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THE SHE

SEPT. 2019

**DEPILEX
LAUNCHES
TOP-OF-THE-LINE
FACILITY**

**ANWAR
MAQSOOD**
THE INTRIGUING
FINE ARTIST

BLOOM *in* BEAUTY

STUNNING MAKEOVERS BY NIGHAT MISBAH AT DEPILEX

THE DUMPSTER THAT HAS BECOME KARACHI

Karachi experienced a torrential monsoon spell this past month. But while on one hand, people rejoiced at the reprieve from heat, on the other, the rains exacerbated the long-drawn existing problem of garbage in the biggest metropolis of Pakistan.

Districts West, Malir, Korangi of Karachi have been facing a garbage removal situation that has only gone from bad to worse under the ravaging monsoon season. With a lack of proper drainage and sanitation system, the mounds of garbage that has been collecting for long periods now began to float to the surface as streets flooded with rain water. The standing stagnant water and the leftover animal waste from the slaughtering for Eid ul Azha deteriorated the city's sanitary conditions to the point where Karachi experienced its worst ever fly and mosquito infestation. And with the infestation, came a myriad of diseases like gastroenteritis, dengue, typhoid, malaria, dengue fever and many other dangerous ailments – as was foretold by health experts.

While the citizens try to grapple with the situation, the country's leaders seem to play ball with responsibility, warring with words and no action, making an absolute mockery of themselves and their competence. With the Governor, the Mayor, the Minister of Maritime Affairs and leaders of PPP and PSP taking turns at pledging to have the city cleaned in record time, the issue of garbage disposal has only been heavily politicized with nobody rising to the challenge.

As the commercial hub of the country, Karachi delivers more than 12,000 tonnes of trash each day. Of this, exclusive 5,000 tonnes wind up at landfill destinations while the rest is torched or piled at purge plots, grounds, parks and roadsides. With insufficient numbers of transfer stations and workforce, the garbage disposal challenge is quickly becoming a matter of national emergency.

We urge the governments, local, provincial and federal as well as the Sindh Solid Waste Management Board to chart out a course of action for the effective removal of waste from within the city and execute it immediately, instead of indulging in petty politics of blame-shifting. The need of the hour is for all the stakeholders to put their minds together and biases aside and work together to execute a plan that will rid this once beautiful city of all the trash that mars its beauty.



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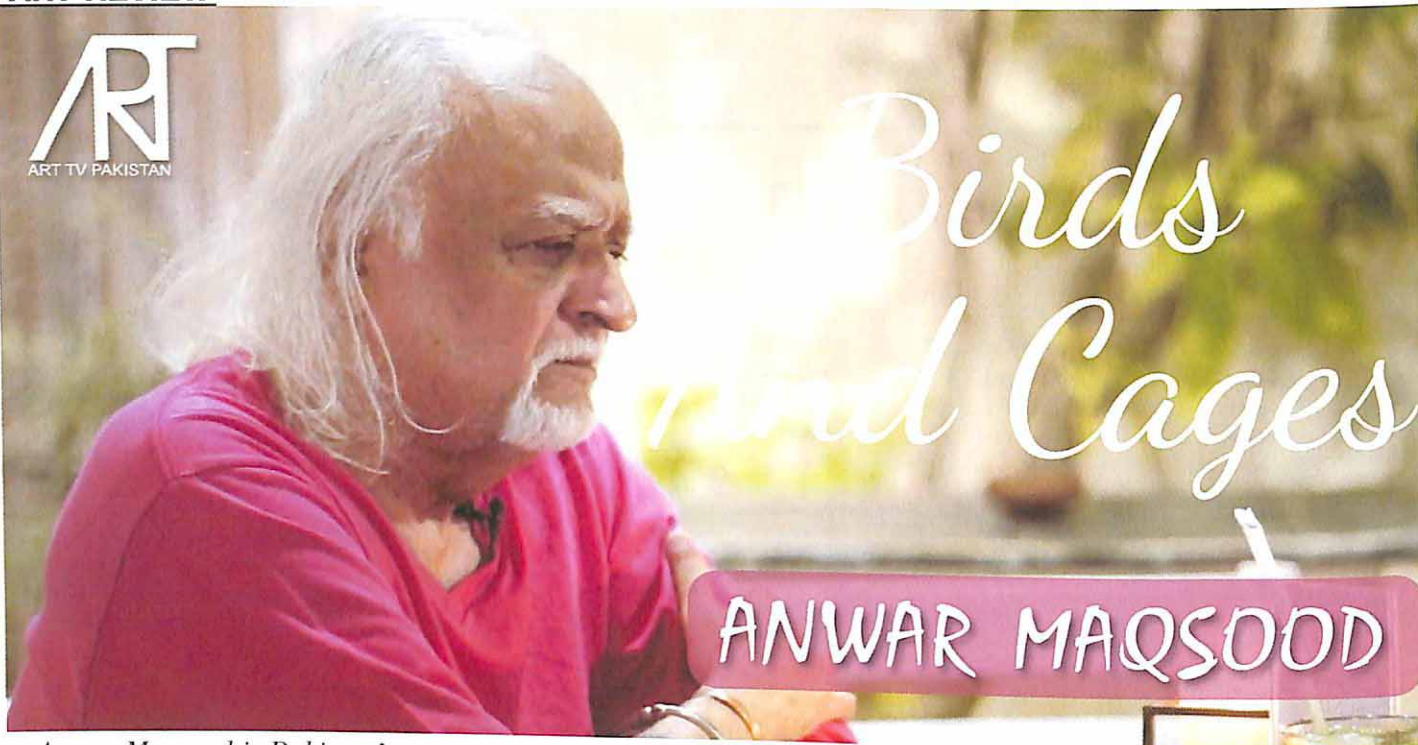
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Anwar Maqsood is Pakistan's veteran scriptwriter, playwright, satirist and humorist who needs no introduction. While he is well-known for his mastery with words, he has never spoken about his journey as a fine artist. In a first-of-its-kind interview, he opens up to Art TV Pakistan to document in detail, his life as an artist in Pakistan.

Anwar Maqsood's thoughts on Art TV

"Since television came to Pakistan, coverage of art in the news segment has traditionally consisted of a one minute glimpse at paintings and quick questions posed to those who attend the exhibitions. When I heard about Art TV – a channel dedicated to talk only about art – I could not believe it to be true till I saw Art TV covering exhibitions. There is no channel in the world which only covers art, there are, at the most, one hour or two hour programs on BBC related to art, but there is no thorough discussion about art. I congratulate the new artists on the fact that there is one channel which will show and promote their work and personalities, which will cover both, the artists who have passed away and those who will be coming in the future. I congratulate Art TV and encourage them to carry on the work, and I am quite hopeful that a lot of people will watch this channel.

His journey right from the beginning

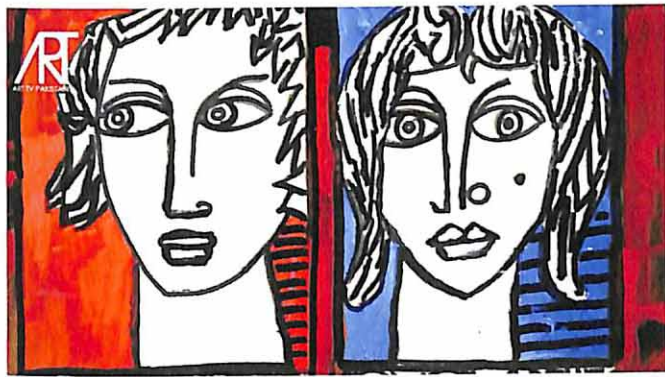
I haven't done exhibitions since my last one in 1992. Although a lot of people insisted on me to continue exhibiting, I was doing my paintings at my home, and there were some admirers who used to take my paintings. I started my work in 1958 and I had my first exhibition in 1959. I used to live in a quarter in PIB Colony, we were ten brothers and sisters and I used to make pictures on the walls with charcoal. Shakir Ali was our neighbor and a friend to my brother-in-law, he used to come to our house in the evenings, and after looking at the pictures on the wall, he would ask, "Who draws these pictures with charcoal?" So, one day, I said that I drew these pictures, to which he suggested I fill the pictures with colours, I replied if I had colours I wouldn't draw with charcoal. After about five six days, Shakir brought paints, brushes, some sheets of paper and canvas for me. I went crazy with joy. That's when I started painting.

I used to draw birds and cages, my paintings were often displayed

in exhibitions and the prices were very low, about 100 to 150 rupees, whereas, at that time Sadequain's paintings were priced at 400 or 500 rupees, but my paintings would get sold. Sadequain also used to come to our house. After looking at my paintings, he'd appreciate my work and say my lines were good. He enjoyed the work. Then, it continued and I had many exhibitions. I was good friends with Zahoor ul Akhlaq and Nayyer Ali Dada, and Shahid Sajjad was a very close friend and most of the time used to even come live in my house. Mansur Aye, Jamil Naqsh and Bashir Mirza got together all the time.

I was very fond of colours, when I saw Gulgee's paintings, turquoise, gold, reds, blues, and greens, I also used the same colours. One day Gulgee asked me, "Do you apply these colours with some thoughts?" I said I just used them off-the-cuff. Ahmed Pervez, who was also sitting there, said, "He copies my work," to which I said, "Ahmed, your colours are much better than mine." Then Ahmed said the colours I was using; turquoise, blue, red, purple and green with orange, did not look bad, but quite good and that I should carry on with them. Then due to Ali Imam's friendship, I had exhibitions in Indus, Lahore and in many other countries outside Pakistan.

If I had continued painting, maybe I would have done many things. When television came to Pakistan, it kept me away from painting. I had no idea that people would like my programs so much. I used to write the script for Zia Mohiuddin Show, then Fifty Fifty, Show Shaw, Aangan Terha, Show Time, Dhai, Ponay Teen, Char Bees, all these studios, then my long plays. I have been writing for 55 years for television. During that time, my household expenses were met through my paintings that were sold. I used to get 300 rupees per episode for Aangan Terha, 300 rupees for Show Shaw. In Studio Dhai, I was the host, I wrote the songs and the script was also mine. It was a one hour show and I would get 700 rupees for it. Obviously, it was not enough for my expenses, which were met through my paintings.



The theme of his work

I'm friends with all the artists, some have passed away and I am also 78 years of age, so now I have started painting again and in all these paintings too, you will find that birds are dominant; some are outside the cages while some of the cages are broken. Most of my birds are outside the cage. At least, they have space to live. I think for the last 40 years, I have been painting birds and cages. Somewhere the cage is broken and somewhere intact, somewhere spokes are torn apart, and somewhere the cage is closed. Sometimes, I feel it is better to be inside the cage; due to the problems in Pakistan the people who are in jail are the safest. Nobody can harm them, they can't get robbed and they also get fed thrice daily. But the one who is outside of jail is fraught with worry.

His friends in the fine arts community

I enjoy the friendship of many Bangladeshi painters, Aminul Islam, Hameed ur Rehman, Murtaza Bashir, Chakraborty Devdas and Kibriya. Whenever they are in Pakistan for exhibitions, they come to my house too.

His thoughts on the younger lot of artists

Now, the new generation is painting, and they are doing very well. I feel good watching them. Some come from NCA and some from



Indus Valley. The one thing I feel very sad about is that the prices are high for their paintings. You have just passed out and when you price your painting at 400,000 or 500,000 rupees those who are passionate about paintings will not buy; only those who just want to decorate their homes will buy. The reason why forty of my paintings were sold is that I am 78 years of age, In Pakistan the value of a painting increases ten times after the death of the painter. So I feel that the forty paintings which got sold within half an hour has more to do with my age than my work. I feel happy to see the youngsters work and the fact that they are recognized in other countries as well. Young artists in Balochistan and Sindh are painting well, I enjoy their work a lot.

His thoughts on other veteran masters of art

Sadequain and Shakir Ali were great painters. Shakir taught us how to apply paints and Sadequain taught us what lines are. Even if a Sadequain painting is 20 feet or 10 feet, the lines come up very prominently. These are the lines of an artist. Paint is prominent in each of Shakir's paintings, both were different painters but were great. If you talk about the masters, obviously there is no bigger artist than Chughtai and Allah Bakhsh. There are a lot of other people doing good work, if I start counting the names it might take two hours.

His thoughts on new galleries and trends

There used to be only a couple of galleries in Karachi, one of them was Ali Imam's gallery, the Arts Council's gallery and Bashir Mirza opened his gallery. Now there are at least 50 galleries in only Defense, and there are three exhibitions held in a week. I shouldn't say so but sadly the percentage of deduction on high value paintings and a painting of one thousand rupees is the same. There should be a mechanism so that the deduction of high value paintings is made with less percentage. There are almost 50 to 60 galleries in Lahore, and it is a good sign, it shows that people are working and working well.

The prices of paintings of local artists increased after MF Hussain's visit to Pakistan. You could have found paintings of good artists within six to seven thousand rupees easily, till MF Hussain came and held his exhibition in Pakistan. Once Hussain sold his horses for 2 Laacs, 2.5 Laacs, 3 Laacs, then the local artists also suddenly increased their prices to 2 Laacs, 2.5 Laacs, 3 Laacs or 4 Laacs. Since the paintings were good, they started to get sold. From there onwards, this trend of high prices started. Now everyday there is a new house constructed in Defense, and there are 4 rooms on the lower floor and 3 rooms on upper floor, and they have to be filled and decorated with paintings. There may be no books in the house but paintings will surely grace the walls. Anyhow, it is good for the new painters that their paintings are sold.

What he is working on

Currently with what little strength I have, I am working on two murals, one is based on Mir Taqi Mir's poetry and the other one is on Ghalib's poetry. 🌸



Decoding Women and States

REFLECTIONS OF A MAN

Discover the vast emotional range of a woman through the insight of a man

It is strange the kind of content that is now categorized as literature. The term that was once associated with authors and poets such as Shakespeare and Milton is now common-place for anyone who can get enough publishers to be open to his ideas. *Reflections Of A Man* is one such book by one such writer. Deemed inspirational and pivotal in the understanding of the emotional needs of women, the book is a highly over-rated collection of random thoughts that any decent man with the rare quality of listening would have.

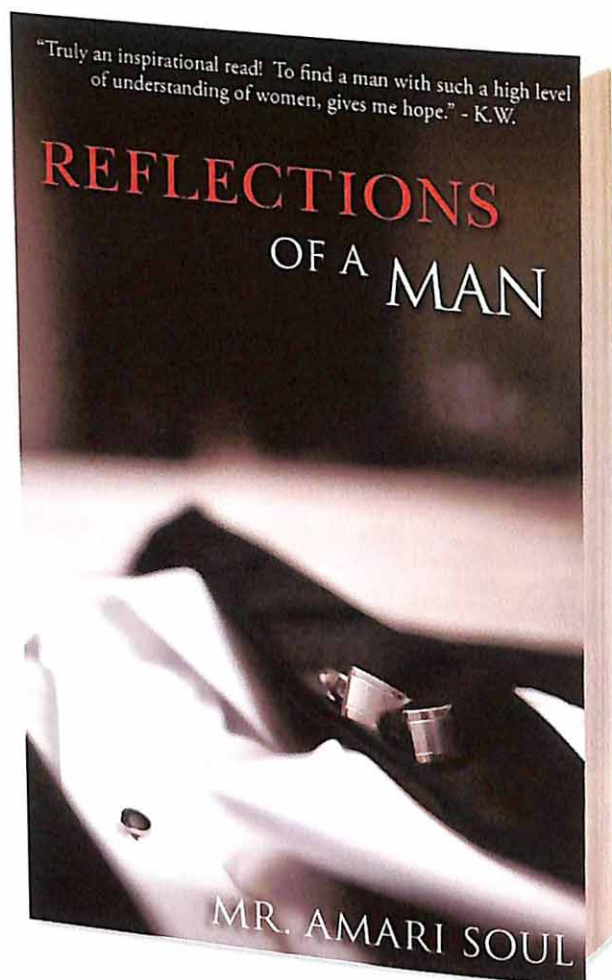
Written in the format of Paulo Coelho's *Warrior of Light*, a remarkably useless book in its own accord, Mr. Soul has truly found an idea that sells. Despite being unoriginal and at times silly, the author has found the formula to writing

a book that will make him money. Taking advantage of the spirit of feminism that has been raging high, Amari Soul in short passages has given women what they have always wanted men to understand. It is however ironic that the book does exactly what women are fighting against – mansplaining to women what they want from men. What is even more ridiculous is that I have seen no man read this or quote this book in their statuses and captions on social media, it is always the women in my friend list – inspired by Mr. Soul; looking for their perfect companion who understands exactly what is going on in their mind at all times and being disappointed by the general masses who will never read or even register that this book exists. Defeating the purpose of why it was written in the first place. Thus, even if *Reflections Of A Man* was

written with good intentions at heart, it is at the end of the day a useless book with stagnant ideas that have already existed in books such as *Men Are From Mars And Women From Venus*, or any other book in fact written for those who try and fail to understand how the other gender operates and what makes a relationship work. I would only suggest that the people who read it, do so with a grain of salt. Because even if you are married to the most perfect and complete man to ever exist in the timeline of all humanity, understanding the depth of the emotional complexity of a woman is still something that he will routinely fail at.

Final Verdict

2 out of five stars, and that too only because of the author's ingenuity that he turned a few successful Instagram posts into a book.



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THE STATE DURING THE BRITISH RAJ: IMPERIAL GOVERNANCE IN SOUTH ASIA

A comprehensive trace of governments and establishments through time, with its roots in the British Raj.

Our history books strive to make us memorize the events that took place in the subcontinent that led to a separated India with Bangladesh and Pakistan becoming independent countries. In this mission they often forget to deviate from the timeline and focus on what was actually happening behind the scenes, the inequality under the British regime, the grievances between the religions and castes and what truly escalated the fight for freedom.

The subcontinent had only known monarchy before the British arrived, from the Delhi sultanate to the house of Babur, the Indians made do with their own forms of government within a larger kingdom. With the arrival of

the British however, things quickly changed. Niaz follows how democracy and constitutions came to play, some of which, such as the police act of 1850, are still in effect in Pakistan. In a thorough and academic manner, Ilhan Niaz, an award winner historian and author traces through time trying to truly understand the complexities behind these changes in government and authority that are still trademark for these countries.

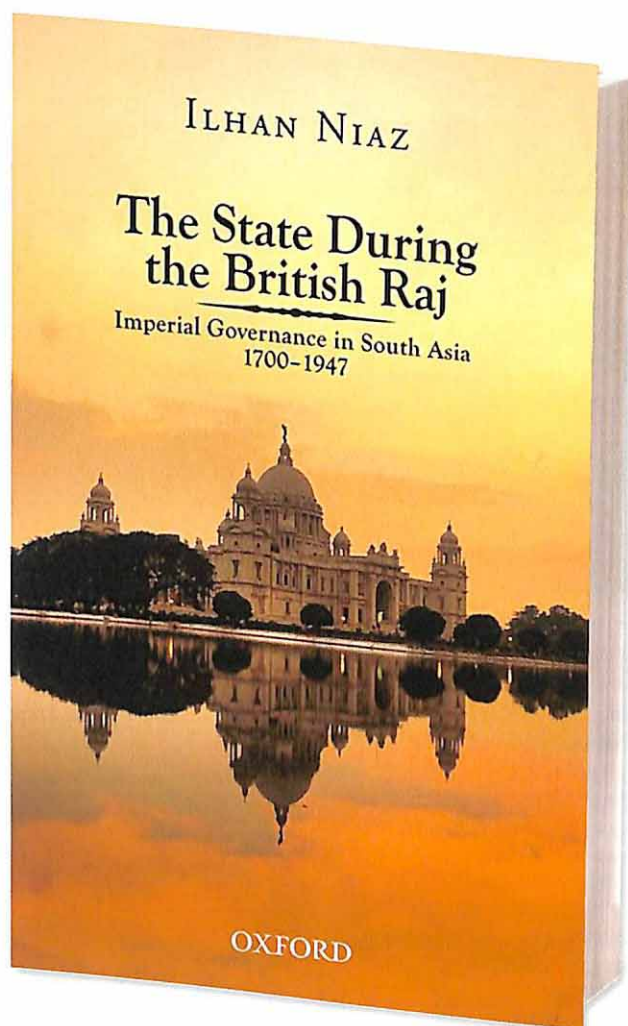
It is rightly so that in order to rectify our future, we must learn from the past. And truly, in order to reorganize our government structure we must pay heed to how it came to be in the first place. Watching democracy fail on a global scale, it is inherent that we try to incorporate what made India run

before the British to what made India run after them. Despite being a brilliant book, the diction is academic and is hard to understand for a regular reader, however once the style is understood, the book flows well and the reader is enthralled. Niaz's attempt to link us back to our roots without any prejudice and only a little bit of bias leaning towards the colonials, the book is a good and informative read for anyone who has any interest in learning what makes the subcontinent so broken and untethered.

Final Verdict:

An interesting read, especially for those who care for history and political science.

Reviewed by Zehra Saadia Saiyed



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