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SUPER-LEARNING MASTER TRAINER

with
ZAHID KHAN
ENTREPRENEUR & MODEL



EARTH TO FORM: AN EXHIBITION OF CERAMICS

BY ALIYA HUSAIN AHMAD

AT THE ARTCHOWK GALLERY

MARJORIE HUSAIN



SELF CAPTIVATION PLATTER

TRANSFORMATION,
34 CM (BABUSHKA)PORTRAITS FROM ANOTHER
WORLD III, DECORATIVE, 37X22CMREARRANGE CROSSTOCUBE
(VASE) CERAMICS, 34 CM

An exhibition held at the newly structured Art Chowk gallery ensured the good mood of the numerous visitors to the show.

The artist created ceramics with useful purposes and with humour.

Jars, platters, jugs, wall murals, candle holders and vases were created with fun, beauty and usefulness. The artist, who was born in Pakistan, after her marriage spent many years in different countries including Indonesia, Hong Kong, Toronto and in London, and she is now settled in Bahrain, where Aliya offers classes to students of all ages.

Aliya Husain Ahmad is a self taught ceramics artist who completed a course of jewellery design in Toronto. In the process she learnt the system known as metalsmith techniques which she applied to her ceramic work, and in the process she learnt to create jewellery out of earthenware.

The artist's imagination and skill produced the most interesting art pieces, which the artist found extremely popular with viewers, leading to exhibitions and appreciation.

The year 2018 has been a busy one for Aliya who participated in the 44th Bahrain Annual Fine Arts exhibition, besides preparing for the Karachi show. Her work is popular in Bahrain and in the 43rd Annual exhibition, she was awarded Third place for her sculptural vase entry.

IN ALIYA'S OWN WORDS:

"Building a lamp, urn, vase or carving a sculpture is always a unique experience for me. I rarely have an exact final image in mind. I mostly let the endless possibilities of form, scale texture and function that forever change with the mood of both creator and clay, determine my ultimate work of art. The majority of my pieces are hand-built as hand building gives me a sense of freedom. I strive to use many elements in my creations from the marks of my fingers and tools to the effects of fire and smoke during the kiln process. After the first firing with clay getting converted to ceramic is when the painter comes alive."

The key element in the artist's work is 'functionality'. Aliya maintains her artwork must be functional as well as being visually pleasing. She creates wall

BIRDS OF A FEATHER
(PLATTER-WALL), CERAMICS, 43X35CM

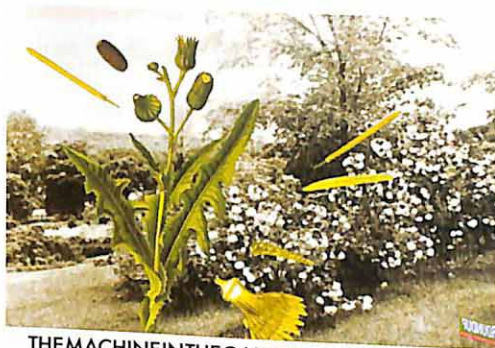
MATRIMONIAL BLISS, CERAMICS, 45X35CM

murals and plates with food safe glazes as a finishing touch. *"This makes sure the artworks can be used as servers. The urns can double as flower vases and jars top store items and my Picasso inspired sculptures are actually candle holders."*

One joined the visitors to the gallery, enjoying the humour and the skill of the artist, and one noticed several items had been booked early and more were following. 'Birds of a Feather' platter, had a group of friends in colourful outfits, 'Stupid Cupid' was a candle holder - and a platter titled 'Dhaka malmal' appeared to be a fashion show. All the figures and forms had a comical aspect that affected the mood of the viewer. Altogether there were 59 ceramics shown on walls, shelves and tables, each individual piece gave a reason to take home a smile. ☺



THE MACHINE IN THE GARDEN, BAYER 2018



THE MACHINE IN THE GARDEN, ROUNDUP 2018

DAVID CHALMERS ALESWORTH AT THE KOEL GALLERY

MARJORIE HUSAIN

It was a pleasure to meet up with David Chalmers Alesworth again in Karachi, during his delightful exhibition of paintings of gardens and flowers and carpets embroidered with dyed sheep's wool and stencil work.

David, who lived several years of his life in Pakistan, grew up in Surrey England, the son of a family of doctors. He was the exception in the family who was from an early age directed towards the arts. David completed two years with Epsom School of Art and Design, before joining the Wimbledon School of Art where he completed four years B.A.Hons in Fine Art Sculpture in 1980. He was awarded the coveted Picker Fellowship in Sculpture and spent a further two years at the Kingston University.

In 1982, David visited Pakistan for the first time and was excited by the diversity of art in the country. He returned to the UK where he was a lecturer at the renowned Glasgow School of Art, and in 1986, the artist returned to Karachi where, in 1989, he joined the Indus Valley School of Art and Architecture. In 1994, the artist was elected to the Associate of the Royal Society of British Sculptors (ARBS). That same year he was involved in a team project, working with truck artists and Karachi School of Art, creating a mobile art display that traveled from Karachi to Islamabad. The colourful vehicle stopped at various places during the drive to Islamabad, and arranged an art exhibition for the interested viewers. David C. Alesworth was always busy with projects, as well as teaching and working on his own art. He initiated an 'Artist's Newsletter' in 1995, and in the following year he collaborated with the 'Heart Mahal'

project to commemorate 'Container's '96' – Art across Oceans, held on the docks of Copenhagen. In 1997, the artist coordinated a Truck Art Workshop, held in Berlin.

In 1999, 'Heart Mahal' was installed in the Fukuoka Asian Art Museum, Japan, to be joined by another collaborative project, the 'Aviation Fuel Tanker'. Shortly afterwards, 'Very Very Sweet Medina' made in collaboration with truck artists and cinema, hoarding painters of Karachi was installed. Now based in UK, the artist for the last decade began his latest work with textile intervention initiated by his research on garden history and landscape. The artist overlays the original design of worn carpets of the early 19th and 20th century with maps of important European Gardens. It is the artist's contention that since the 1800s European ideas about gardens had been imported to the Islamic world and he reflects on this exchange.

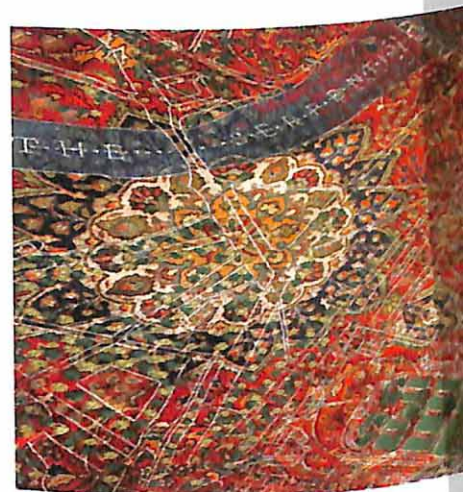
In July 2016, David Chalmers Alesworth was a prize winner of the Art Jameel Competition in collaboration with the Victoria and Albert Museum. Over 280 nominations were received for the Jameel Prize 4, and Alesworth was one of the eleven short-listed artists and designers.



C27-35



ALIENS AT HOME, IMPATIENS GLANDULIFERA 2018



HYDE PARK 2018



HP, EXHIB, 2018

FEBRUARY *reads*

QURATULAIN HAIDER: ZINDAGI AUR FUN

Your one stop guide to the woman who is undoubtedly the voice of women pre-partition India.

Of the many women writers to come out of India during the time and post partition, Qurat ul Ain Haider holds a position no one else can claim. Her book, *Aag ka Darya* is acclaimed as a literary masterpiece and her manner of writing is legendary. Jameel Akhter acknowledges this woman as a force of nature and the book serves not just as a guidebook to the great author, but is also a tribute to her intelligence and wisdom.

Although difficult to read because of the high standard of Urdu used (especially for someone who hasn't read an Urdu book or novel in a while), if paid attention to, the book is a fine collection of all the information that is required to know before one begins a Haider book.

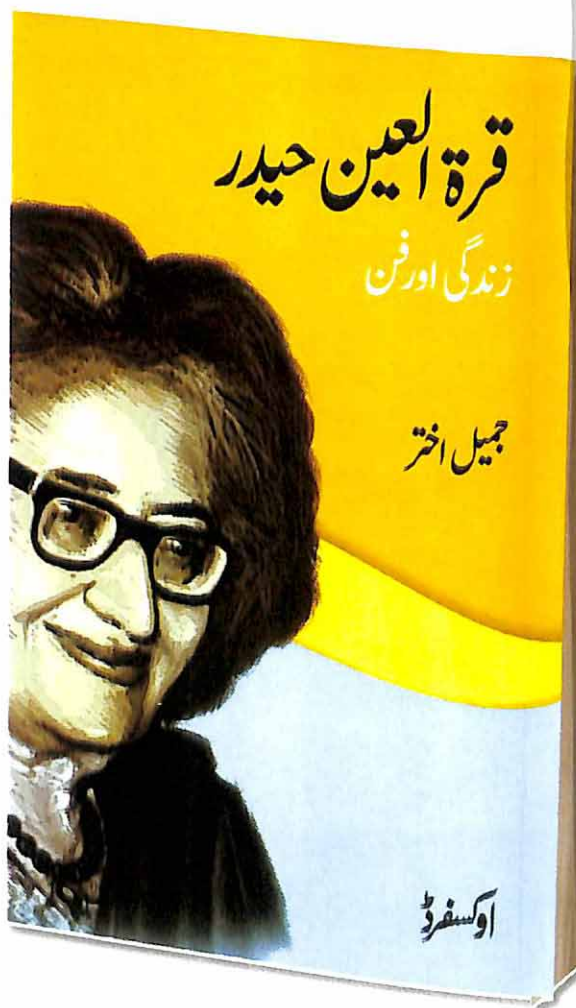
Students of Urdu Literature can benefit greatly from Akhter's large insight into the author as he covers her family background, her aspirations when she was younger, the style that she writes in, and the themes that are repeated in her novels. It is clear that the author of this book has worked tirelessly on his subject matter and has collected almost all of the data that could possibly be obtained about Haider. He's made lists of all of her publications which mind you are pages and pages long — including her short stories, essays, film reviews, translations, novels and newspaper articles. The author leaves nothing unturned as he covers Quratulain Haider's life in detail.

The book is a tedious read as it seems like a biography that missed being

a biography by a mark. It often just looks and sounds like a collection of statements and data and perhaps, could have been made more interesting if extracts from her own written words were added. However, the book serves its purpose and is a definite read for anyone researching or writing about Haider.

Final Verdict:

Quratulain Haider lived a full life, with her academic and literary accolades winning her a special place in Pakistani and Indian history, the book manages to honor the woman as a writer and is a collection of all that there is to know about her.



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TILL TALAAQ DO US PART

A remarkably well researched and informed insight into the problem that plagues the South Asian Muslim community.

Marriages in the Muslim community are held in high regard, they are thought to be forever and are strengthened by the religious ideologies that remind those in a relationship that God does not look upon divorce favourably; rather it is the one thing that is made "halal" but still "makrooh". Ziya Us Salam's book comes at a time when a small clause in the *shariat* has gained relative significance over the years. While the Quran itself has explained a thorough manner in which a couple is to divorce that is spanned over a timeline of anywhere from three months to a year, the Caliph, Hazrat Umer, made the concept of three talaaqs given in one go legal and concrete. Pakistan, India and Bangladesh have since been embroiled in a mess where the many religious factions along with the legal authorities of the country are trying to find a way to revert back to the Quranic manner of divorce, disregarding the three talaaq in one breathe amendment.

The book's strength lies in the fact that Salam has kept an unbiased opinion throughout, slowly unravelling where the problem emerged from, how it was and what it became. The author explores the various fundamental problems within our society that have been made possible through the twisting of the Holy Scripture. He discusses tabooed topics like the Halaala, divorce in the Shia sect and the much convoluted Khula (a woman's right to divorce) and does so in a politically correct manner. He is respectful of others opinions and views and very particular about how he phrases his sentences.

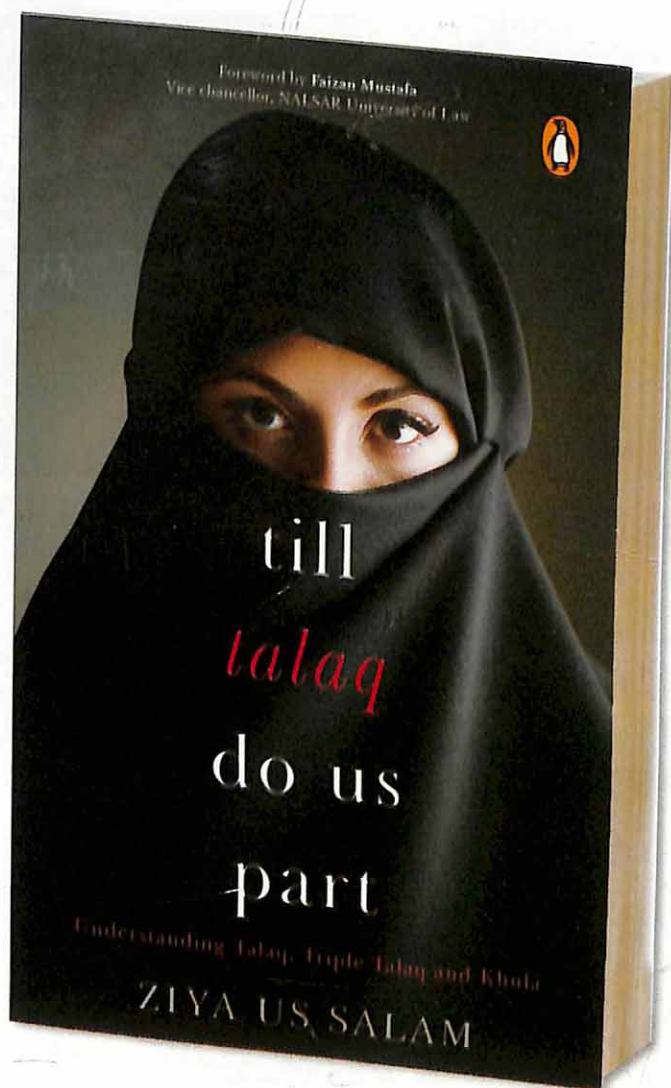
Salam begins and ends his in-depth exposé on the judicial hearings of the Shayara Bano case — the revolutionary incident that led to the Indian courts deeming the three talaaq in a breathe null and void. The author creates dimensionality in his research by adding the people involved not just as characters that led to this change, but rather as human beings who faced their own demons and fought for both the men

and women of India who were stuck with a lifetime of regret over a decision made in haste. Female lawyers like Zakia Soman and Noorjehan Safia Naz paved the way for women to finally stand up for their rights and have since fought numerous laws that discriminate against women. Books, like "Till Talaaq Do Us Part" are a good reminder in a society that follows archaic traditions and is easily swayed by the extremist block that despises logic or rationality.

Final Verdict:

The book is a comprehensive and inclusive analysis of a topic that has been under scrutiny for quite some time now. Although it might seem dry at times when the author uses legal terminology; a thorough read provides insight into how important a strong and educated judiciary is.

Reviewed by Zehra Saadia Saiyed



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FEBRUARY 2019

**GET
YOUR
GLOW
ON**

Tips to rock your
dinner date

**Pretty
Looks
For You!**

BY ROSE BEAUTY PARLOUR

ALL THINGS LOVE...

**LOVE IS
LOVE IS
I ♥ ve**

Inspiring couples
Inspiring lives

