

THE LARGEST SELLING ENGLISH MONTHLY MAGAZINE

www.shemagazinepk.com

SHE

DECEMBER 2017

ALIZEH GABOL
GHANA ALI
SEEMI PASHA
SABA FAISAL

IN A CANDID
CHAT WITH
SHE

RANGREZA

SHE

since 1963

THE LARGEST SELLING ENGLISH MONTHLY MAGAZINE

shemagazinepk.com

EDITOR
ZUHRA KARIM

MANAGING EDITOR
MASOOD SHEIK

SENIOR EDITOR
WAJIHA SHAHID

ASSISTANT EDITOR
SAIRA AZIZ

SUB EDITOR
SHAIZA KIRAN

**SENIOR ART DESIGNER &
MARKETING EXECUTIVE**
ZIA ZUBERI

ASSISTANT ART DESIGNER
MOHAMMAD YOUSUF

ADVERTISING MANAGER
SH. MOHAMMAD NADEEM

LAHORE OFFICE
ADVERTISING REPRESENTATIVE
SAYED AFRAZ ALI NAZISH

LIKE US AT:

facebook.com/SHE-Magazine-Official
twitter.com/shemagazine63
instagram.com/shemagazineofficial

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

Suite # 4, First Floor,
Farooq Centre,
14 Mozang Road, Lahore.
Mbl : 0332 4214400

SHE REGD: SS-30

Published each month by Zuhra Karim, 10/A West
Street, Defence Housing Authority, Karachi.
Printed by Noorani Printing & Packaging Industry,
Plot # E-41, Korangi Ind. Area (P&T Society), Postal
Code 74900 Karachi Pakistan
Ph: 35053025, 35053026, 35053027
The contents of this magazine may not be reprinted
without permission.

LACK OF GOVERNMENT WRIT?

The start of the winter season in Pakistan was marked by yet another sit-in protest or *dharna* at Islamabad which lasted for more than 20 days. The protesters, enraged by an oversight by the government in the proposed *Khatm-e-Nabuwat* oath in the Elections Act 2017 besieged the capital city. All entrances to the city were blocked for most part and it caused grave inconvenience to residents and commuters as more religious parties continued to join the protest.

The situation reached its apex when government attempted to disperse the crowd through use of police force. This infuriated the religious parties all over the country and it didn't take long for the situation to escalate. Protests erupted in key cities across the country as authorities struggled hard to keep the situation in control. A media and internet blackout was initiated followed by two days of strike, before the situation could be brought under control.

The protest ended with resignation of the law minister and agreement on some key terms proposed by the religious parties. Things are seemingly under control now, yet it is hard to ignore the sinking feeling of a storm brewing under the façade of calm seas. This recent incident has once again put a serious question mark on the writ of the government and has badly exposed the vulnerability of our legal system. Crisis situations like these are a true test of a nation's resilience and its systems, and what we learned from this incident is that this is perhaps the biggest opportunity area for Pakistan.

Unless the systems work in cohesion and the institutions work together to enforce the rule of the law, the entire structure will collapse at the slightest hint of a crisis – which is what we recently witnessed.

Most of us watched in horrified silence the writ of the government being stretched to its limits as things kept piling up day after day. It was not until the situation was completely out of hand and threatened to destroy the very fabric of our society that the authorities jumped in and the institutions finally came together to bring some order to the madness.

While it may seem that things have now settled down, the deep-rooted problem that we are facing as a nation is looming on our heads. The government authorities and the institutions need take a long hard look at the way the government machinery is functioning and must put in the relevant interventions to fix the gaps before it becomes too late.



HAMRA ABBAS AT THE CANVAS GALLERY

MARJORIE HUSAIN

"The Exhibition COLOUR is a selection of new works that explore the motifs of interpretation and intervention through the phenomenology of colour – colour as race, colour as gender, colour as religion."

A collection of artworks exhibited recently by the internationally acclaimed artist Hamra Abbas at the Canvas Gallery, revealed an exciting new body of work completed in 2017.

Hamra Abbas is an Alumina with a Masters Degree from the National College of Art, Lahore, followed by a Meisterschueler Degree from the University of Kuenste, Berlin.

It is fascinating to note that viewing some of



RED RUG, 1/5 + 1 A9, PLEXIGLASS, LED LIGHTS, 43X43X7 INCHES (H X W X D), 2017

the artist's artworks, one finds the artist's homage to the past in traces of the Constructivism movement that took place in Germany through sculpture painting and architecture a century ago. It was a time when artists turned against representation towards abstraction.

Abbas is an artist whose work has been shown extensively throughout the world at prestigious art events. In London 2009, her work was short listed for top honours in the prestigious 'Jameel Exhibition' that took place at the Victoria and Albert Museum in 2009. Living and working abroad, the outstanding artist maintained her links with Pakistan, by showing her work in important group shows as well as solo exhibitions in the country. Abbas has shown her work in solo exhibitions in Germany, Dubai, Turkey, India, USA, and UK as well as Pakistan. Her work has been included in fifteen international exhibitions and she has attended

residences in Singapore, Dubai, USA, UK, and Germany. Trained as a sculptor, the artist's work includes the use of marble, stone inlay, Plexi glass and LED Lights. The exhibition includes a 'Black Square' of medium plexiglass Led lights which the artist titled: *After Malevich*, it signified Abbas's tribute to the artist the Kiev born Kashmir Malevich, the originator of the Suprematist movement. Abbas's work reveals her cosmopolitan understanding of Malevich's theory of art. He referred to his Black Square as: *'the face of new art..the first step of pure creation of art....'*

In her exhibitions held at the Canvas Gallery past and present, Hamra Abbas's artistic practice has invariably excited the viewer's imagination, initiating a line of thought. In her current body of work one discovers ten art works, including the skeletal Heads No.1 and No.2. These are divided into four sections and titled: *'What colour is the Sacred'* created in the medium of stone inlay and various types of marble.

Waterfall- The Garden of Paradise is formed into six parts, created of various types



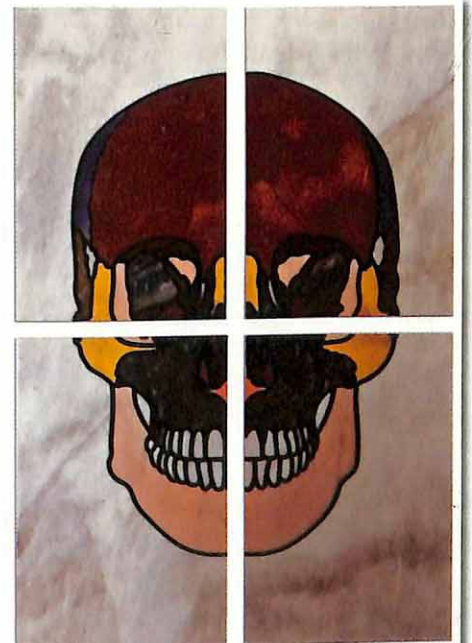
GREEN RUG, 1/5 + 1 A9, PLEXIGLASS, LED LIGHTS, 43X43X7 INCHES (H X W X D), 2017

of marble.

The Green Flag, the media is flexiglass and Led Lights. The colourful *Red Rug* work was also formed of plexiglass and Led Light. In another artwork, a black square is surrounded by gaiety with the brilliance of colour, and there is a change of mood with compositions titled *Shapes*. Here one finds brightly coloured triangles, and another piece



THE GARDENS OF PARADISE, STONE INLAY (VARIOUS TYPES OF MARBLE) 33X77 INCHES, 2017



WHAT COLOR IS THE SACRED-1, STONE INLAY (VARIOUS TYPES OF MARBLE), 24X36 INCHES, 2017

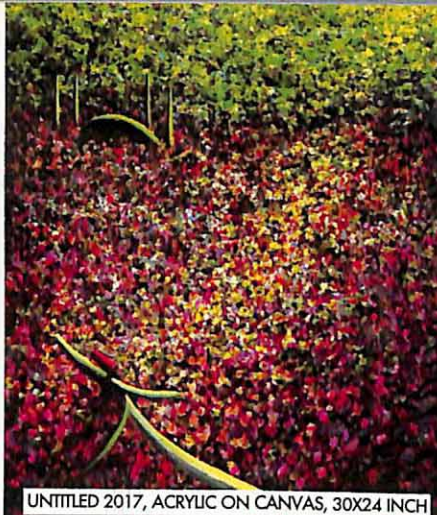
consisting of semi circular shapes.

In the words of Justine Ludwig:

Unrestrained by subject matter or media, she allows herself to follow all lines of enquiry in order to create a diverse an holistic Body of Work.



UNTITLED 2009, ACRYLIC ON PAPER, 18X24 INCH



UNTITLED 2017, ACRYLIC ON CANVAS, 30X24 INCH



UNTITLED 2009, ACRYLIC ON PAPER, 18X24 INCH

A NEW GALLERY ARTKAAM OPENS WITH THE NEW WORK OF KHUSRO SUBSWARI

MARJORIE HUSAIN

After an exciting experience of Karachi Biennale, with its myriad displays and artists gatherings, Karachi is settling down to enjoy the exhibitions going on in various parts of the city.

A new gallery that opened recently in Korangi Industrial Area, with an extensive collection of Khushro Subzwari's paintings, plans to hold a number of events showcasing, diverse artistic articles.

These will include sculpture, handicrafts and period furniture. The gallery has been chosen for its spacious dimensions where it is planned that seminars as well as fine arts programmes will take place.

The introductory programme displays the new work of Khushro Subzwari. It is work displayed for the first time and includes contemporary paintings with the media of Acrylic paint on canvas, suggesting landscape, figurative pieces, and the moods of seascapes at different times, as well as a 'whirling dervish' on the scene. CEO/Curator of the exhibition, Junaid Hamid introduces the work displayed:

"In this exhibition Khushro will be showcasing his 'New and Unseen Paintings.' A collection of very unusual artworks by the artist. His current exhibition which consists of more than 65 paintings, is a marked departure from his usual and known works with him now foraying into landscapes, abstracts, and cosmic depictions. All done in starkly different ways while keeping his individual and unique style intact."

Subzwari is a Civil Engineer by training,

and an artist by choice.

While pursuing his profession, he painted and participated in art programmes. He was encouraged in his love of art by Gulgee, who awarded him a prize in an exhibition taking place in Karachi in 1978. Subzwari spent a year in Saudi Arabia, before going to the USA, where he took his Master's degree in Engineering from the University of Oklahoma in 1984.

The artist held his first solo exhibition at the Alliance Francaise in 2010, but his fascination for the 'Whirling Dervishes' began in 2011 when he visited Istanbul. There he witnessed the Whirling Dervishes in their homage to Maulana Rumi, and the aura of spirituality touched him deeply. He began to paint the Whirling Dervishes and captured the imagination of art enthusiasts.

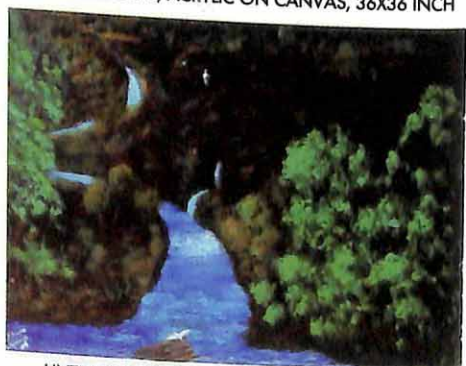
Subzwari began to show his work abroad in 2011, when he participated in two exhibitions held in Turkey. Returning to Pakistan, his work was shown in solo exhibitions to acclaim in Islamabad and in Karachi.

From that time Subzwari has participated in group shows abroad and held solo exhibitions of his work in Dubai, and in Karachi.

Now showing his newest work for the first time at ArtKaam, the artist shows a collection of moods. There are the untitled contemporary abstractions, suggestions of landscapes, figurative pieces and suggestions of exploding skies. In densely worked paintings one discovers a solo dancer. There is a



UNTITLED 2016, ACRYLIC ON CANVAS, 36X36 INCH



UNTITLED 2009, ACRYLIC ON PAPER, 19X25 INCH

painting that takes the viewer to Venice, another through a wooded landscape following the trail of a blue river. A visual adventure to enjoy. 

THE LARGEST SELLING ENGLISH MONTHLY MAGAZINE

www.shemagazinepk.com

YEAR-END ROUNDUP

GLORIOUS PAKISTANIS

TOP 10 MOVIES OF THE YEAR

MUSIC HITS

SHE

DECEMBER 2017

HOLIDAY GUIDE

4 DESTINATIONS
TOTALLY SORTED
FOR TRAVEL THIS
WINTER

INSIDE: MAHIRA KHAN

7 THINGS
ABOUT HER WE
ABSOLUTELY LOVE!

ULTRAGLAM

**ABEER RIZVI - THE BRIDAL FACE FOR
ROSE BEAUTY PARLOUR**