

THE LARGEST SELLING ENGLISH MONTHLY MAGAZINE

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SHE

JULY 2019

**SUMMER'S HOTTEST TREND
GLOWY NEON LOOKS**

**SHAMOON
ABBASI
THE MAN OF
THE HOUR**

**TOPSY
TURVY**

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Karachi Office

20-F, Third Floor, 24th Commercial Street,

DHA Phase 2 Extension, Karachi.

Tel.: [021] 35885688, 35885689

shezed@cyber.net.pk

magazineshe@gmail.com

Lahore Office

7-E, Saman Berg,

Johar Town, Lahore.

Tel: 042-35222660

Mbl: 0300-4214400

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Cell: 0300-8253771

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THE COST OF LIFE

Medical negligence has always been rampant in our country and the numbers keep rising. On a daily basis, several cases of medical malpractice are witnessed, but not all are reported. Medical neglect has a wide spectrum from faulty techniques, administering wrong vaccines, expired drugs and errors by overworked professionals to serious malpractice by incapable, untrained and unqualified doctors.

A few months ago, the tragic case of an otherwise healthy 9 month old baby Nashwa who passed away after untrained doctors injected her with a lethal dose of wrong medication, made for one of the worst instances of medical negligence. She suffered and fought for her life for 16 days, that too in a private, unlicensed hospital in Karachi. Just as we reeled from the horrific details of this case, emerged the news of the infamous doctor in Larkana who deliberately used the same syringe for all his patients, mostly children, subsequently infecting them with HIV, in diabolic malpractice. He is currently out on bail.

Sadly these cases are nowhere near the last. This month alone, administering wrong injections claimed another life and caused a teenager to lose an arm in reported cases. In spite of having a constitutional law criminalising medical malpractice, Pakistan has not been able to end this menace.

Our country produces stellar doctors but also quacks in disguise. A state that allows people to pay for qualification with money and clout and disregards merit or the lack thereof, will eventually pay with the life of its citizens. In addition to this are doctors who are well-qualified but underpaid and overburdened hence prone to unintentional negligence.

The need of the hour therefore is a stronger PMDC, a corruption-free educational and healthcare system that rewards merit, competence and experience as well as absolute adherence to law, strict application of heavy penalties and thorough, rigorous evaluation of training of medical professionals.

Curbing this menace is of paramount importance. Lax in healthcare is a medical emergency, because the cost of negligence is life.



THE EARTH PAINTER

RIFFAT ALVI

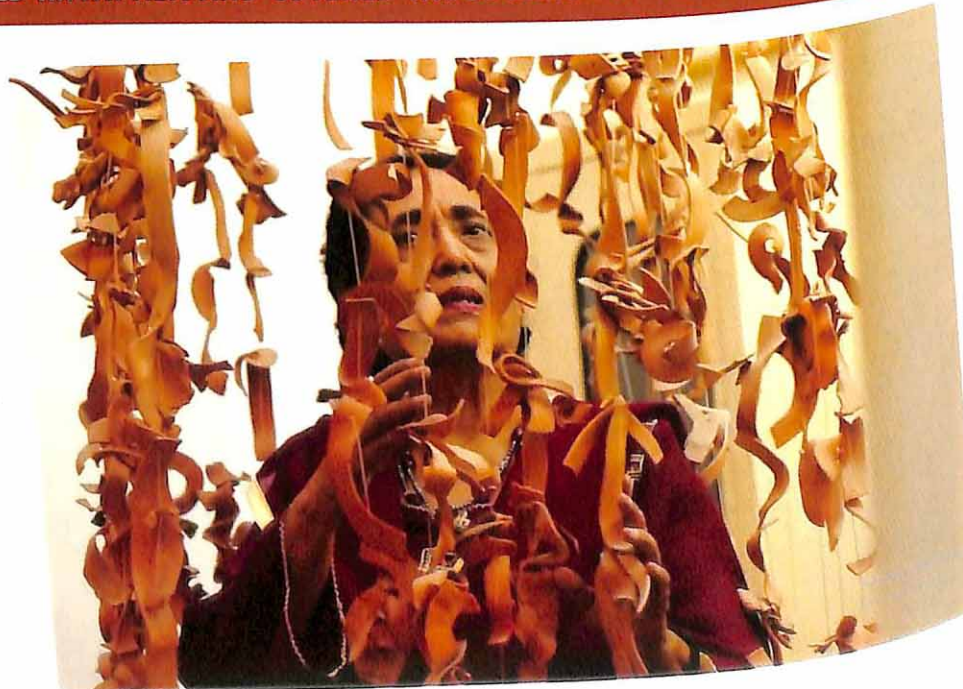


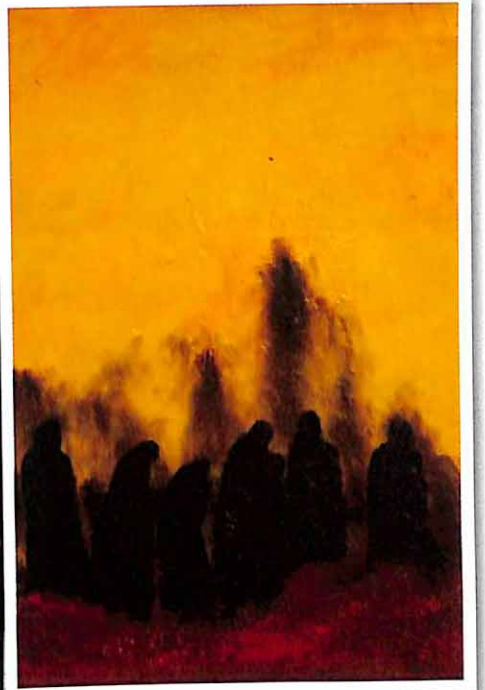
Riffat Alvi is an eminent name of the 20th century art industry. Her considerable repute owes to the fact that she is ever-evolving her art, and in doing so, has showcased her finesse at numerous international galleries and exhibitions. She has been running the VM Gallery for 35 years now, and has curated countless local and international shows. A senior painter, she works with earth colours and is always looking to support and promote emerging talent.

ART TV PAKISTAN INTERVIEWED RIFFAT ALVI AND COVERED THE JOURNEY OF HER ART IN DETAIL.

Q. How did you start your career?

I've had a connection with India, and since my father was in the army, we came back to Pakistan. I went to college in 1974 – a very difficult time to decide the course for the future, not knowing what to do. Then my father just told me to carry on and search for a job. He pointed out that I should look for a job where I was already teaching. Rabia Zuberi (Founder Karachi School of Art) supported me and asked me to join her as her intern. After that I got a job at PACC (Pak American Cultural Center) where I had to go to Bonus Road to take painting classes. I worked there for almost 4 or 5 years. After that, I applied in small industries and got a job, and completed





a 4 year program. I used to travel to interior Sindh to see designs. And I was the one who had to coordinate with foreign designers who used to come from the UN.

Q. What is your medium of choice?

My medium is earth pigments. I select totally earth colours and you will be surprised to know that all my paints are made of the same. I don't use tube paint or acrylic colours in my work, I am constantly in search of earth colours and wherever I go, to any city or any country, I see that the earth is full of colours. It gives me great pleasure and satisfaction to work with earth pigments. I mix earth pigments with just water, and never use any other material. Oftentimes I use knife and sometimes I use my hand to paint. I also sometimes use brushes but the feel you get from the dough-clay on your fingertips can't be felt in brushes.

Q. Tell us a little about your shows?

In 1976, I got my first solo show which was held at the PACC gallery. After that, I joined Goethe Institute and participated in a group show. But one of my popular and memorable shows was in 1975, which was also my first one. I took it to Zohra Aapa (Director of Chawkandi Gallery), and it was held at the Chawkandi Art Gallery. Back then, it was very difficult to exhibit every

year, so one had to participate with local groups at local galleries. Two years later, I found out that somebody was putting up an exhibition in Lahore and I went there to participate. I also went to New York in 1975 to take part in the Common Ground World project.

Q. Do you have any upcoming shows that you would like to tell us about?

One of my upcoming solo shows will be held at the Canvas Gallery, I will be exhibiting one in Germany too and I'm getting another show in Scotland.

Q. Any word of advice you would like to give to the emerging lot of artists?

After running galleries for so many years, my advice to youngsters would be that after passing out, they will realize that there are some things that can't be taught in colleges because they go against the nature of teaching. When they go for group exhibitions, we need to encourage them to think and reflect on what their thought processes are before they go to the canvas; think of what their art is all about. It is important to know how many paintings one can churn out in group

exhibitions. If you are able to make at least three paintings, the gallery will consider you since other young artists will also be taking part in the exhibition. But if one wants a solo exhibition, it will take at least a year to prepare, to work out a theme and only then will it be considered by the gallery.

In order to have a solo exhibition, an artist should be able to explain himself and a little of his artistic background i.e. the subject taken in the finals, the theme in their paintings, one must know all about it. I would like to encourage girls to come in this field. If one can't start as a curator in the beginning, one should never hesitate to join as a curatorial assistant, and girls are most welcome to join me. Working in a gallery is a successful job for any artist. ❧



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JULY 2019

A WORD WITH
RIFFAT ALVI
The Earth Painter

Fine Dine
WITH
DELICIOUS
GOURMET
Recipes



Beat The Heat
WITH
SUMMER
Fruits

**BRIDAL
MAKEOVERS**
by **ROSE BEAUTY PARLOUR**