chu* [*Guide to Art History*] (Taipei: Dong Tai Tu Shu Publishing, 1992). Digital image courtesy of Dong Tai Tu Shu Publishing (all rights reserved).

V. Schema and Correction: Repositioning Art Histories

As the first art school situated within a university in Britain, the Slade was established with a mandate to provide fine arts training in the context of a liberal arts education, which distinguished it from other art schools until the more academic Diploma in Art and Design (DipAD) was introduced to studio courses nationwide in 1960. In this section, we juxtapose archival records with artists' accounts of art history at the Slade and its situation within the broader intellectual ecosystem of the University of London. This distinguishes the provision of art history within the art school fostered as at once a fertile ground for cross-disciplinary artistic experimentation, and a context deeply

rooted in Eurocentric and colonial epistemologies, inheritances, and positionings. For artists coming from the colonized or decolonizing worlds, this art-historical education, designed to enable contemporary artists to situate their work within the arc of history, made evident the Eurocentrism of the art world and catalysed a variety of critical responses.

The interventions made by artists such as Ben Enwonwu, Anwar Jalal Shemza, K.G. Subramanyan, and Tseng Yu as well as by art historian Partha Mitter can also be understood in dialogue with those scholars of art history who taught at the Slade in the 1950s, namely, Rudolph Wittkower (1949–1956) and Ernst Gombrich (1956–1961). These “corrections” to the “schema”, to use Gombrich’s formulation, point to a mutually informing, albeit at times fraught, terrain of contact between art historians and artists that continues to have resonances in our understanding of global art histories. ⁶

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Figure 90.

Rudolf Wittkower, “The Artist and the Liberal Arts”, an inaugural lecture delivered at University College London, 1950. Collection of UCL Special Collections. Digital image courtesy of Digital facsimile courtesy of UCL Special Collections (all rights reserved).

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Figure 91.

Slade Committee Meeting Minutes and Report, 4 March 1954. Collection of UCL Special Collections. Digital image courtesy of Digital facsimile courtesy of UCL Special Collections (all rights reserved).

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Figure 92.

Sam Carter, Perspective Notes, 1957. Collection of the Slade School of Fine Art, UCL Archives. Digital image courtesy of Digital facsimile courtesy of Slade School of Fine Art, UCL (all rights reserved).

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Figure 93.

Ernst Gombrich, Handouts for students attending the Slade course on ancient art, autumn 1956. Collection of the Slade School of Fine Art, UCL Archives. Digital image courtesy of Digital facsimile courtesy of Slade School of Fine Art, UCL / the estate of Ernst Gombrich (all rights reserved).

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Figure 94.

Ernst Gombrich, Handouts for students attending the Slade's spring term History of Art lectures, March 1957. Collection of the Slade School of Fine Art, UCL Archives. Digital image courtesy of Digital facsimile courtesy of the Slade School of Fine Art, UCL / the estate of Ernst Gombrich (all rights reserved).

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Figure 95.

Ernst Gombrich,, Gombrich's personal notes for a lecture given at the Slade, 1956. Collection of the Slade School of Fine Art, UCL Archives. Digital image courtesy of Digital facsimile courtesy of the Slade School of Fine Art, UCL / the estate of Ernst Gombrich (all rights reserved).

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Figure 96.

Letter from Tseng Yu to William Coldstream, 20 January 1955. Tseng Yu's Slade student file. UCL Special Collections. Digital image courtesy of UCL Special Collections (all rights reserved).

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Figure 97.

Leaflet accompanying letter from Tseng Yu to Professor William Coldstream, 20 January 1955, *Exhibition of Paintings by Ch'i Pai-Shih (Qi Baishi) and Hsü Pei Hung (Xu Beihong)*, Foyles Art Gallery, 20 January-12 February 1955, leaflet cover. Tseng Yu's Slade student file. UCL Special Collections. Digital image courtesy of UCL Special Collections (all rights reserved).

[mul]

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Figure 98.

Extract from Siva Kumar Raman, K.G. Subramanyan: A Retrospective, National Gallery of Modern Art, New Delhi, January 2003 (New Delhi: National Gallery of Modern Art, 2003). Digital image courtesy of Digital facsimile courtesy of National Gallery of Modern Art, New Delhi.

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Figure 99.

Partha Mitter, "The Paradox of Ernst Gombrich", *Art and the Mind: Ernst H. Gombrich*, ed. Sybille Moser-Ernst (Göttingen: V&R Unipress, 2018). Digital image courtesy of Digital facsimile courtesy of Partha Mitter / V&R Unipress.

[Watch Video](#)

Figure 100.

Excerpts from an oral history interview with Partha Mitter, conducted by Ming Tiampo on 3 February 2021film, 18 minutes, 6 seconds. Film editing by Edward Spreull. Digital files courtesy of Partha Mitter (all rights reserved).

Figure 101.

Partha Mitter, *Much Maligned Monsters: A History of European Reactions to Indian Art*, (Oxford: Oxford University Press, 1977), cover design.

Footnotes

- 1 The concept of transversals was first used by Tiampo to theorize the relationships between histories that are both parallel and linked through a third term. Ming Tiampo, "Slade, London, Asia: Intersections of Decolonial Modernism", 10 November 2020, <https://www.paul-mellon-centre.ac.uk/whats-on/slade-london-asia>.
- 2 Edward Said, *Culture and Imperialism* (New York: Vintage, 1993), 51.
- 3 Shu-mei Shih, "Comparison as Relation", in *Comparison: Theories, Approaches, Uses*, ed. Rita Felski and Susan Stanford Friedman (Baltimore, MD: Johns Hopkins University Press, 2013), 79–98.
- 4 Carolyn Hamilton, Verne Harris, and Graeme Reid, Introduction to *Refiguring the Archive*, ed. Carolyn Hamilton et al. (Dordrecht: Springer, 2002), doi:[10.1007/978-94-010-0570-8_1](https://doi.org/10.1007/978-94-010-0570-8_1).
- 5 Anne J. Gilliland, Sue McKemmish, and Andrew J. Lau, eds., *Research in the Archival Multiverse* (Clayton, VIC: Monash University Publishing, 2016), <http://library.oapen.org/handle/20.500.12657/31429>.
- 6 Ernst Gombrich, *Art and Illusion* (New York: Pantheon Books, 1960).

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