

Positive Post



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Positive Post is published to project positivity all around Pakistan amongst our youth and the entire nation. Our efforts are to inculcate patriotism and a sense of ownership in them. It is a compilation of news extracted by the students of Mass Communications and Media Studies of Greenwich University. Patron: Ms. Seema Mughal, Vice Chancellor; Editor: Sehar Nadeem, Sub Editor: Nimra Arshad; Graphics & Layout: Cozil Altaf, Media Lab Coordinator.

Return of International Cricket



LAHORE: Pakistan's one-day captain Azhar Ali, who did not feature in the Twenty20s, said the huge excitement surrounding the tour had helped the team forget its disastrous 3-0 ODI drubbing in Bangladesh last month. "The excitement on the return of international cricket was so big that it helped us put our Bangladesh defeat in the back of our minds," said Azhar, who took over after Misbahul Haq retired following the 2015 World Cup in April.

"It was disappointing to lose in Bangladesh but we will look to build a team for the future and improve on what we did wrong in Bangladesh." The 30 year old middle order batsman said replacing players like Misbah and Shahid Afridi — who also retired from one-day after the World Cup — would require time. For Zimbabwe, the series represents another shot at ruining Pakistan's homecoming party after they threatened to close out both Twenty20s but eventually lost in crucial passages of play at the death.

Pakistan won the Twenty20 series 2-0 Sunday in front of a packed audience of 27,000 at Lahore's Gaddafi stadium, but will be far from happy over the manner of both wins which saw them nearly snatch victory from the jaws of defeat. The matches were played under massive security with 4,000 policemen guarding the stadium and another 2,000 deployed on the route from the team hotel to the venue. Pakistan have won 43 of the 48 one-day matches between the two sides with Zimbabwe winning three while one match each ended in a tie and no result.

Ujala Nadeem
BS47 5275

Courtesy Express Tribune

Artists remember Peshawar 1



ISLAMABAD: The images and installations on display at an exhibition took visitors back to December 16 last year and into the classrooms of Army Public School in Peshawar where schoolchildren were mercilessly killed. These images and installations are the works of over 80 artists who responded to a call from Pakistan National Council of the Arts (PNCA) and its Shakir Ali Museum which sought description of their feelings on the incident through their art. Almost 100 impressions were put on display in this exhibition that revived memories of the terrorist attack that claimed the lives of over 130 children. Arranged in collaboration with the Artists Association of Pakistan, the exhibition titled, 'Massacre of Innocents' was also a message from the artist community that they stood with the nation and supported the government in its fight against terrorism.

"The paintings depict the artists' feelings just like words describe the pain of the poets and writers on the tragic incident," said Amna Pataudi, who brought the show to the National Art Gallery and curated it with art critic Quddus Mirza.

Visitors could see bloody footprints, broken chairs and school bags on a white floor. This display titled 'Whispering Props' instantly triggered the mind to recall the horrifying images one saw of the classrooms on TV. Eyes are then drawn to this large mural painted by over a dozen members of the Lahore College for Women University that captures the destruction. Each piece was moving and full of sorrow. In his installation, Salman Khan has put on display a torn and blood-stained green jacket of a school and his boot that he brought from Peshawar

Laraib Rajput
BS38 3345

Courtesy Dawn

Punjab`s growth strategy focuses on jobs for youth



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LAHORE: Punjab government launched its growth strategy 2018, aiming to overcome the huge challenge of creating jobs for youth that makes 66 per cent of the province`s total population. Launched at the 90-Shahrah-i-Quaid-i-Azam in the presence of Chief Minister Shahbaz Sharif, the strategy received strong reminders from the British government`s Department for International Development (DFID)UKaid that suggests immediate steps to overcome some key challenges related to policy development and implementation, reforms in planning and development and strengthening finances through effective and timely use of funds in various projects etc. The strategy-2018, based on the Multiple Indicator Cluster Survey (MICS-2014) shows that we are slowly progressing. So the big challenge we are facing is how to feed, employ and educate 60 per cent youth (aged between 15 to 30) of Punjab`s total population,` the chief guest, Shahbaz Sharif, said on the occasion.

He said in a situation where even Bangladesh had surpassed Pakistan with over \$26 billion per annum exports, the nation should be thankful to China that jumped to rescue our country`s economy through investing \$46 billion that includes \$30 billion for energy sector alone. `All of our exercises will be futile if we couldn`t provide jobs to a huge chunk of youth in Punjab. It is a big and scaring challenge and rather it could be monstrous if (we) didn`t focus on it,` the CM maintained.

Courtesy Dawn

HUM TV awards 2015: An event to remember



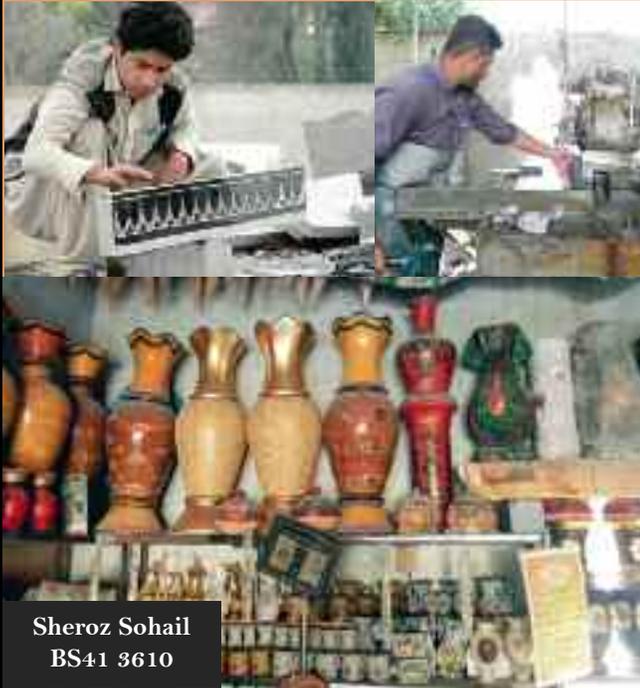
This year's HUM TV awards, aired in full on the TV channel. It showed an unprecedented level of organization and high production values from dances to lighting and sets. Like most award shows, it tested the patience and concentration span of the audience, lasting a little longer than the average South Asian movie but provided enough pageantry to keep most viewers hooked. As if the star-studded line-up was not going to suffice, HUM TV spliced in a troupe of performance artists; Their acrobatics and carnival style costumes added even more punch to the mix. Despite the constant reiteration of Pakistani Zindabad, the distinctly subcontinental flavour of the show was hard to shake off — Sunidhi Chauhan sang some of her greatest hits, coupled with perfectly choreographed performances by our favourite stars to popular Bollywood tracks. This did leave one wondering, though, why Bollywood tracks were used so excessively instead of Pakistani hits. Seems like the great Pakistani songs of the past and present failed to impress coordinators of the HUM TV awards enough to warrant a performance.

The cuteness quotient was maintained by Shahroz Sabzwari and his wife, Syra Yusuf, who looked like a duo out of a fairy tale. Hosts Hamza Ali Abbasi and Sanam Jung may not have won any trophies this time but they certainly deserved something for their poised and relaxed presentation.

Nimra Arshad
BS40 3541

Courtesy Dawn

Legendary art and artisans of Taxila



Sheroz Sohail
BS41 3610

The cosmopolitan art of Gandhara was brought to light by antiquarians and art dealers of the 19th and 20th century but currently almost all major museums exhibit pieces from the Gandharan art. This art appeared in the region in the 1st century BC, strengthened in the 1st century AD, flourished till 5th century and lingered on till 8th century. From Gandhara culture to Madhura art, Taxila's sculptors have been experts in producing replicas of historical stonework. At present, artisans are producing different pieces used for internal as well as external decoration not only in Pakistan but also in other countries. These items produced at the small village of Dhabian, a few yards from Taxila Museum, by local artisans are not only liked by art admirers from Karachi to Peshawar and Islamabad based diplomatic circles but are also being exported. The artisan first refines the stone with a chisel and hammer. A sketch is drawn on this stone and then carved with the help of a chisel and hammer. The finishing touches are given with sandpaper. The world famous Taxila stone is a limestone that is hard, durable and best suited for embellishing buildings. Prof Dr Mohammad Ashraf Khan, the director of Taxila Institute of Asian Civilisation (TIAC), said Taxila was named as the city of stones as no brick was utilised in the construction of any stupa or monastery here. The centuries-old skill of carving and masonry has been passed on from generation to generation.

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Courtesy Dawn

Fashion Show in Greenwich University

On the 29th of May, Greenwich University's students organized a fabulous fashion show titled - The Rising Sun: The Heritage. The event was divided into 3 segments, each of which gave the audience a tantalizing glimpse of traditional Japanese lifestyle during the Edo period. The 3 segments were: The Common Phase, White Collaboration and Rising from the Ashes. Each segment had a unique theme regarding the clothing and lifestyle of the performers, which left the audience speechless and craving for more.

A very preliminary connection to the Japanese heritage is the Edo period (1603–1868). The segments depicted the style of living back then in terms of occupation, behavior, tradition and religious practices. Imperative features of the edo period include inner strength, faith, honesty, patriotism, holiness, personality, nations progress, habits and celebrations. The Edo period has a tag of being a culturally rich period. In the harshly controlled feudal society governed for over 250 years by the descendants of Tokugawa Ieyasu, creativity came not from its leaders, a conservative military class, but from the two lower classes in the Confucian social hierarchy, the artisans and merchants. Although officially maligned, they were free to reap the economic and social benefits of this prosperous age. The clothes were flawless and people enjoyed the variety of kimonos' designed.

Written by Raafe Hassan
BS413697



In Karachi: When hate on the wall disappears

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The sound of a razor blade scraping flaky paint and hate-filled slogans off the walls shrills through the warm Karachi air. Some onlookers yell at the students painting the walls in anger, others silently gaze in awe. Betel spatter, vulgar language, the city's walls have survived through layers of filth accumulated over the years. But this year, things have changed for the better. Students from numerous schools and universities have taken it upon themselves to breathe a new life into Karachi's walls. "It's time we rescued Karachi's long-standing walls from those who pollute it and reclaim it back," said Veera Rustomji a student of Indus Valley of School of Arts and Architecture. "Half the city is drowning in garbage and the other half in religious, political, lewd and intolerant text that can be seen at every nook and corner. If you look around you will only see dirty walls full of opinionated content and slogans. We want to repaint those walls," she said in a deep, low voice.



'Re-claiming the walls of Karachi' is one of the three projects led by Adeela Suleman, head of the Fine Arts Department at Indus Valley school of Art and Architecture, in collaboration with 'I am Karachi'. Stencil Art Project is being coordinated by Munawar Ali Syed with 15 artists on board who will be responsible for the artwork. "Up till now we have done stencil art on Hassan Square, Civic Centre, Saddar, Shahrah-e-Quaideen, MT Khan road, Airport, Kala pull," said Adeela.



Not only are university students involved in the task, school children have also been involved in the initiative. Under the project 'Bachoon Say Tabdeeli', children are mapping their school area on the walls. Rabeya Jalil and Shahana Rajani are working with school children; so far they have painted the walls in Shirin Jinnah Colony and Lyari and will then help in painting some walls at MT Khan Road.



The replacement of hate speech with artistic expression was the concept that Adeela came up with. The 'Individual Artists Project' focuses mainly on revamping the walls on MT Khan road and the surrounding areas of Airport. Surprisingly, no one has so far tampered with the painted walls.



Ujala Nadeem
BS47 5275

Courtesy Dawn

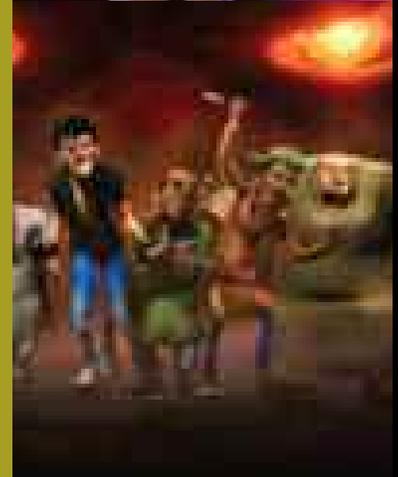


Why you should watch 3 Bahadur, Pakistan's first animated film

In the erstwhile onscreen battle between good and evil, the heroes always win, managing to overpower the diabolical, powerful villain. We all know that and we've seen it in movies umpteen times. Question is, would we like to see it again, in Pakistan's first-ever animated venture, Sharmeen Obaid-Chinoy and Waadi Animations' 3 Bahadur. For anybody who loves a good, well-told story, the answer would have to be yes, the crowd that gathered for the film's Karachi premiere seemed to agree. The crux behind 3 Bahadur may be the age-old fight between good and evil, but the plot itself has been twisted, tweaked and peppered with humor, song and action so that it does not appear hackneyed. Cleverly molded, carefully constructed and candy-wrapped in fluent Urdu dialogues, this movie's an entertainer not just for the kids, but also for the grown-ups snickering beside them.

The movie, however, cannot really be seen for its animation. We've seen plenty of Hollywood's 3D imagery to appreciate the flawless, almost-lifelike technology employed by Disney or Pixar. Pakistan's first-ever venture into animation can't, and doesn't, compare. The characters' movements are stilted and the visuals are not very pleasing. The mobile snatching, pilfering, money-laundering and water shortage suffered by Andher Basti at the hands of Mangu are all too familiar, echoing the lawlessness of present-day Karachi.

Nevertheless, the movie's worth a watch: for Sharmeen's intelligent transition from ace documentary-maker to pioneering animation in local cinema; for the messages it gives out; for the laughs and the action. It sets the groundwork for better animation in the future and promotes 'bahaduri' in order to ensure a stronger, better Pakistan. That's a message we can't ever tire of.



Mark your calendars, folks: rom-com Dekh Magar Pyaar Say, starring Humaima Malick and Sikander Rizvi, will have an Independence Day release.

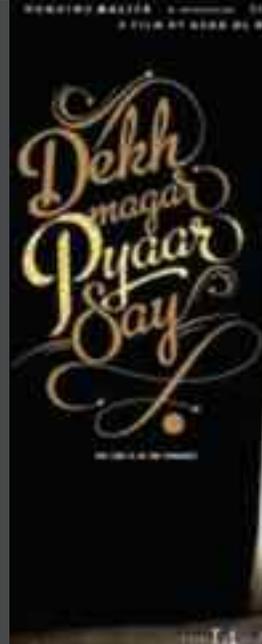
Dekh Magar Pyaar Say, which is director Asad-ul-Haq's feature film debut, has had a markedly rapid production schedule, and this announcement has laid to rest any doubts about whether the film will make it to the screen in August.

The script of the film has been written by journalist/Karachi You're Killing Me novelist Saba Imtiaz. Set in Lahore, the rom-com has been touted as "a complete family entertainer, which will showcase the city's history and culture.

Courtesy Dawn

Humaima-starrer Dekh Magar Pyaar Say set for August 14 release

Sheroz Sohail
BS41 3610



"My film will be a commercial one": Shehzad Roy

Laraib Rajput
BS38 3345

When Shehzad Roy went from being a singer to an education activist his transition was smooth and seamless. As he set about to reform government schools with his NGO Zindagi Trust, his next album Qismat Apni Haath Main had strong political undertones.

His next venture is neither a school nor a song, but a film, penned by none other than Anwar Maqsood. Roy is also using this new medium to continue his endeavour to awaken the average Pakistani's political consciousness.

"I never actually intended to do a film," said Roy, in conversation with Dawn.com, "But when the concept was presented to me, it was hard to say no", in his interview on The Reham Khan Show on Dawn News, where he announced the news.

In an earlier interview with Dawn, Roy had earlier mentioned the film as part of his 2015 plans, and had mentioned that Ahsan Rahim will be directing the film and actor Faisal Qureshi will also play an important part in the project.

Courtesy Dawn



Zoe Viccaji's debut album Dareeche won the Best Mixed Album (Non-Film) Award at the Indian Recording Arts (IRA) Awards on May 30. The IRA Awards recognise under-celebrated technical expertise in music with a particular focus on music produced by independent artists.

Dareeche was recorded by Shahi Hasan in Karachi, and Mumbai-based sound engineers contributed to the album after Viccaji was signed by Universal Music in India. Christian Wright at Abbey Road Studios, London, mastered the album.

Zoe Viccaji's album Dareeche earns a technical nod from India

Courtesy Dawn

Nimra Arshad
BS40 3541



Fika gives a long lasting taste of art



With a vibrant opening on the 27th of May 2015, the 'I can see clearly now the rain is gone' art exhibition continued till the 6th of June. Given the openings of markets and influx of foreign investment during the previous 'boom', Pakistan's economy grew, thereby increasing the purchasing power of the average household and nurturing the dawn of consumerism in the country. Through art, painters like Sidra Asim and Shanzay Subzwari seem to have embarked upon a study of Pakistan's emerging material culture.

The exhibition was held at the Sanat Gallery which is on the first floor of the renowned fine-dining restaurant Fika. Fika is run by Mr and Mrs Abid Merchant. Abid and Aalia Merchant have not only proven to be a dynamic duo in the culinary world, but have also devoted a lot of time, resources and energy in promoting art.

Shanzay Subzwari, an emerging artist, speaking on this occasion said, "Theme of my work is deception. Through my work, I would like to give the message that most of the world's decisions have hidden agendas; the things which are visible might not be real".

"You will find hidden faces in my work and I have incorporated dollar to show that every decision is based on money", she added.

Shanzay's work mostly dealt with gouache on print. The work was from a series that utilized elements and (often overlapped) figures from various currency notes to touch upon elements of deception, power and the unknown (among other ideas). Roses were used in several paintings. The rose conveyed love and passion, but also transience (as its beauty does not last, nor does it last on its own). It also brings up the question- 'are we looking at the world through rose-colored glasses?'.

Sidra Asim, one of the artists of this exhibition, graduated from the National College of Arts, Lahore, while talking to the Live Rostrum News Agency said, "My work is in response to people and objects around me, their presence, behaviors and impressions that are transformed into painterly experiences. I observe situations, fragments of reality for living and non-living things, some madness and peculiarities inspire me" she stated.

Sidra has exhibited her works at VM Emerging Talent, a group show at Indus Valley School Gallery, Indonesian Embassy and three solo shows at Taseer Art Gallery, Lahore. She was also a part of a residency at Stockwood Discovery Center London, Luton in 2012.

Written by Sehar Nadeem
BS413607

