

MATERIAL MEMORY

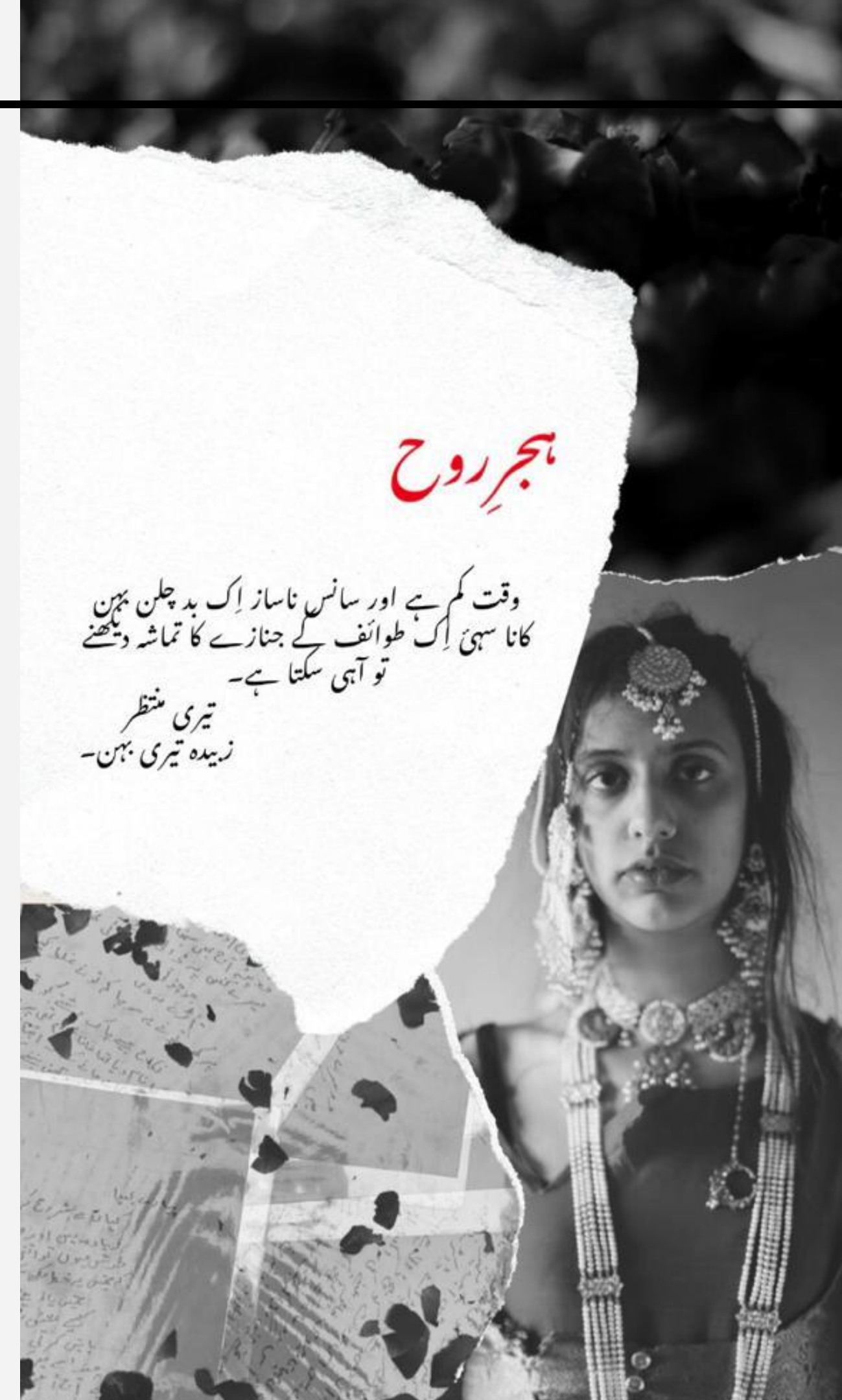


ہاجر روح
Separation of
soul

Story of strength

- Artist Statement
- Introduction
- Research
- Artists
- Mood Boards
- Photography
- Fabrications
- Mini Thesis
- Exploration and Experimentation
- Final Pieces

CONTENTS



ہجر روح

اپنے اپنے دائرے میں دیکھ لو
حسبِ طاقت ہر کوئی فرعون ہے

My thesis revolves around the material memory of a letter about a survival and unacceptance with in the family, while growing up I was a curious black sheep of the family who knows the pain of unacceptance of your own identity by your own family, I always wondered what's acceptance with in the family like?

With my thesis I am celebrating a story of person who will always stay alive in my eyes like magic, who is just a memory now I am opening her story about how she have been abandoned by her own brother in the name of our religion and the brutal experiences which takes her to prostitution to the world to honour her sacrifice which she did to save the pride of the family, She was nothing but a child who had never lived.

You are gone
But I can still feel your existence
All the pain you left behind
In my home,
In my head,
In my heart..

HIJR-E- ROOH

SUMMARY OF THE LETTER

This letter that i am working on is based on a true life event. It is about a woman and her life journey. She wrote this letter to her brother after 58 years of abandonment by him. She explains her pain through her words, how she suffered because of unacceptance of her marriage by her own family.

The only man she could trust at that moment was her husband who kept her in a store room at his friend's house. He ran away, leaving her alone in the house of a stranger on the second day of their marriage.

She explains her trauma through her words, how she was brutally raped repeatedly, mentally tortured for 3 months, ended up losing her unborn child. After getting the required treatment she was sold by the doctor to a brothel for just 65 rupees.

This was another harsh reality she had to accept, as she had no other choice. She deciphers how the male chauvinist society overcomes the tactile personality of a girl and transforms her into a prostitute.

پیارے بھئی

کیاں سے شروع کروں یہ معلوم نہیں باقیس بہت

زیادہ ہیں اور رفع کم میں آج اپنے گھر میں

خوشیوں تو اتنی میٹ میٹ پائی میوں

کم نہیں یہ خط ملک سکوں ۔

میں یاد ہے بچپن میں چند احسانے سہا

کئے عشق میں آیا کرتی تھی گھوڑا چنڈا سے

باہیں کرتی ایسا کہ گھر جانے کے بعد ہر گھر

چنڈا سے میری سافوں حق ہو سیرا چنڈا

بے آج اسی چنڈا کے سہا سے بھئی نہیں یہ خط

گھر میں صوفی ساری زندگی بیت گئی میں چنڈا

سے رہی تھی صوفی آخر وہ صاف تار میں نہیں ۔

ابنکوں سے نکاح کرنا میری زندگی کی غلطی

تھی یا میری شخصیت یہ سوال میں انشا اپنے آپ

زبیرہ تماری ہیں ۔

MY GRANDFATHER WAS A WRITER/DIRECTOR. HE WAS WRITING A SCRIPT WHEN HE PASSED AWAY, THE INITIAL IDEA WAS TO COMPLETE THAT SCRIPT THROUGH MY THESIS. AFTER DIGGING INTO THE ROOTS OF MY FAMILY, I DISCOVERED CONNECTIONS BETWEEN THE LETTER AND THE SCRIPT. THERE WAS A SIMILAR DIALOUGE IN THE SCRIPT AND THE LETTER. WHICH I TOOK FORWARD IN MY THESIS AS THE COLOUR PALLETE.

سفید جادر میں اپنے عیب چھو جائے مجھے دیکھو ایسی ہے
لوائف کی زندگی کتنی بے رنگی ہے دور سے تو مٹاؤ میں ہی رنگ معلوم ہوتے ہیں۔

سفید کالا لال

سفید جس میں وہ سرتی ہے

لال جیسے پینے کی خواہش وہ ساری زندگی دکھتی ہے۔

کالا وہ رنگ جو اس ہے دینا تو پ دیتی ہے۔

سدا سے بیچے دو لڑکے اُسے گھور رہے ہیں مذاق عیب اپنی شرافت پر اقرار رہے ہیں

کچرڑ کے باہم تو یہ کوئی پانی کا درہ کہتا ہے لکیریں اگر کوئی کہیں کو اس کچرڑ سے نکالے

تو شرافت کا وزن بٹا جائے

پیر لوائف کے خیال میں تو مرد وہ جس میں بے ایمانی کا حوصلہ ہو۔ شریف مرد

بینم کھرا

وہ لڑکی جسے میری طرف آ رہی ہے اذہر گھنگھریلوں کی آواز مٹاؤ اتنی ہے کہ کہیں بھی مذہب

کی حریمیں چلا دیے

جب اس کو دیکھتا ہوں تو مریختا ہوں کہ ایک لوائف کا جنازہ کیا ہوتا ہوگا
لوائف کے اعلیٰ شان محلوں میں آدرہ لاشیں کہیں لگی ہوں گی کیا ایک لوائف کے کوئلے
کو اس کے مہر جانے کے بعد اس کا مقبرہ کیا غلط ہے؟

مگر لوائف تو خود چلتی پھرتی لاش ہے مردہ لاش کو تو غیر مہر بند قبر نصیب ہو جاتی ہے
مگر لوائف تو ایسی لاش ہے جس کی قبر تک کھلی جھوڑی جاتی ہے۔ تاکہ لوگ آکر اس
کی عزتوں خرید سکیں۔

دن و رات دیا ہے اور رات بونے کو ہے۔ آنکھوں میں سوال ہے ایک لڑکی
آنکھیں پر پیر ہے سادھے بیٹھی ہے دہی سے روآنہ بونے والی اور بالنگان جابر
والی یہ آخری مرتبہ ہے۔

سادھے بیٹھی لڑکی کے یاقوتوں میں سفیدی اور گامہ ہے میں اور باؤں میں گھیلو
مٹاؤ بیڑیوں سے معلوم ہوتے ہیں دور سے تو لوائف دکھتی ہے شکل
پیرے سکونی اور آنکھوں میں سوال ہے۔

بیاں لوگ پندہ اور مسلم میں دھ رہے ہیں پھر یہ جاری تو لہ مذہب
اور دین میں لوائف ہے۔

Articles and Books



10 Times Prostitution Gave Us The Best Works Of Art



By Maria Isabel Carrasco
July 4, 2017



Literature has given us the most impressive stories relatable to every human experience. As so, many authors have explored all the limits and possibilities of love as one of the main human emotions and the one that most of us look for. Love portrayed often as the ultimate prize of happiness has given us the most beautiful romantic stories but also the most brilliant tragedies. Alexandre Dumas, fils, son of the great author of *The Three Musketeers* and *The Count of Monte Cristo*, wrote an emblematic story of culture about a forbidden love story between a man and a courtesan. *The Lady of the Camellias*, inspired by his short but intense affair with Marie Duplessis, a courtesan herself, shows us the restraints and prejudices towards a profession that has long been conceived as dark and wicked. Just as it happens with literature, the art world has always had an interest towards this particular activity filled with controversy.

More or less at the time when Dumas published his iconic novel, prostitutes took the place of goddesses and respectable ladies, becoming the muses of some of the greatest artists the world has seen. Here are ten

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Lifestyle as Resistance: The Case of the Courtesans of Lucknow, India

Author(s): Veena Talwar Oldenburg

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Arts & Media

Courtesans in the Living Room

HANNAH ASHRAF ALI

In spring of 2003, the new private television channel in Pakistan, Geo TV, created some controversy by telecasting with much fanfare Mirza Hadi Ruwais's early twentieth-century Urdu novel, *Umrao Jan Ada*, as its first serialized television play. *Umrao*, one of the most expensive TV series produced in Pakistan with lavish sets and costumes, depicts the life and times of a mid-nineteenth-century courtesan in Lucknow which was the seat of power for the Nawabs of Awadh in North India. Courtesans in Lucknow were recognized as the preservers and performers of high culture of the court. Courtesans held respect within the Nawabi court and young men of noble lineage were sent to their salons to learn etiquette, polite manners, and the art of literary appreciation. Yet they also provided sexual services, albeit to specific patrons, and were, therefore, not entirely considered part of the *ashraf*, the Muslim respectable gentry.

The politics

The courtesan (*hawra*) has been a stock character in popular South Asian literature and movies. Indeed the "fallen woman" is universal in its appeal among readers of pulp and highbrow fiction. Yet in Pakistani films and literature the courtesan's character remains intertwined in a morality play and almost always achieves a tragic end (mostly commits suicide), repents for her "wayward" behaviour or, extremely rarely, becomes a *sharif bibi* (respectable woman), which for a courtesan may be akin to a social death. In contrast, in Ruwais's novel the protagonist not only survives, but becomes a respectable poet and a wealthy patron of art without renouncing her past profession. In this sense the novel is unique in its empathetic treatment of courtesan culture.

The last few years have seen the proliferation of several texts and documentaries that relate the stories and condition of courtesans and sex workers in present-day Pakistan. Two among them are noteworthy: *Toboo*, a detailed ethnography of sex workers in Lahore's red-light district by Fouzia Saeed (2002); and *Tibbi Gali*, a documentary about the same district produced by Feryal Gauhar. Both are sympathetic portrayals and explicitly expound a feminist sensibility in their handling of their subjects. To allow for a wider readership, *Toboo* was recently translated from English into Urdu. Yet it primarily remains an academic text. Gauhar's film has, however, not been widely distributed and has only been shown at select gatherings. These interventions do put forward an argument for re-evaluating the space of sex workers in contemporary Pakistani society. Geo TV's initiative can be understood as an extension of this thematic interest in courtesan life by liberal intellectuals. This opening allows Geo to produce *Umrao* in a country where extra-marital sex legally remains a crime against the state and where memories of severe punishment for sexual liaisons under the Hudood Ordinance of the Zia-ul-Haq era in the 1980s still resonate among the populace. Unlike the modest reach of the above-mentioned academic works, Geo's production brought courtesan life into domestic spaces: 150 million of 150 million Pakistanis have access to TV as it also intervened into a debate on morality, sexuality, and gender politics in present-day

Pakistan. Why, one might ask, have Pakistan's liberal intelligentsia and feminists chosen at this juncture to depict the life-world of the prostitute and the figure of the courtesan as metaphors to argue for sexual freedom and women's autonomy?

The narrative

Umrao, set in mid-nineteenth-century northern India, is the story of a young girl who is kidnapped and sold to a *kotha* (lit. roof or household, the courtesan's salon) in Lucknow. *Umrao* grows up learning the skills of the trade with rigorous training in music, singing, dancing, poetry recitation, and the various etiquettes and idioms of courtesan life. The novel is written in the first person to create the illusion of an autobiographical narrative. This technique is retained in the TV serial by the director Raana Sheikh, a veteran TV producer and ex-managing director of the state-owned Pakistani TV, and the script writer Zehra Nigah, a famous poet and literary personality. As *Umrao* grows up accomplished in the various skills of courtesan life, she is much sought after by many members of the elite that frequent the *kotha*. She is eventually "given" for the first time to a respectable *hawab* who retains the exclusive right to her company and maintains her through gifts and cash. This man becomes the first of many with whom *Umrao* is shown to be within the parameters of Pakistan's censors, have a sustained sexual relationship. There are many twists and turns in the story, but *Umrao* is always characterized as an extremely sympathetic person—a victim of circumstances beyond her control—with whom the audience can empathize and identify. Periodically the play does remind us that *Umrao* is a courtesan (with its contemporary connotation of a prostitute) and hence allows for the audience to create a distance from her guilt-free sexual relationships. Yet despite the techniques that the director uses to distance us from the protagonist's assertive sexual practices—perhaps to satisfy the censor—the audience is constantly exposed to and remains engrossed in *Umrao*'s various relationships.

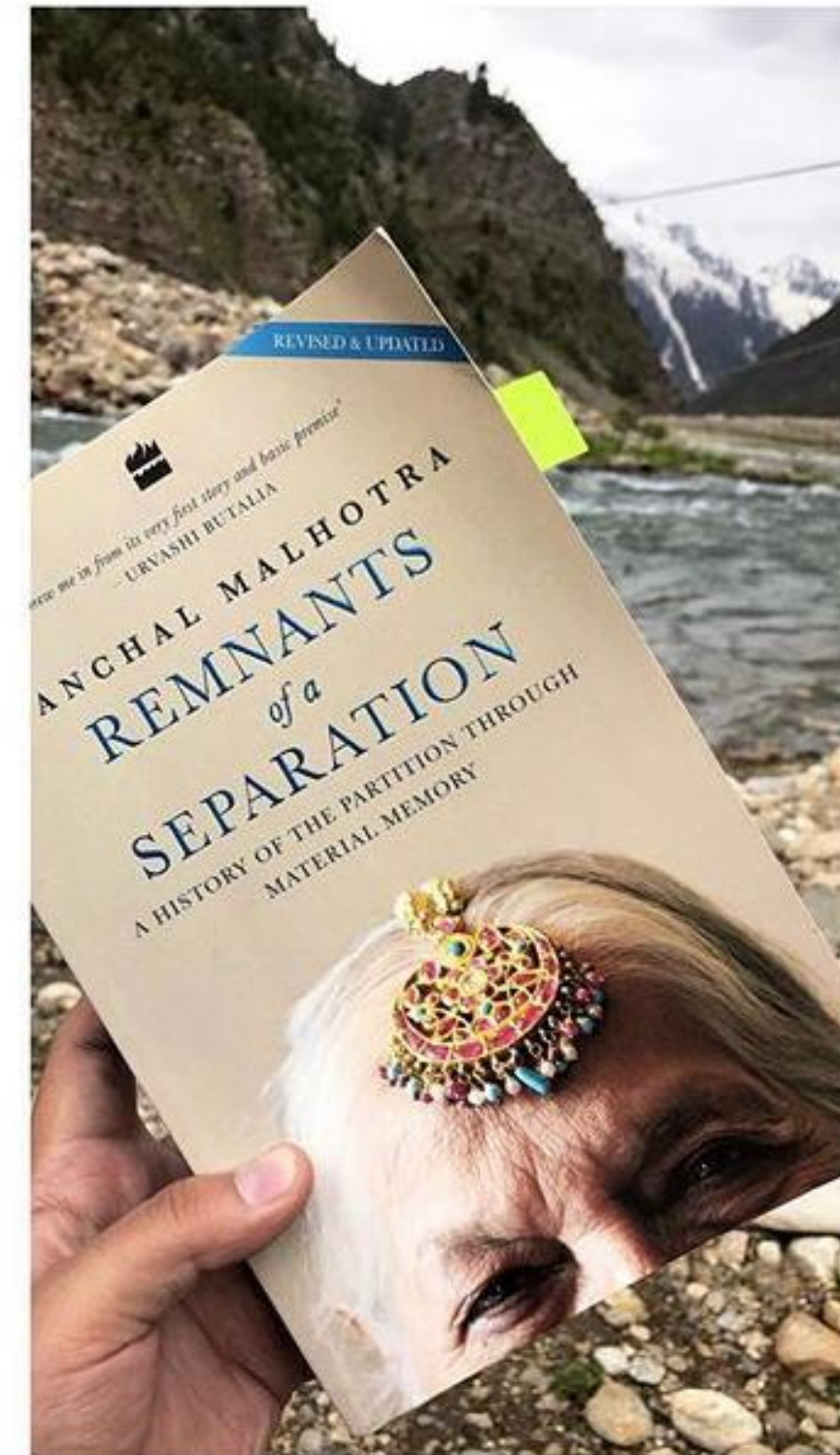
In addition, life in the *kotha* itself is portrayed in extremely women-friendly terms. There is camaraderie among the younger women in the household and the audience gets the sense of a caring family. The strongest person in the entire household is the chief courtesan, *Khanum*, who rules over the household as a deft diplomat who has the power of coercion always at her disposal. The interesting aspect of this household is the secondary and dependent nature of the men. In traditional *kothas*, as depicted in the serial, men occupied the more subservient roles of servants, doormen, musicians, and instructors. Men, of course, were also wealthy patrons and benefactors. But even they, within this domain, deferred to the immense power that these women wielded in their own space and treated the courtesans as equals.

Further, in contrast to Pakistan's recent history of rising Islamic radicalism and the Islamization process of the Zia era, the play seeks to display a much more tolerant atmosphere not only in terms of gender relationships, but also in its depiction of Islamic authority. There is a retainer in the *kotha*, *Mouli Sahib*, who is married to the main female

The creators of this play...
use the mid-nineteenth century
milieu... to make a more
contemporary case for women's
emancipation and equity.

ISIM REVIEW 15 / SPRING 2005

MY THESIS STARTED
FROM THIS BOOK
CALLED
REMNANTS OF
SEPARATION BY ANCHAL
MALHOTRA ,
THIS BOOK IS BASED ON
MATERIAL MEMORIES OF
DIFFERENT OBJECTS AND
THE NARRATIVE
AND FEELINGS
ATTACHED TOWARDS IT,
READING THIS BOOK
MADE ME REALISE HOW
MUCH YOU CAN LEARN
JUST BY LISTENING TO
THE STORIES OF
DIFFERENT PEOPLE WITH
DIFFERENT PERSPECTIVE
OF LIFE.





VEENA TALWAR OLDENBURG
PROFESSOR
OF HISTORY AT BARUCH COLLEGE AND THE
GRADUATE CENTER OF THE CITY UNIVERSITY OF
NEW YORK



Lifestyle as Resistance: The Case of the Courtesans of Lucknow

by Veena Talwar Oldenburg (1990)

[[1]] When, in 1976, I was doing the research for a study on the social consequences of colonial urbanization in Lucknow,^{[1/](#)} a city in northern India situated about a third of the way between Delhi and Calcutta, I came across its famous courtesans for the first time. They appeared, surprisingly, in the civic tax ledgers of 1858-77 and in the related official correspondence preserved in the Municipal Corporation records room.^{[2/](#)} They were classed under the occupational category of "dancing and singing girls," and as if it was not surprise enough to find women in the tax records, it was even more remarkable that they were in the highest tax bracket, with the largest individual incomes of any in the city. The courtesans' names were also on lists of property: (houses, orchards, manufacturing and retail establishments for food and luxury items) confiscated by British officials for their proven involvement in the siege of Lucknow and the rebellion against British rule in 1857. These women, though patently noncombatants, were penalized for their instigation of and pecuniary assistance to the rebels. On yet another list, some twenty pages long, are recorded the spoils of war seized from one set of "female apartments" in the palace and garden complex called the Qaisar Bagh, where some of the deposed ex-King Wajid Ali Shah's three hundred or more consorts^{[3/](#)} resided when it was seized by the British. It is a remarkable list, eloquently evocative of a privileged existence: gold and silver ornaments studded with precious stones, embroidered cashmere wool and brocade shawls, bejeweled caps and shoes, silver-, gold-, jade-, and amber-handled fly whisks, silver cutlery, jade goblets, plates, spittoons, *hugqahs*, and silver utensils for serving and storing food and drink, and valuable furnishings. The value of this part of the booty of war was estimated at nearly four million rupees (there were approximately two rupees to the U.S. dollar in 1857).

These courtesans appeared in other British colonial records as well. They were the subject of frequent official memorandums written in connection with a grave medical crisis that engulfed the military establishment in Lucknow, as well as in all the major cantonments in British India. A greater number of European casualties during the mutiny and rebellion of 1857, it was discovered, were caused by disease than in combat. The shock of this discovery was compounded by the embarrassing fact that one in every four European soldiers was afflicted with a venereal disease. It became clear that the battle to reduce European mortality rates would now be joined on the hygienic front, to ensure a healthy European army for the strategic needs of the empire. It became imperative that the courtesans and prostitutes of Lucknow, along with those in the other 110 cantonments in India (and in several towns in Britain) where European soldiers were stationed, be regulated, inspected, and controlled. The provisions of Britain's Contagious Diseases Act of 1864 were incorporated into a comprehensive piece of legislation, Act XXII of 1864 in India; it required the registration and periodic medical examination of prostitutes in all cantonment cities of the Indian empire.^{[4/](#)}

VEENA TALWAR

LIFESTYLE AS RESISTANCE: THE CASE OF THE COURTESANS OF LUCKNOW, INDIA

OH THOSE COURTESANS!

When prostitution was a symbol of high culture in the elite circles of 19th century India

By [Aslam Mahmud](#) • June 7, 2017



A steamy past.

VEENA TALWAR OLDENBURG

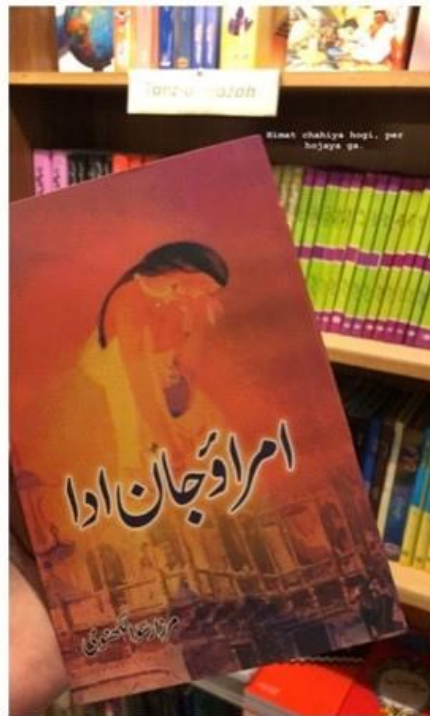
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Feminist Studies 16, no. 2 (Summer 1990). © 1990 by Feminist Studies, Inc.



RESEARCH AND DEVELOPMENT

- Starting from the novel umrao jan



JOURNAL ARTICLE

Lifestyle as Resistance: The Case of the Courtesans of Lucknow, India

Veena Talwar Oldenburg

Feminist Studies

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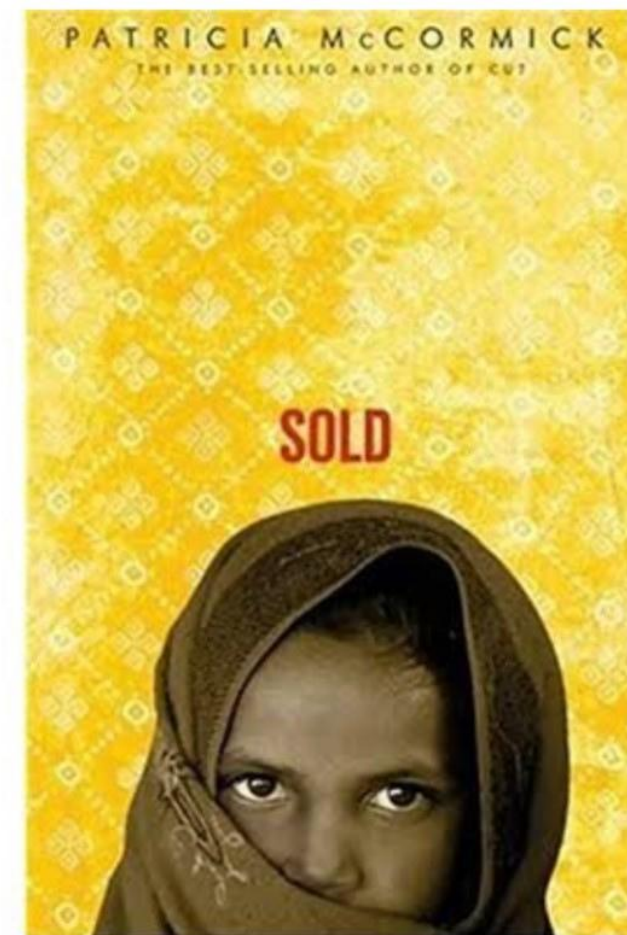
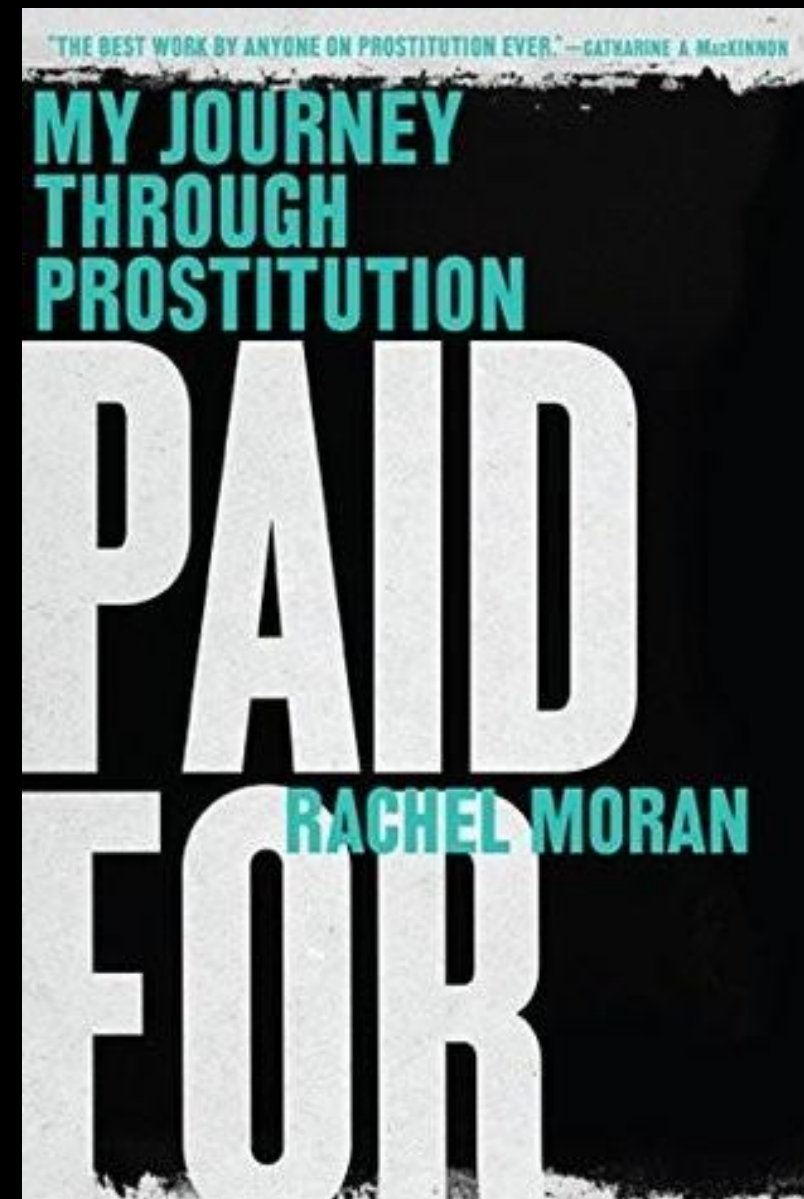
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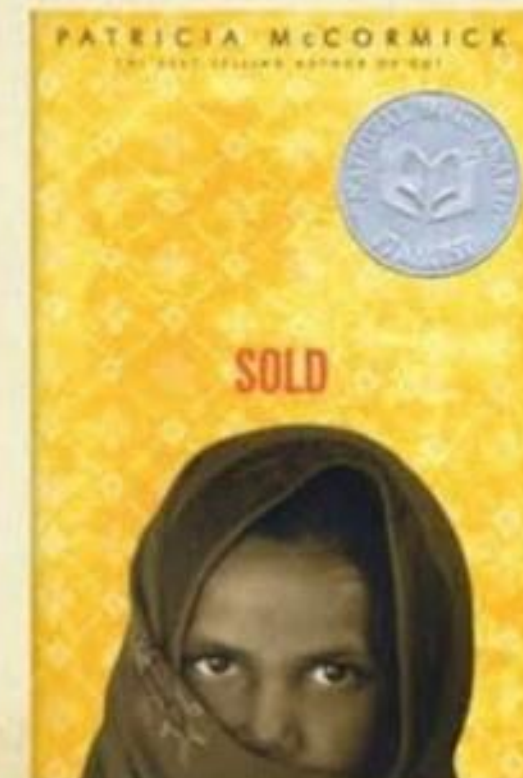
Topics: [Women](#), [Men](#), [Lesbianism](#), [Love](#), [Hindus](#), [Colonialism](#), [Sex workers](#), [Womens studies](#), [Respect](#), [Spousal abuse](#)





I would say that this book was very detailed for my age group but i think I'm pretty mature to understand that it's not a joke. This could really be happening to girls. I personally loved the book"

-Tiffany
Connors, 7th grade



This was an amazing book that really does a great job of shedding light on an ongoing tragedy that much of the world largely ignores. Lakshmi was really one of those characters that stays with you long after you've stopped reading. Sold makes the reader think and maybe even want to help.

-Mikayla
Williamson, English
Maior. Westminser College





Opinion

Prostitution is not a job. The inside of a woman's body is not a workplace

Julie Bindel

Displaying 1 - 20 of 59 articles



December 3, 2019

Hidden women of history: Neaera, the Athenian child slave raised to be a courtesan

Marguerite Johnson, *University of Newcastle*

From a young age, Neaera was trained for the life of a hetaira, or courtesan. Her tragic story comes to us only through court documents, but she deserves to be remembered.

September 13, 2019

The bizarre social history of beds

Brian Fagan, *University of California, Santa Barbara*

Today's beds are thought of as bastions of privacy. But not long ago, they were the perches from which kings ruled and places where travelers hunkered down with complete



“Prostitution Is Bad.”

DEPENDS ON WHAT YOU MEAN AND WHOM YOU ASK.

Prostitution may be the world’s oldest profession, but there is still little agreement on the social and moral legitimacy of commercial sex. There are, of course, those who consider sex sacred and its sale a sin, and there are libertarians who are willing to accept nearly any degree of sexual freedom. But plenty of people have views that lie somewhere in between, and they are fighting over the fairness, regulation, and even the precise definition of what advocates and practitioners increasingly refer to as “sex work.”

Research Article

Socioeconomic acceptability of prostitutes in Pakistan: A diversion from prostitution


Tahira Iram , Muhammad Ilyas,

Ahmad Raza Bilal & Sajida Parveen |

Heng Choon (Oliver) Chan (Reviewing editor)

Article: 1646110 | Received 09 Oct 2018, Accepted 16 Jul 2019,
Accepted author version posted online: 29 Jul 2019, Published
online: 23 Aug 2019

 Download citation

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Abstract

Just blaming the women for lack of self-control with regard to men is an example of gender discrimination existing in the Pakistani society. Prostitution is existing due to its high demands prevailing in the society. Poverty, illiteracy, economic unacceptability, runaways, low payroll status and societal injustice are the causes of women’s entry into prostitution. The twofold purpose study not only highlights the reasons behind the prostitution but also illuminates the gender inequality existing in the society with sexual violence and conservative mindsets. Women protection bureau, welfare centers and NGOs are recommended to work for the rescue of such women. The concept of polygamy through awareness campaigns is also suggested for the economic and social acceptability of prostitutes to eliminate this social evil out of the society.



Artists



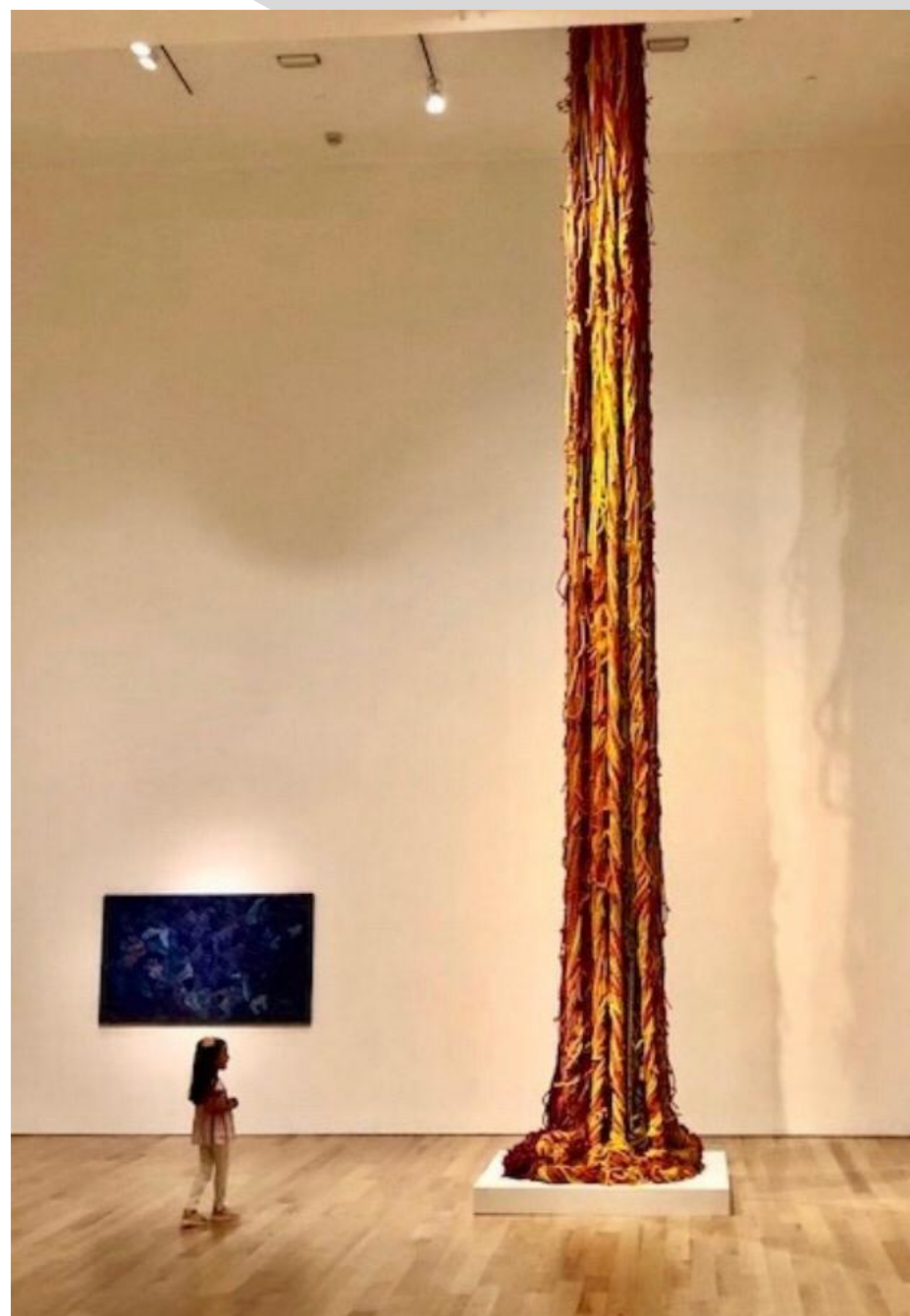
Sheila Hicks was born in Hastings, Nebraska and received her BFA and MFA degrees from Yale University. She received a Fulbright scholarship in 1957-58 to paint in Chile. While in South America she developed her interest in working with fibers. After founding workshops in Mexico, Chile, and South Africa, and working in Morocco and India, she now divides her time between her Paris studio and New York.

Hicks' work is in the collections of the Metropolitan Museum of Art and the Museum of Modern Art, New York City; Museum of Fine Arts Boston; The Art Institute of Chicago; the Victoria & Albert Museum, London; Stedelijk Museum, Amsterdam; Centre Pompidou, Paris; the Museum of Modern Art, Tokyo; Museo de Bellas Artes, Santiago; solo exhibitions at the Seoul Art Center, Korea; Israel Museum, Jerusalem.

[https://instagram.com/ateliersheilahicks?
igshid=1cd7o6c9id6go](https://instagram.com/ateliersheilahicks?igshid=1cd7o6c9id6go)



SHEILA HICKS







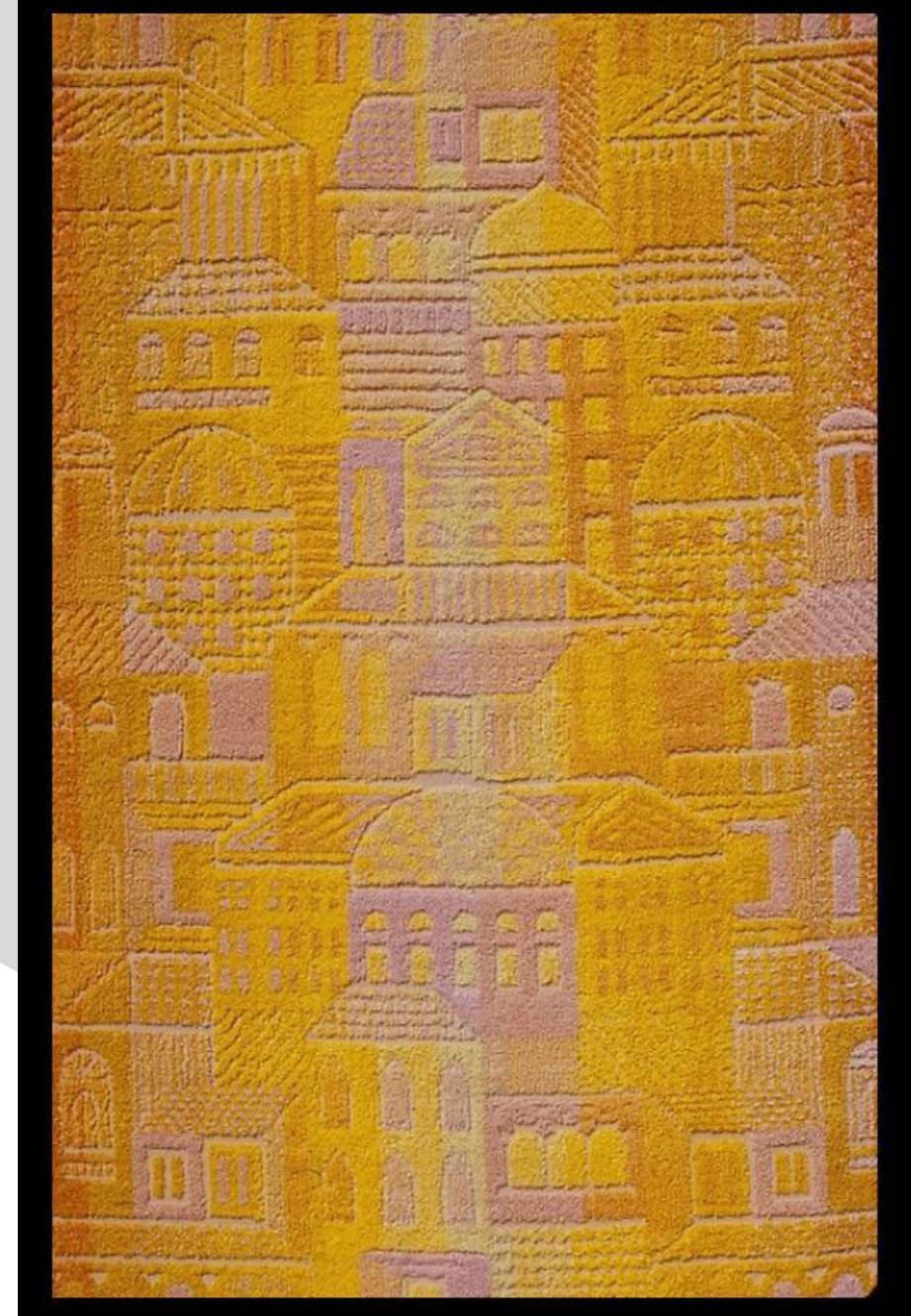
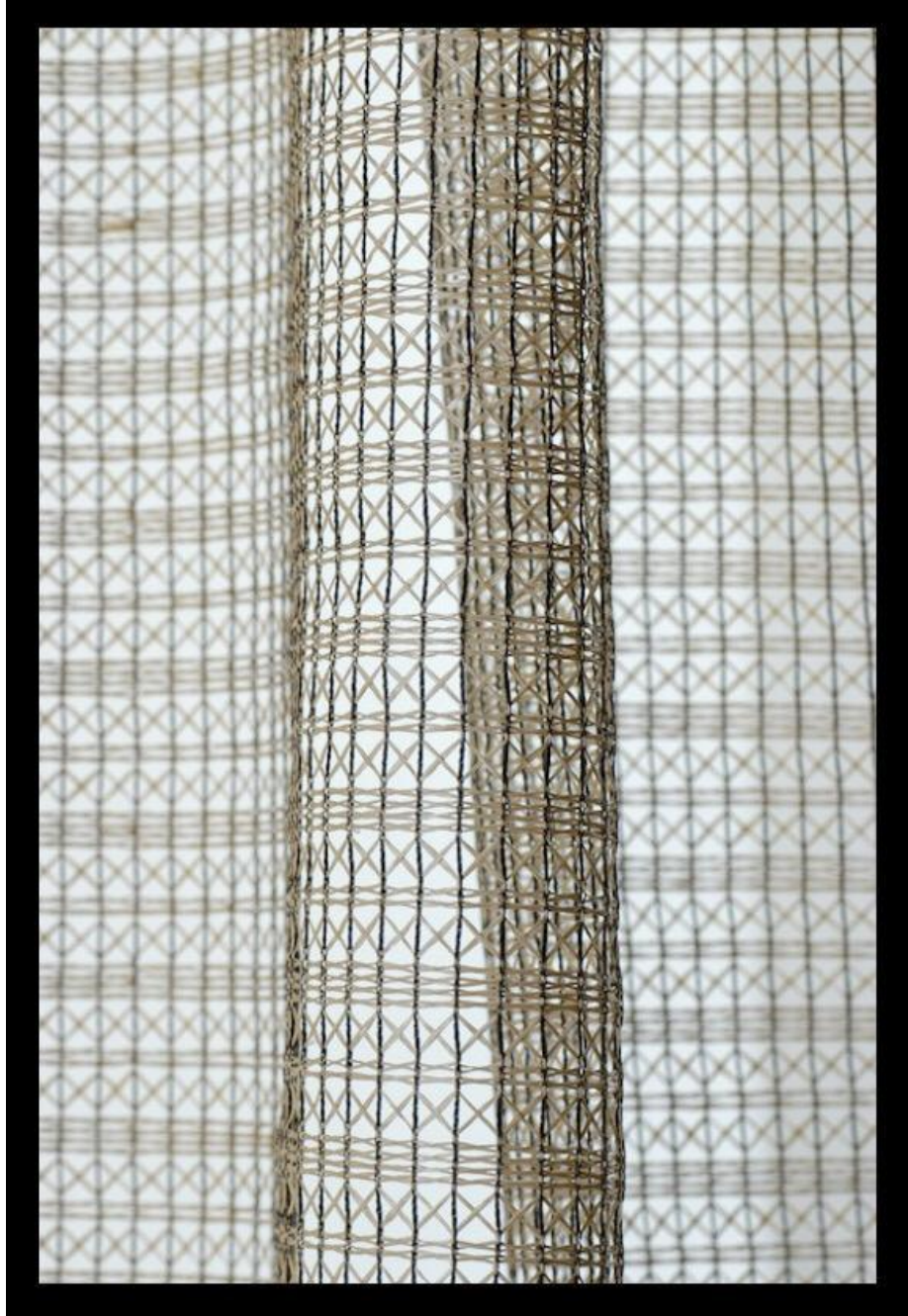


Jack Lenor Larsen (born 1927) is a textile designer, author and collector and promoter of traditional and contemporary craftsmanship in all its forms.

Jack Lenor Larson has worked as a designer, a researcher, an author and a curator for over 60 years. Developing a distinctive modernist aesthetic, his textiles were selected , in 1952, for the Lever House—New York's first International Style office building. The company he established grew to become a dominant resource for signature fabrics, especially in interior design and architecture. While running a successful business, Jack also authored books and curated exhibitions, extending his interest in the global textile traditions, even as he incorporated inspirations from these into his fabric lines. Through his work, he has brought attention to artists in craft media as well as the textile traditions of distant cultures.



JACK LENOR LARSEN









An Indian sculptor known for her distinctly contemporary style and use of dyed and woven hemp fibre, an unconventional material for sculpting, she had a career spanning over four decades from the 1970s to the 2000s. Mukherjee's body of work is a part of public collections at, among others, the Museum of Modern Art, Oxford, the National Gallery of Modern Art, New Delhi, and the Stedelijk Museum, Amsterdam.

HER TECHNIQUE AND STYLE OF WORKING!

The authors of Indian Contemporary Art Post-Independence dubbed Mukherjee as a "unique voice in contemporary Indian art", and remarked "The sculptures knotted painstakingly with hemp ropes in earthy or rich glowing colours evoke a fecund world of burgeoning life, lush vegetation, iconic figures." Acknowledging the note of sexuality manifested in the "phallic forms", they added "the mysterious folds and orifices, the intricate curves and drapes. There is a sensuous, tactile quality to her work which exercises a compelling hold on the viewer." [12]

[https://instagram.com/mrinalinimukherjee.foundation?
igshid=11koswbдар4mo](https://instagram.com/mrinalinimukherjee.foundation?igshid=11koswbдар4mo)



MRINALINI MUKHERJEE





mrinalinimukherjee.foundation

The Met Breuer



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mrinalinimukherjee.foundation The making of the
Mrinalini Mukherjee retrospective: Phenomenal
Nature, Met Breuer, New York, 2019

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"One of the most arresting museum experiences of
the season... It is an astonishment" - [@nytimes](#)

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Thank you [@shanaypjhaveri](#) [@metbreuer](#)
[@metmuseum](#) [@metimaging](#) for all the hard work
toward this fantastic retrospective show

"I feel overawed by quantity where counting no longer makes sense. By unrepeatability within such a quantity. By creatures of nature gathered in herds, droves, species, in which each individual, while subservient to the mass, retains some distinguishing features. A crowd of people, birds, insects, or leaves is a mysterious assemblage of variants of certain prototype. A riddle of nature's abhorrence of exact repetition or inability to produce it. Just as the human hand cannot repeat its own gesture, I invoke this disturbing law, switching my own immobile herds into that rhythm."

"Art will remain the most astonishing activity of mankind born out of struggle between wisdom and madness, between dream and reality in our mind."



MAGDALENA ABAKANOWICZ



Agora – by Magdalena Abakanowicz







Agora – by Magdalena Abakanowicz

Catherine Harper led Architecture and Design at the Faculty of Arts between 2007-11. Her own work covers textile practice and theory with specialisation in scale public art, speculative exhibition work, performance, and the construction of creative-critical texts. She is a founder member of the university's LGBT Queer Life Research Hub.

My research led me from drag (textiles employed in sex mimicry) to transsex (surgeon stitchers embroidering sex) to the phenomenon of intersex (distinct from both, intersexed individuals are born with anatomical, hormonal, genetic biological features simultaneously male and female).

Recollecting a chance conversation with a physician working in this field while I was Artist-in-Residence at Banff Centre for the Arts, Canada (1992), I converted the four-years, post-transfer status of this second doctoral study into the development of this book, a process formalised in my mind during a research residency at Cill Riallaig Artists' Colony, Ireland (2002) and progressed in a writing-up residency at The Tyrone Guthrie Centre, Ireland (2006).

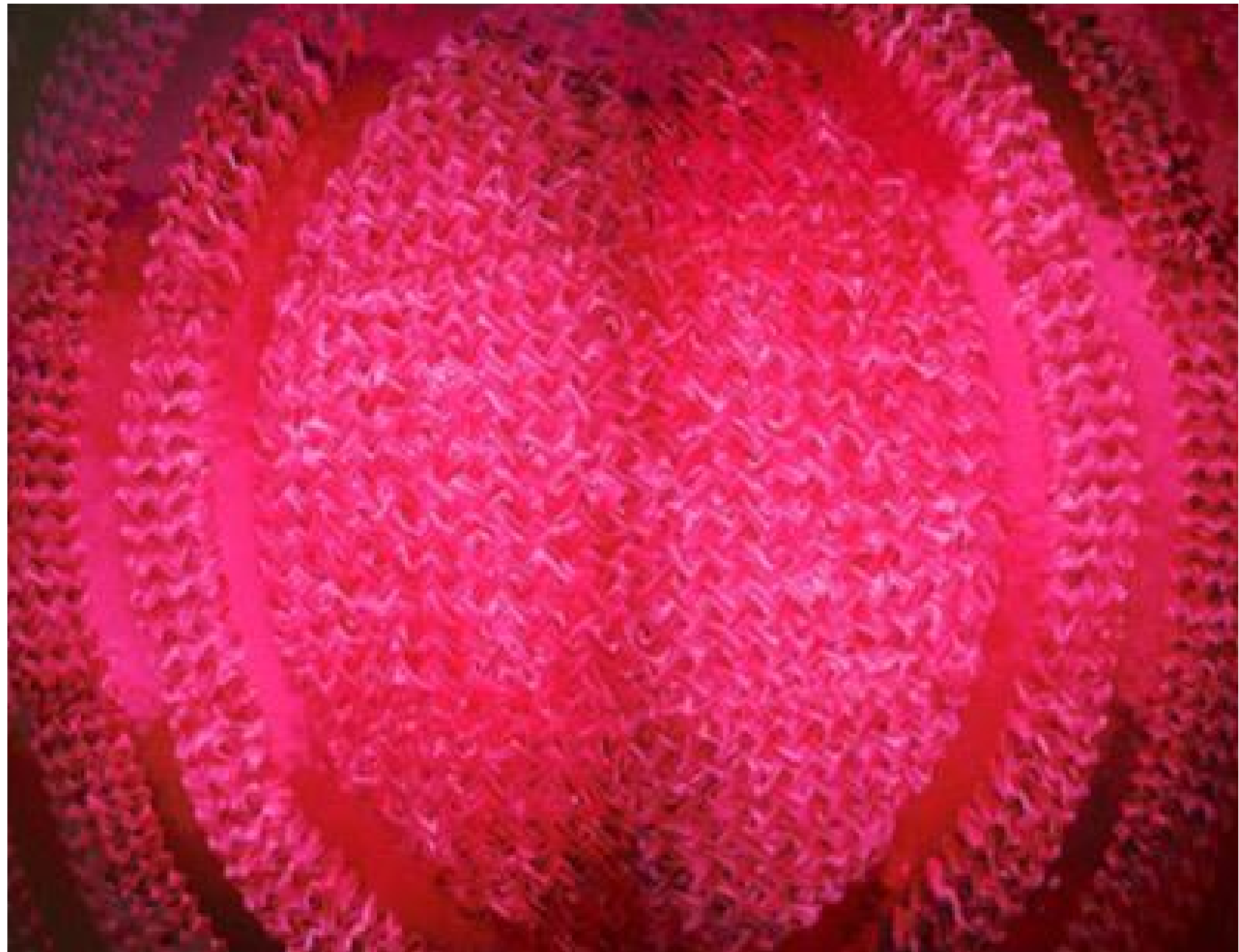
"Harper opens a new door on the intersexed, revealing men and women who are conspicuously jostled among rigid definitions of gender identity, reproductive physiology, and gender role. As they confront, embrace, or simply question their assigned 'positions', these individuals expose opportunities, perhaps, to sidestep binary role impositions in our own lives. Intersex brings biological and social theories of gender into a dialogue with the day-to-day existence of a previously silenced people. It's about time.



DR CATHERINE HARPER



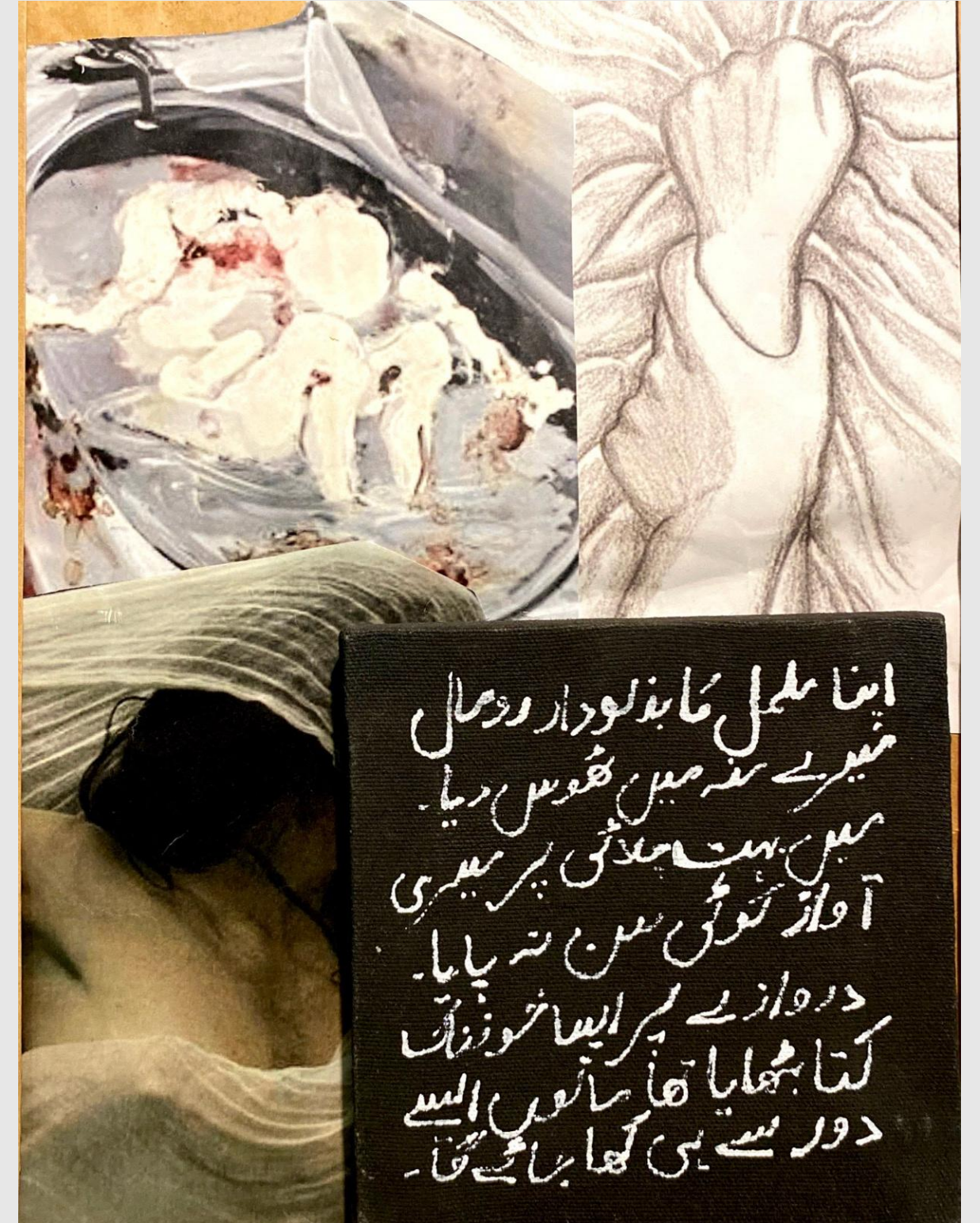


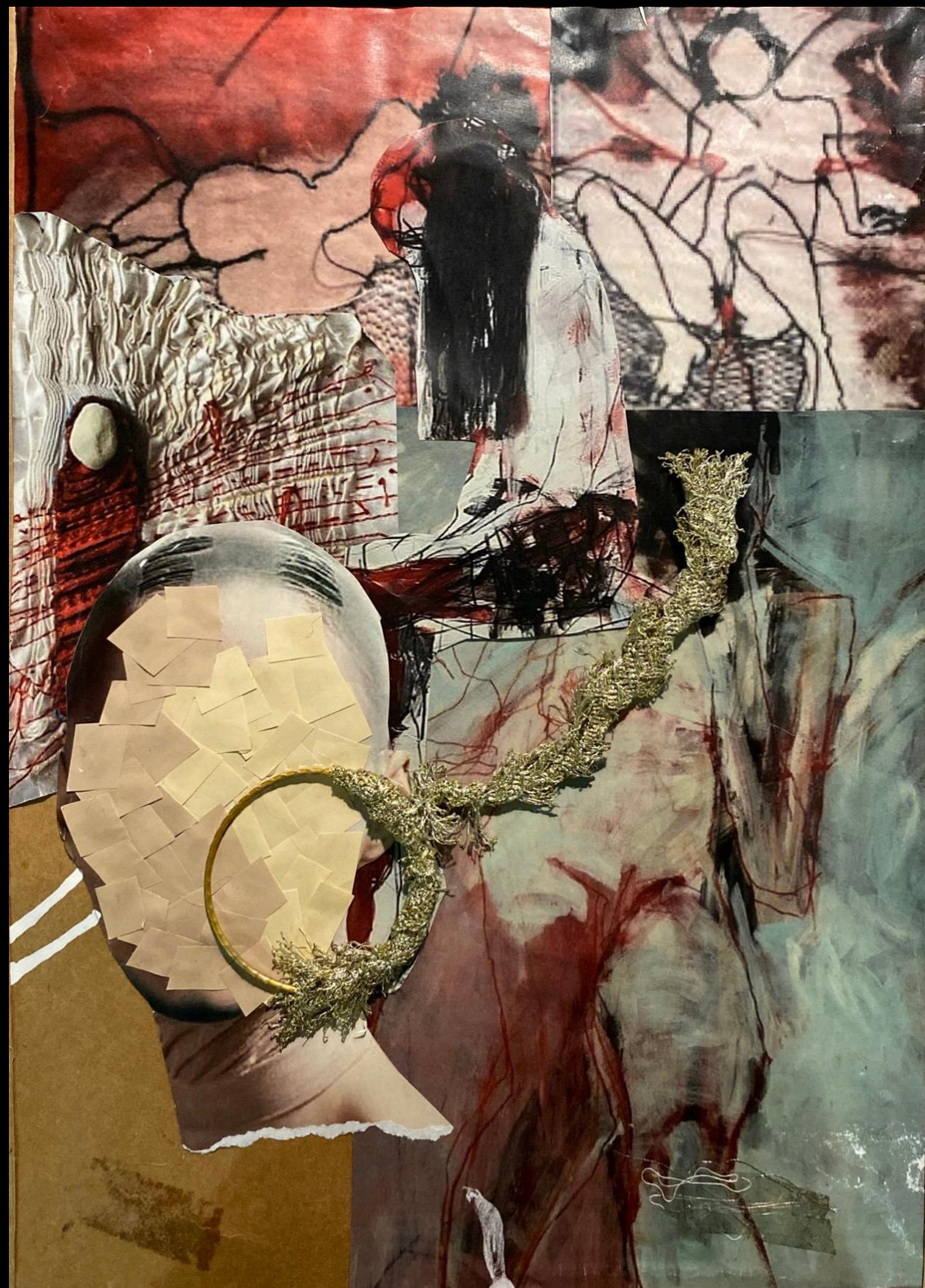




MOOD BOARDS











COLOUR BOARD



The History of the Color Red: From Ancient Paintings to Louboutin Shoes

Cadmium Red



"Interior with Black Fern," Matisse, 1948.
(Photo: WikiArt)

Cadmium red came into favor in the 20th century, becoming commercially available in 1910. The color of natural vermillion, cadmium red is known for its color fastness. Henri Matisse a particular fan of the brilliantly colored pigment, and was the first prominent painter to use it in his artwork. Though the levels of cadmium sulfide in the pigment are not very toxic, in 2014 the European Union threatened a potential *cadmium ban* over concerns that it could pollute the water supply when artists cleaned their brushes. Luckily, further research proved that these fears were unfounded and cadmium red continues to remain a beloved member of many artists' palettes.

Fun fact: Matisse tried, unsuccessfully, to convince Renoir to use cadmium red. Though they were close friends, Renoir quickly switched back to his previous pigment after giving it one try.

Chinese Red



[View More on Instagram](#)

A variety of red tones have been revered in fashion throughout history, but designer Christian Louboutin made one specific shade his color of choice—Chinese Red (not to be confused with vermillion which is also sometimes referred to as Chinese red). In 1992, he unveiled his red-bottomed shoes, which quickly became his brand's signature style. This very specific color (Pantone 18-1663 TPX) became synonymous with the brand and led Louboutin to trademark his red soles in several countries. Now, the designer's red-bottomed shoes are seen as a sign of luxury and elegance, often worn by fashion elite and celebrities at highly publicized events. More than merely a color, it has become a symbol of wealth and style.

Fun fact: Louboutin's signature red soles came about by accident. While working on a prototype, he felt it was missing something. That's when he noticed an assistant painting her nails red and decided to coat the black sole of the shoes red as well.



Photo: [Kenneth Dedeu](#) via Shutterstock
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around the world. The warm color is most commonly associated with love in Western culture and remains an attractive, vibrant color that immediately brings attention to itself.

Red is not only one of the primary colors, it's also one of the first colors used by artists—dating back to prehistory. Ranging from orange tinges to deep wine hues, throughout history the color red has held special significance for cultures

In many cultures, red symbolizes joy and good fortune. In fact, in many Asian countries brides wear red as a symbol of fertility and luck. In Europe, red became equated with aristocrats and the clergy. Its association with the blood of Christ made it especially important for the Catholic church, so much so that the cardinal was named after the color that Roman Catholic cardinals traditionally wore.

Pervasive in art and textiles since ancient times, the color red is powerful and prestigious. Let's take a look at some of the most important shades of red in art and learn more about the fascinating history of the color red. And if you are looking to go in-depth, *Red: The History of a Color* is a comprehensive look at all things red.

Red Ochre



A bison from the cave of Altamira in Spain, painted between 15,000 and 16,500 BC.
(Photo: National Museum and Research Center of Altamira [Public domain], via [Wikimedia Commons](#))

One of the oldest forms of red comes from clay given a red hue by the mineral hematite. In fact, evidence has been found that people in the Late Stone Age were grinding red ochre to paint their bodies. Red, along with

white and black, was one of the only colors used by artists in the Paleolithic age because it was easily obtainable in nature. The prehistoric cave paintings in Altamira, Spain, which date between 15000 and 16500 BC are early examples of paintings with red ochre.

Red was also prominent in ancient China, with early examples of black and red pottery dating between 5000 and 3000 BC. Traces of red ochre were even found on a painter's palette inside the tomb of King Tut in Egypt.

Fun Fact: In ancient Egypt, red ochre was used as a cosmetic for women to color their lips and cheeks. During celebrations, people would color their bodies with the pigment. In Egyptian culture, red had associations with life, health, and victory. The pigment was also often used in wall paintings.



Villa of Mysteries, Pompeii. (Photo: [Wikimedia Commons](#))

This red ranges in hue from brilliant scarlet to deep brick and is named after the mineral from which it's made. This mercuric sulfide is highly toxic, but has been used since the time

Crimson



Coronation mantle of Roger II of Sicily (1133-4), dyed crimson with kermes. (Photo: Wikimedia Commons)

This strong red color, which leans toward purple, is made from the dried bodies of female **kermes**. These scale insects, which feed on the sap of evergreen oaks, were harvested commercially to produce dyes and paints. Crimson made out of kermes fell out of favor with the introduction of *crimson lake*—or *carmine*—which is produced by the cochineal. This was partly due to the fact that it took twelve times the amount of kermes to achieve the color intensity of the cochineal.

Fun fact: Crimson made from kermes is also called *natural crimson* to avoid confusing it with *crimson lake*—or *carmine*. Later, crimson was also made from Alizarin, the first synthetic red dye. Alizarin crimson paint was a favorite of **Bob Ross** and was used frequently on *The Joy of Painting*.

Carmine



"The Jewish Bride," Rembrandt, 1666. (Photo: WikiArt)

As with all lake pigments, **carmine** is made from organic matter, as opposed to minerals used in colors like **ultramarine** or **vermilion**. Made from **cochineal**, tiny scale insects that live on cacti, the pigment made its way to Europe in the early 16th century when

Spanish conquistadors noticed the brilliant reds used by the Aztecs. Carmine made a beautiful, deep crimson that was used by nearly all of the great 15th and 16th century painters. **Rembrandt**, Vermeer, and Velázquez are just some of the painters that used carmine to obtain a rich red hue. The pigment must be used carefully, however, as it can change color when exposed to light.

Fun fact: Cochineal insects were a valuable European import in the 16th century, coming in third after gold and silver. Used both in paints and dyes, the resulting color was a symbol of wealth. Many European aristocrats would wear clothing dyed with cochineal, as it produced a red much stronger than the kermes varieties already available in Europe.

Vermilion



Fun fact: In Roman times, most cinnabar came from mines at Almadén in Spain. (Unfortunately, the workers were usually prisoners and slaves who were forced to work in the highly toxic environment.)



Red Lead (Minium)



"The Night Cafe," Vincent van Gogh, 1888. (Photo: WikiArt)

Red lead, or **minium**, is another highly toxic material that may have first been manufactured by the Chinese during the Han dynasty. In fact, it's considered one of the first synthetic pigments, as it's made by roasting white lead pigment. The longer the white lead was roasted, the more orange-red it

would become. Less expensive than pigment made from cinnabar, it was widely used in Medieval manuscripts, as well as Persian and Indian miniature painting.

Vincent van Gogh was known to be a fan of red lead, which he used extensively in his artwork. Unfortunately, **minium** whitens over time with exposure to light, causing the red in his paintings to fade.

Fun fact: The word "miniature" is derived from minium, as the artisans who worked on Medieval manuscripts were known as *miniators*.



Complex palace scene, Mir Sayyid Ali, 1539-1543. (Photo: Wikimedia Commons)

It's thought that the Chinese were the first to produce **synthetic vermilion**, perhaps as early as the 4th century BC. The resulting paint, which was brought to Europe by Arab alchemists, was used widely by **Renaissance painters**, particularly Titian who was known for his layering of the brilliant color. While the pigment is typically an orange-red, one known defect is that it tends to darken over time, becoming a dark purplish-brown. Vermilion remained the most popular red pigment through the 20th century, until its toxicity and expense caused most artists to switch to Cadmium red. In China, vermilion's importance has caused it to be known as "Chinese red." The color is thought to be symbolic of life and good fortune and was used to paint temples and the Emperor's carriage.

Fun fact: In Medieval times, synthetic vermilion was as costly as gold leaf. Thus it was used only for the most important aspects of illuminated manuscripts, while less costly red lead was used for red letters within the text.

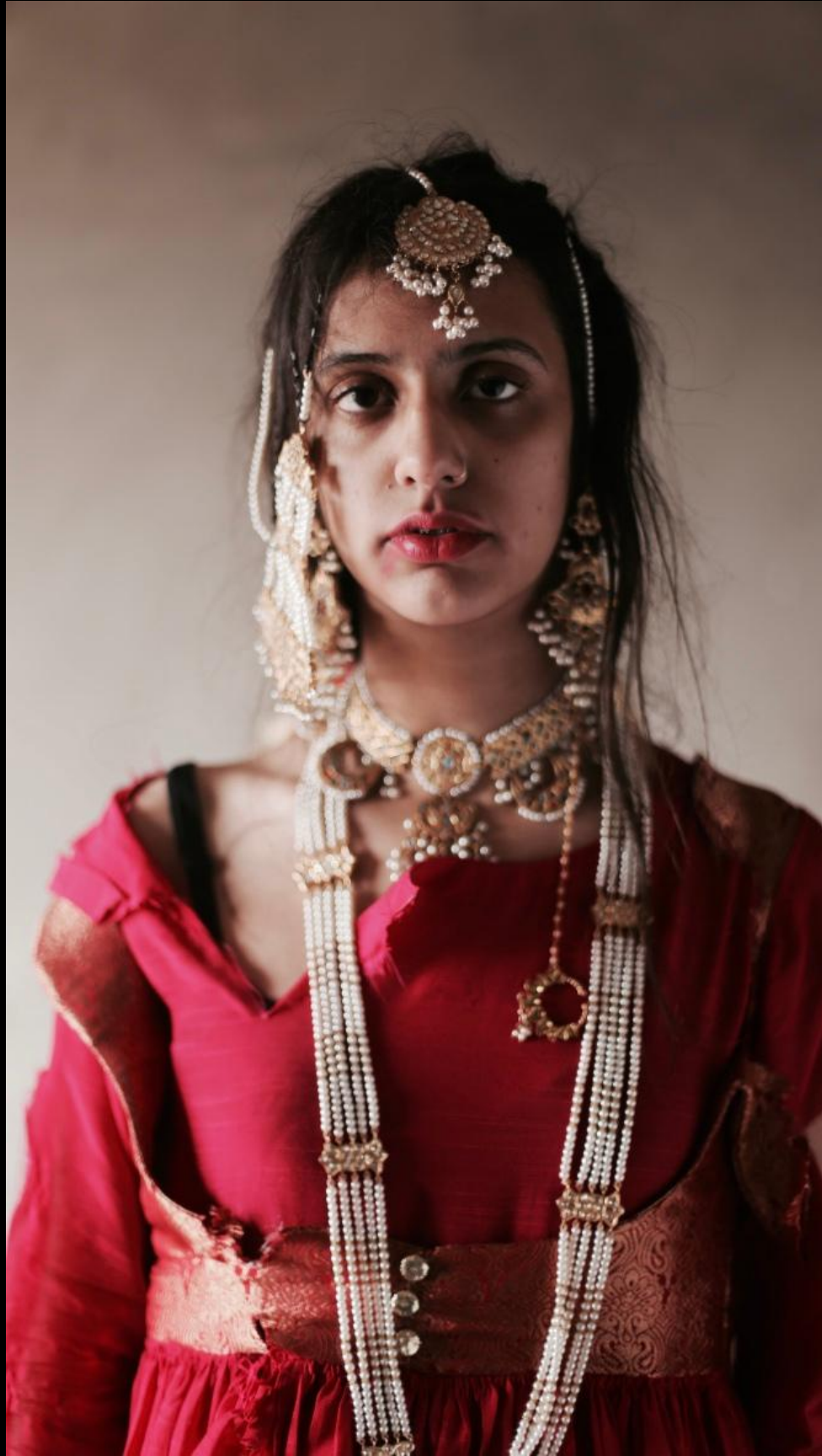


The Forbidden City, Beijing. (Photo: Hung Chung Chih via Shutterstock)

Photography









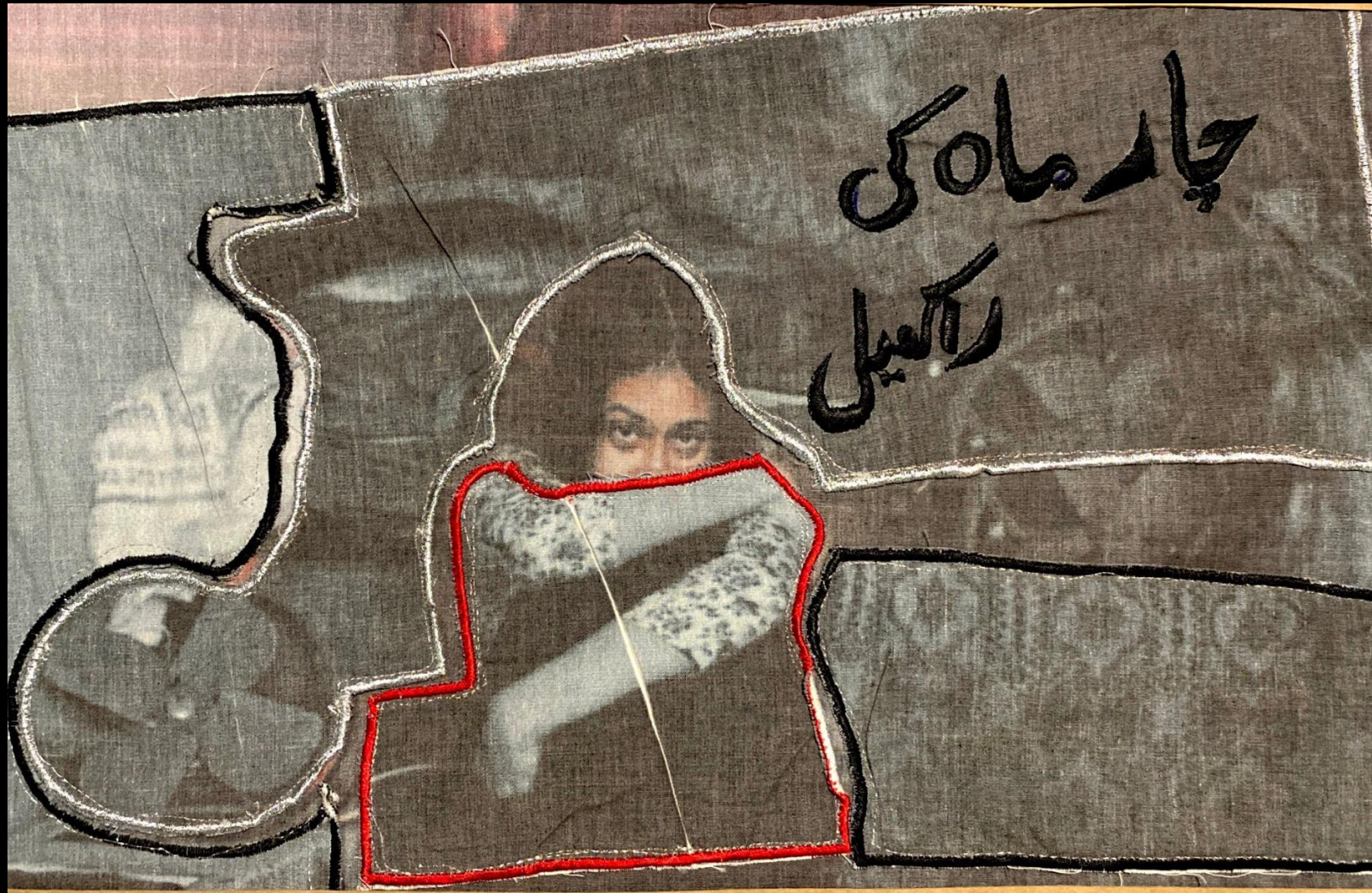




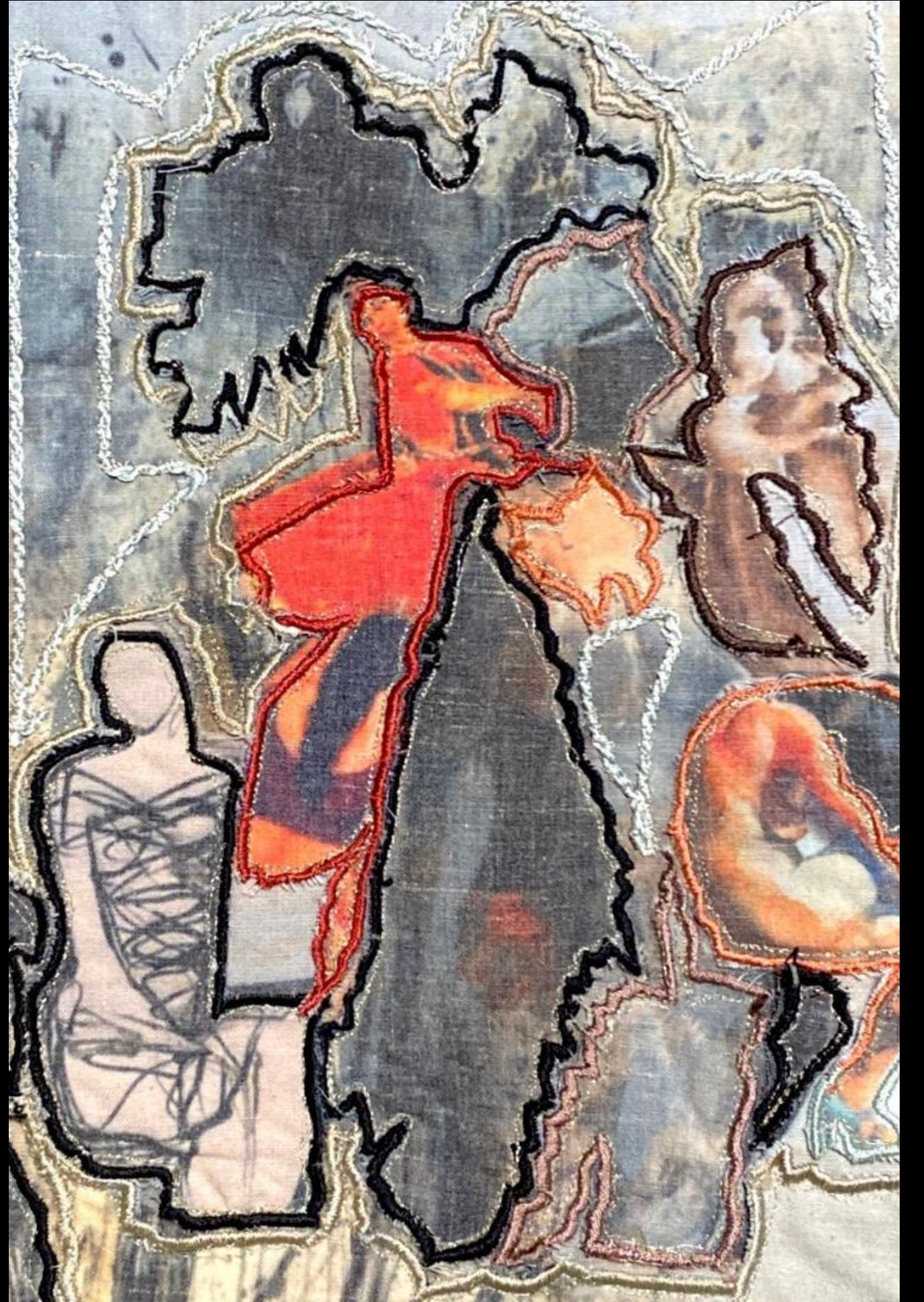
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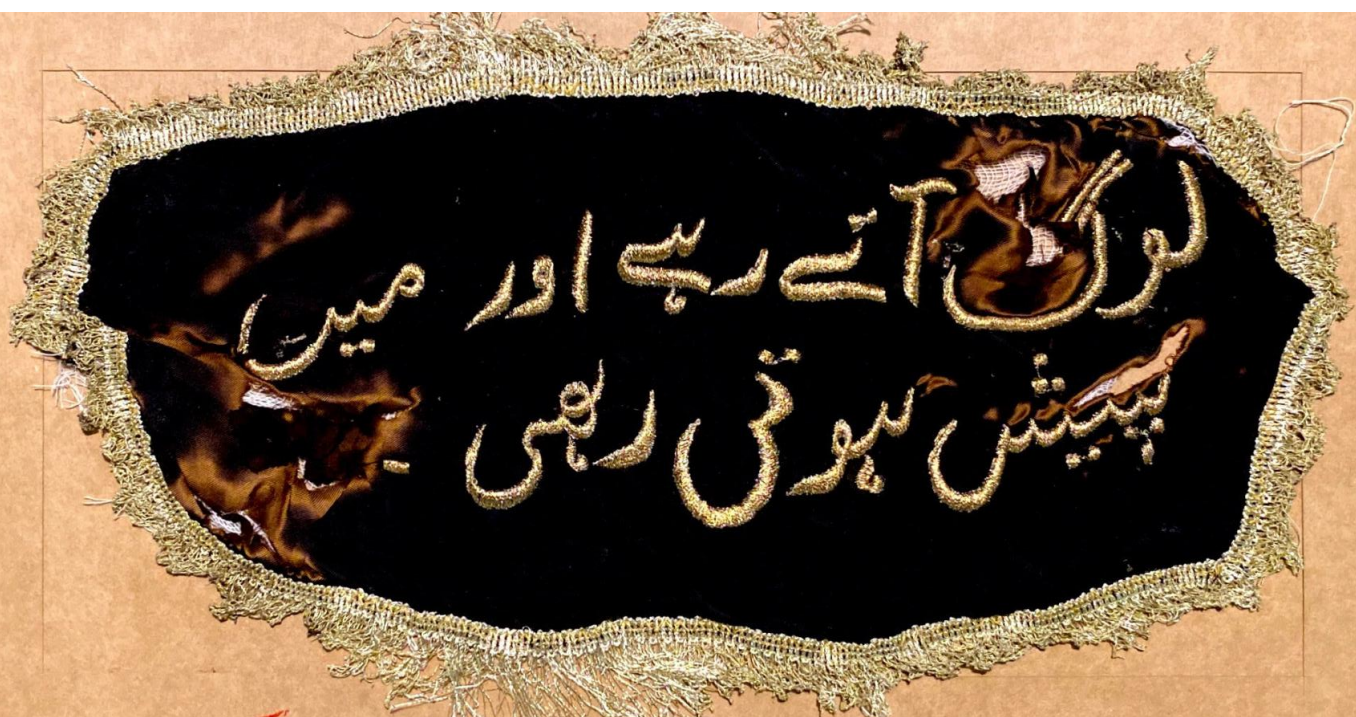


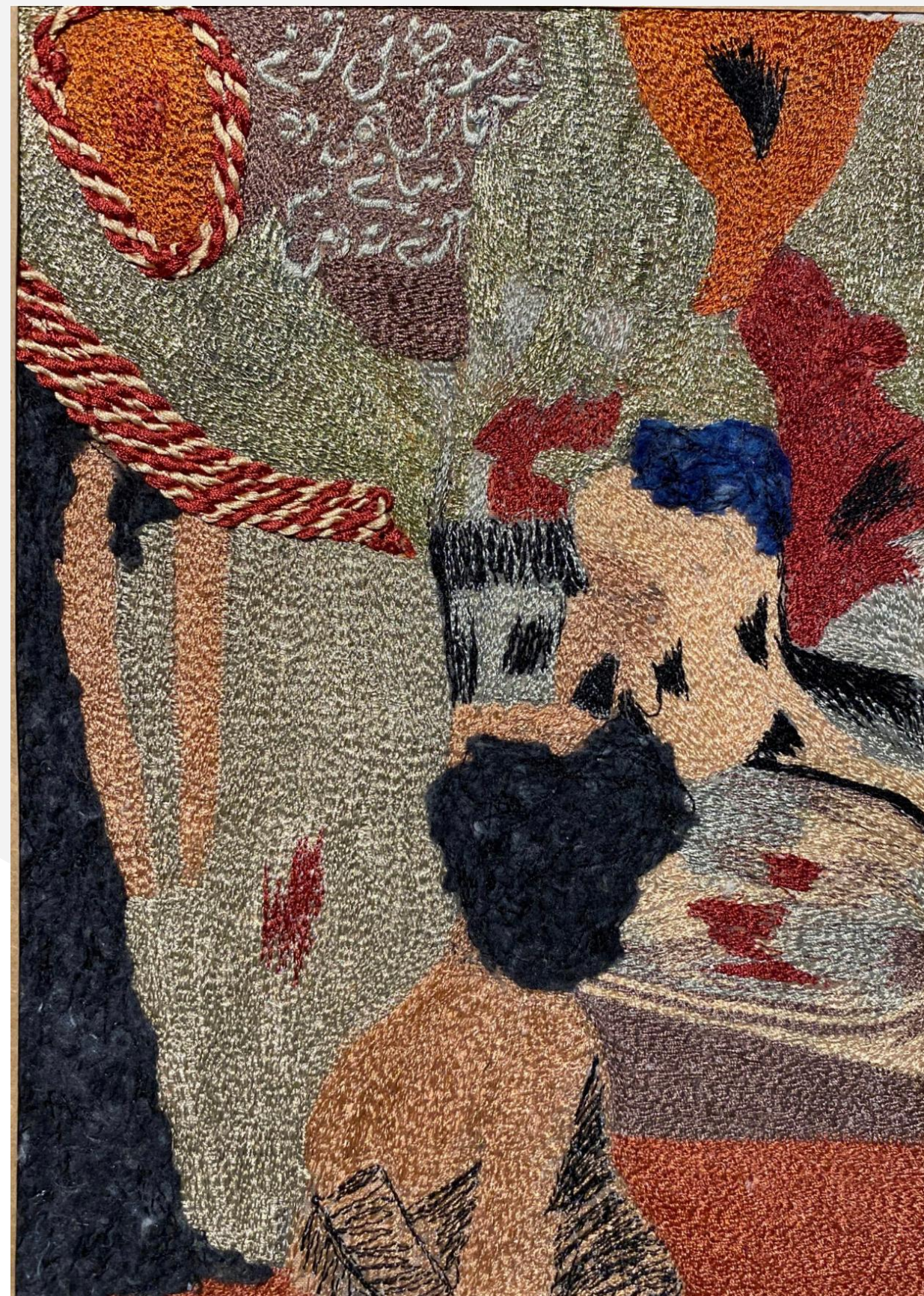
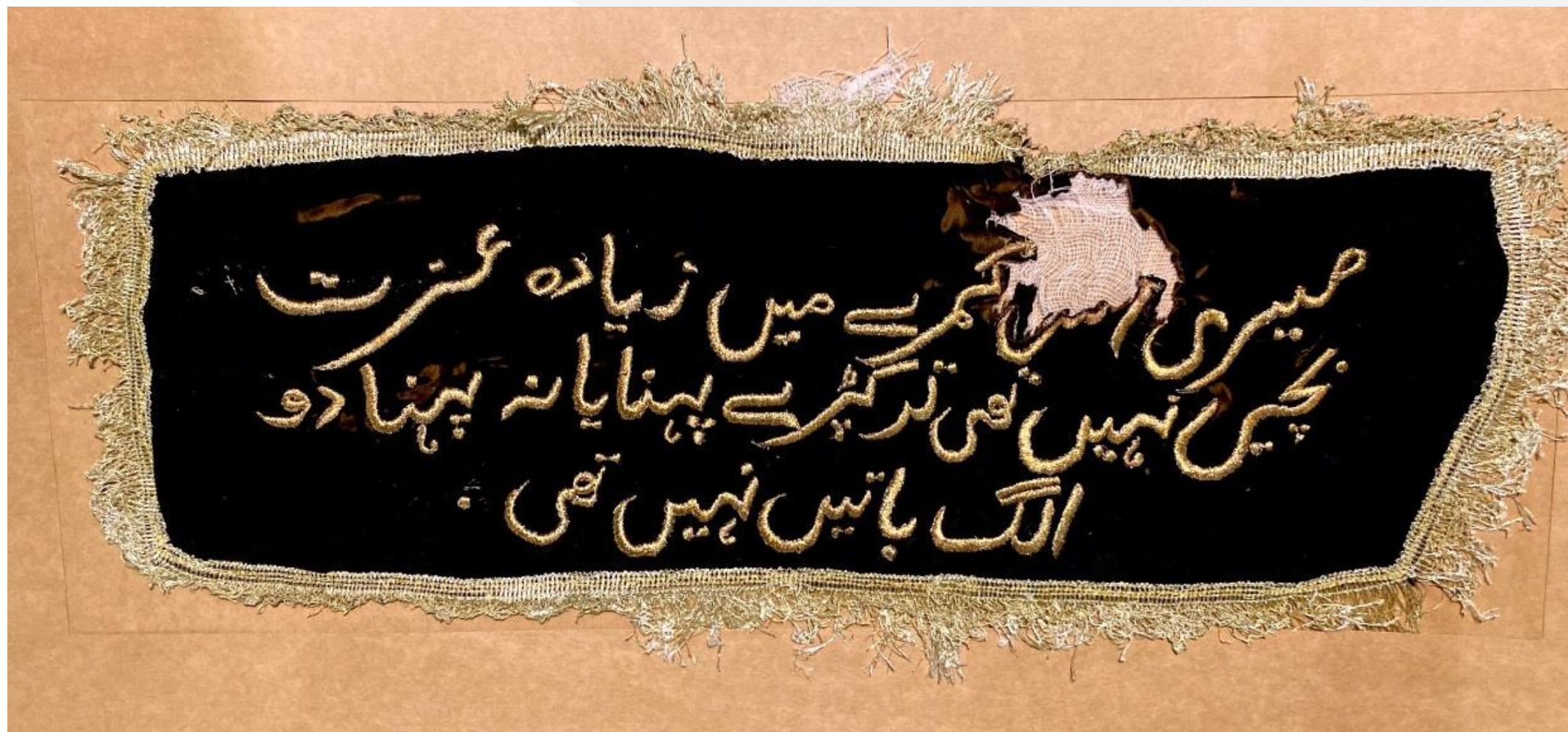
اپنا ملہل کا تید بدار رومال صبر سے
منہ میں ٹھوس دیا میں بہت چلائی

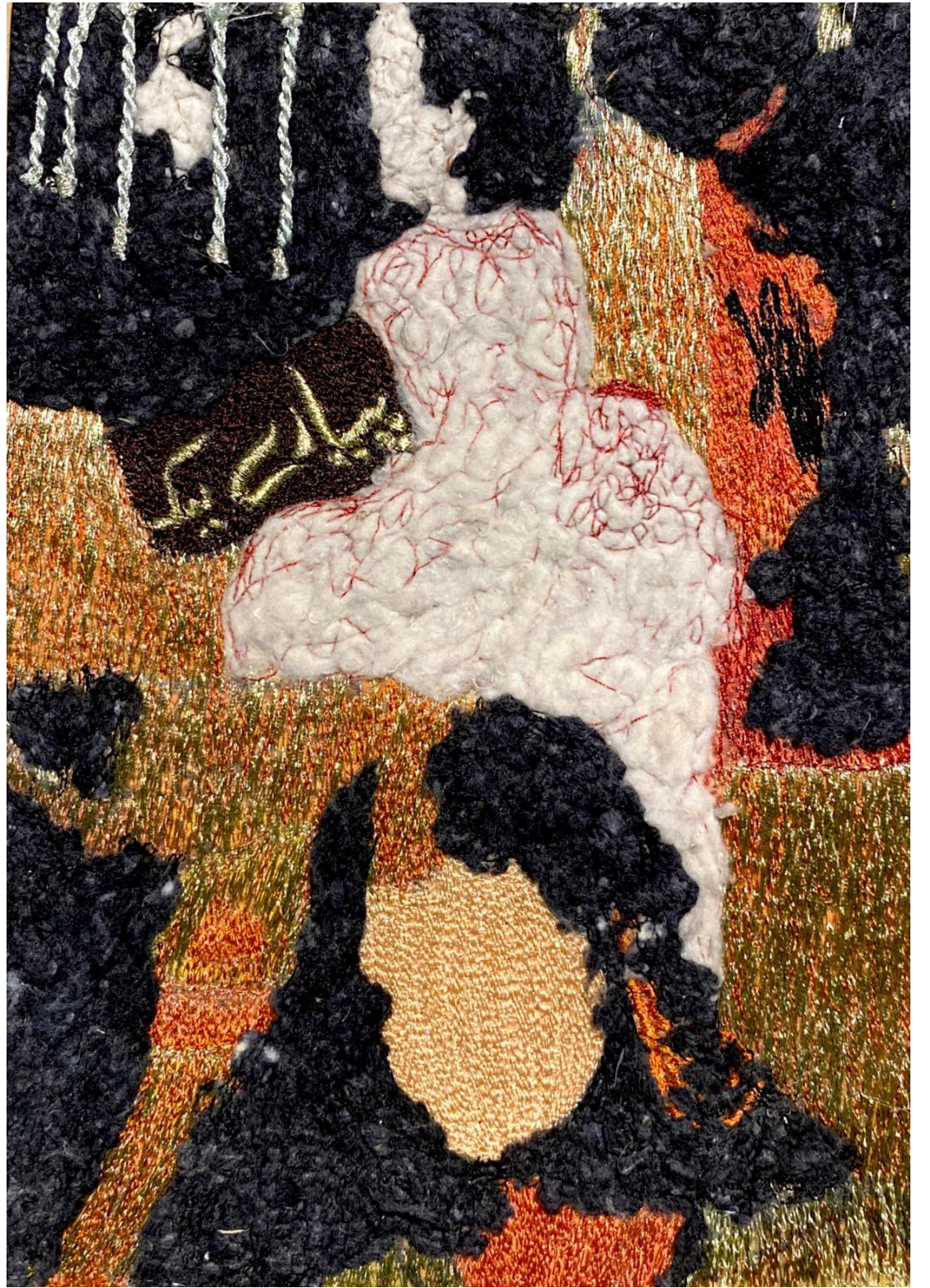


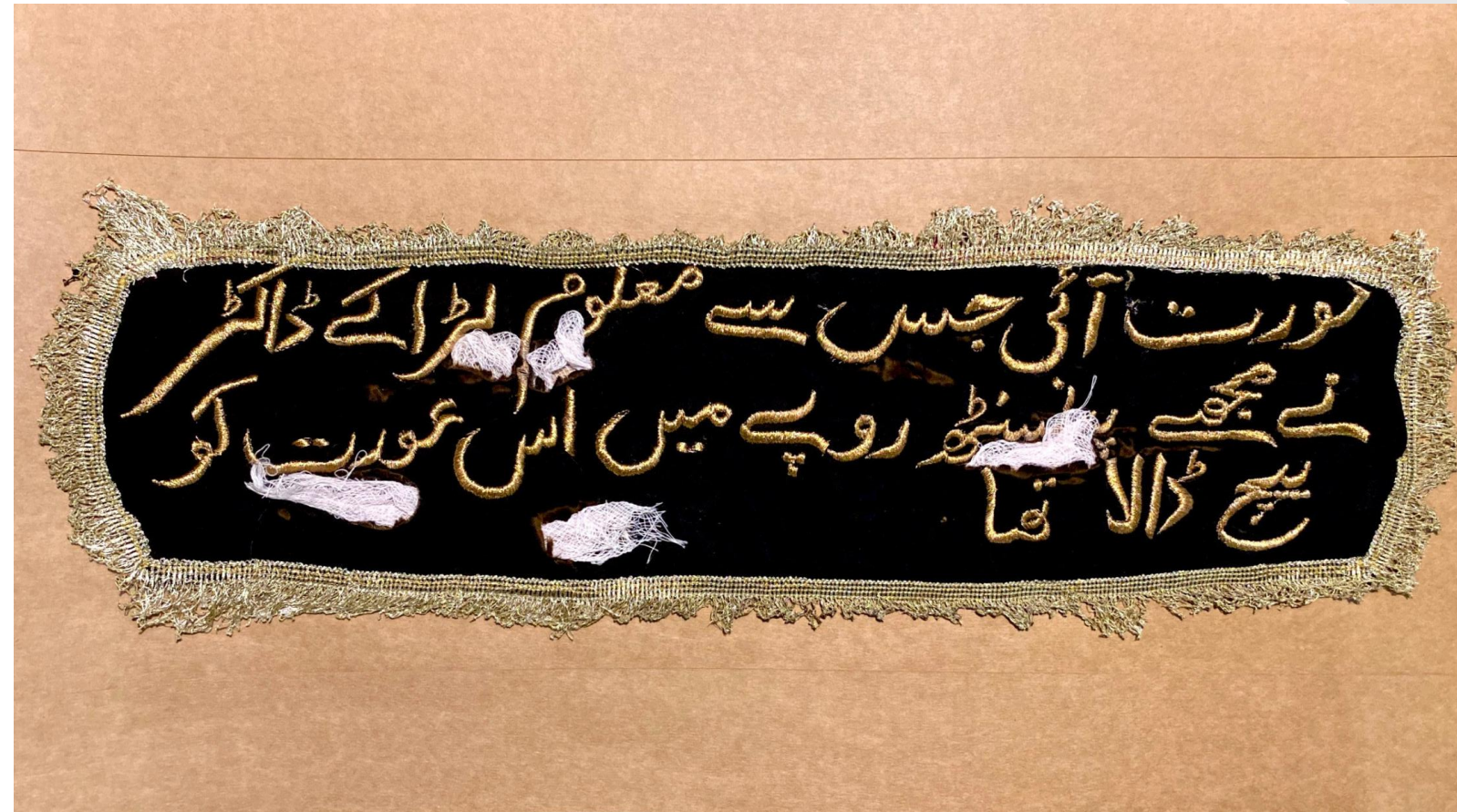
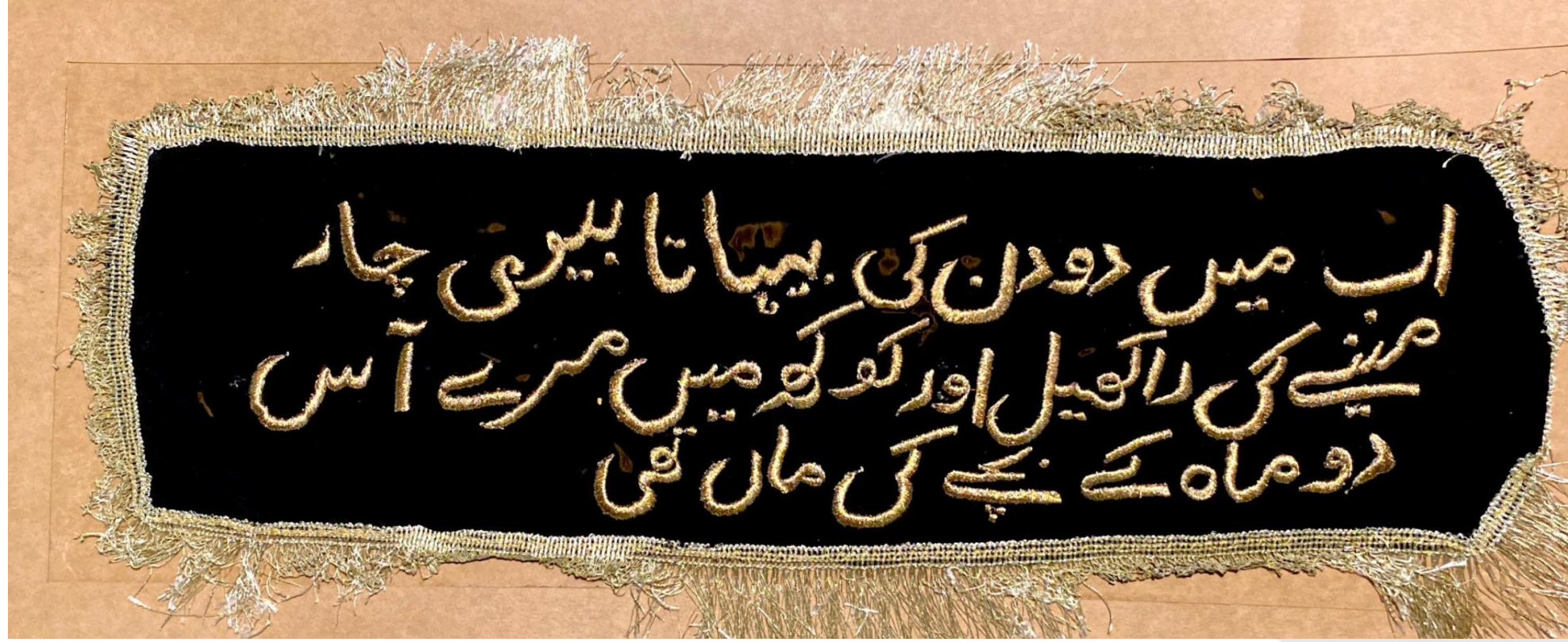












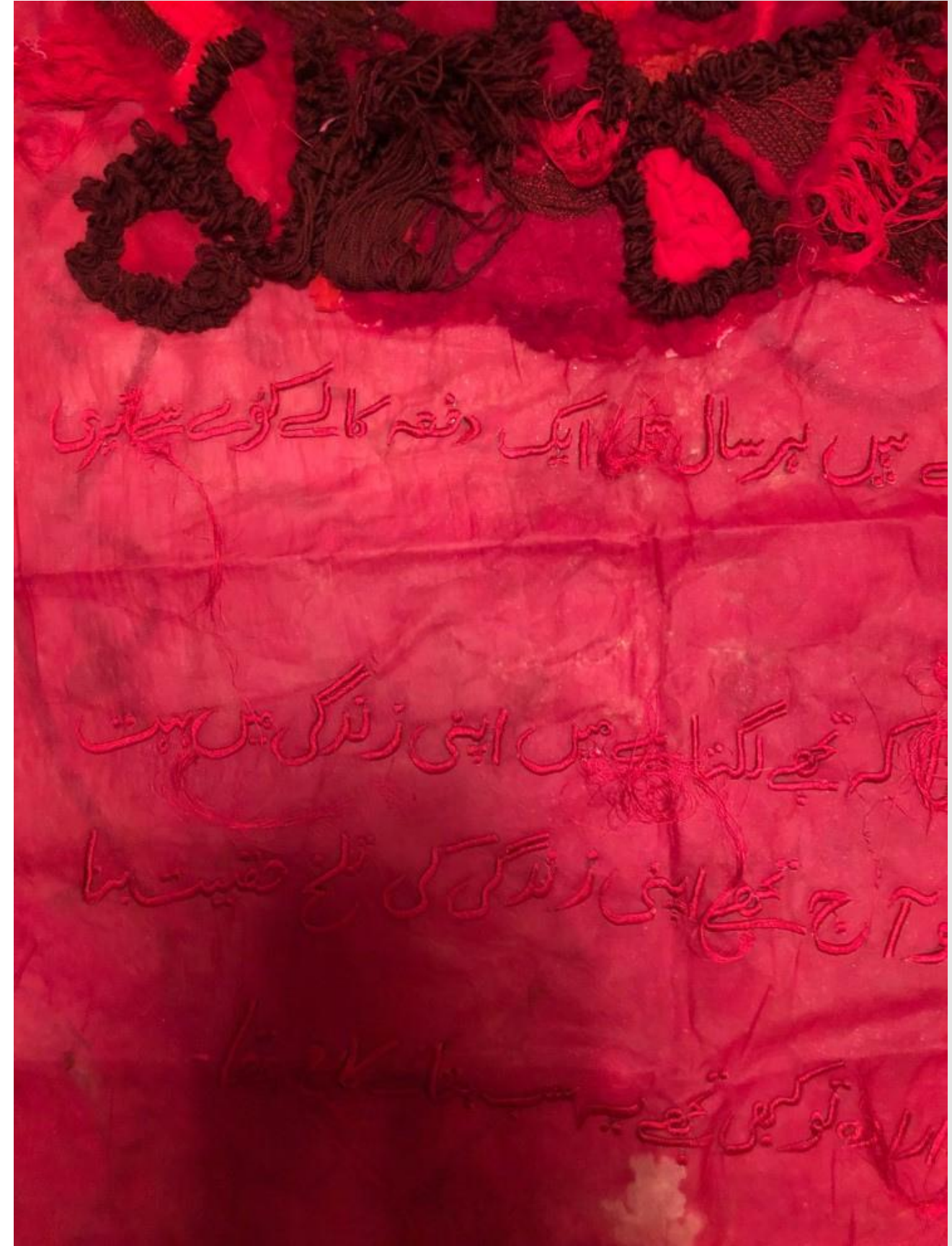


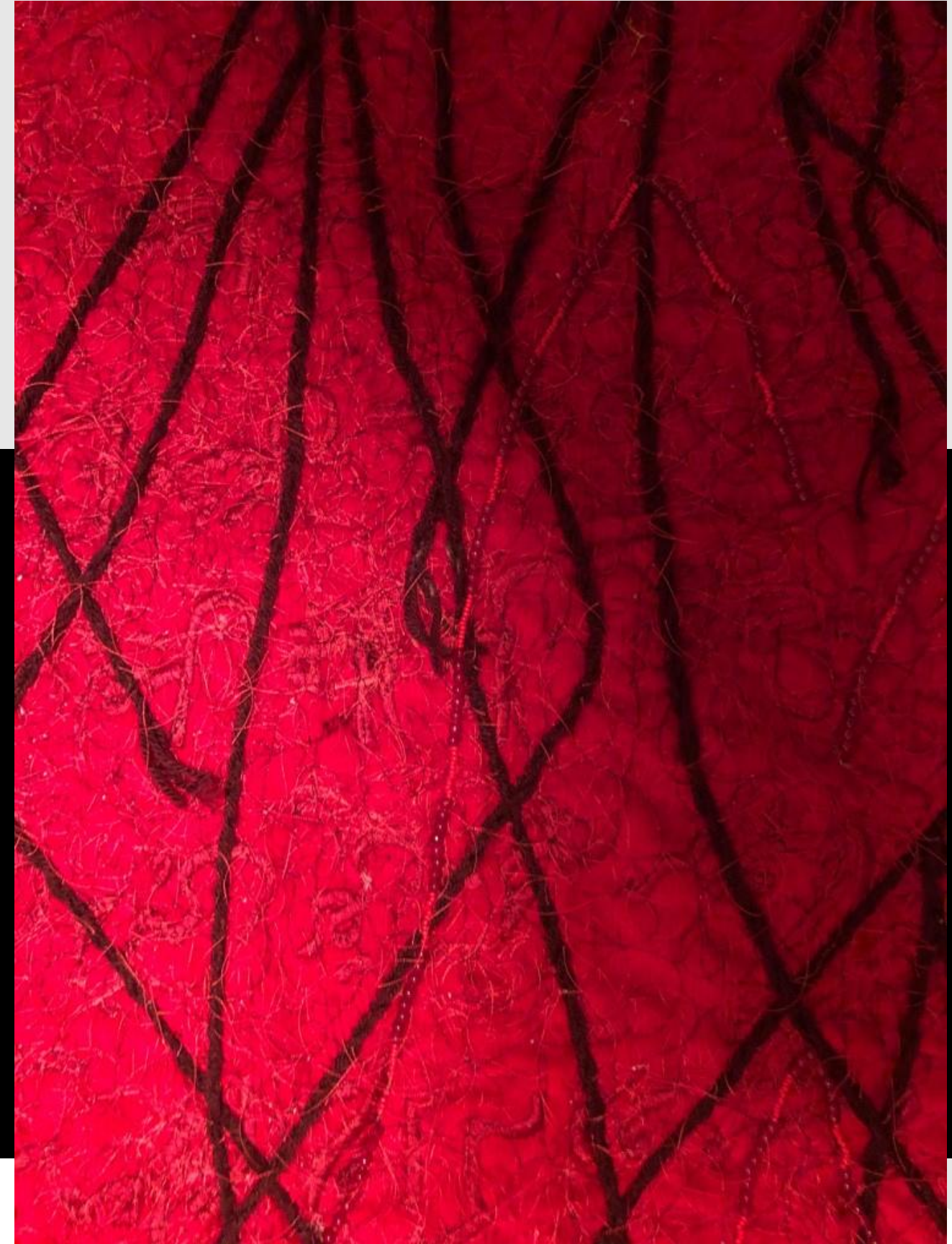
MINI THESIS



EXPLORATION







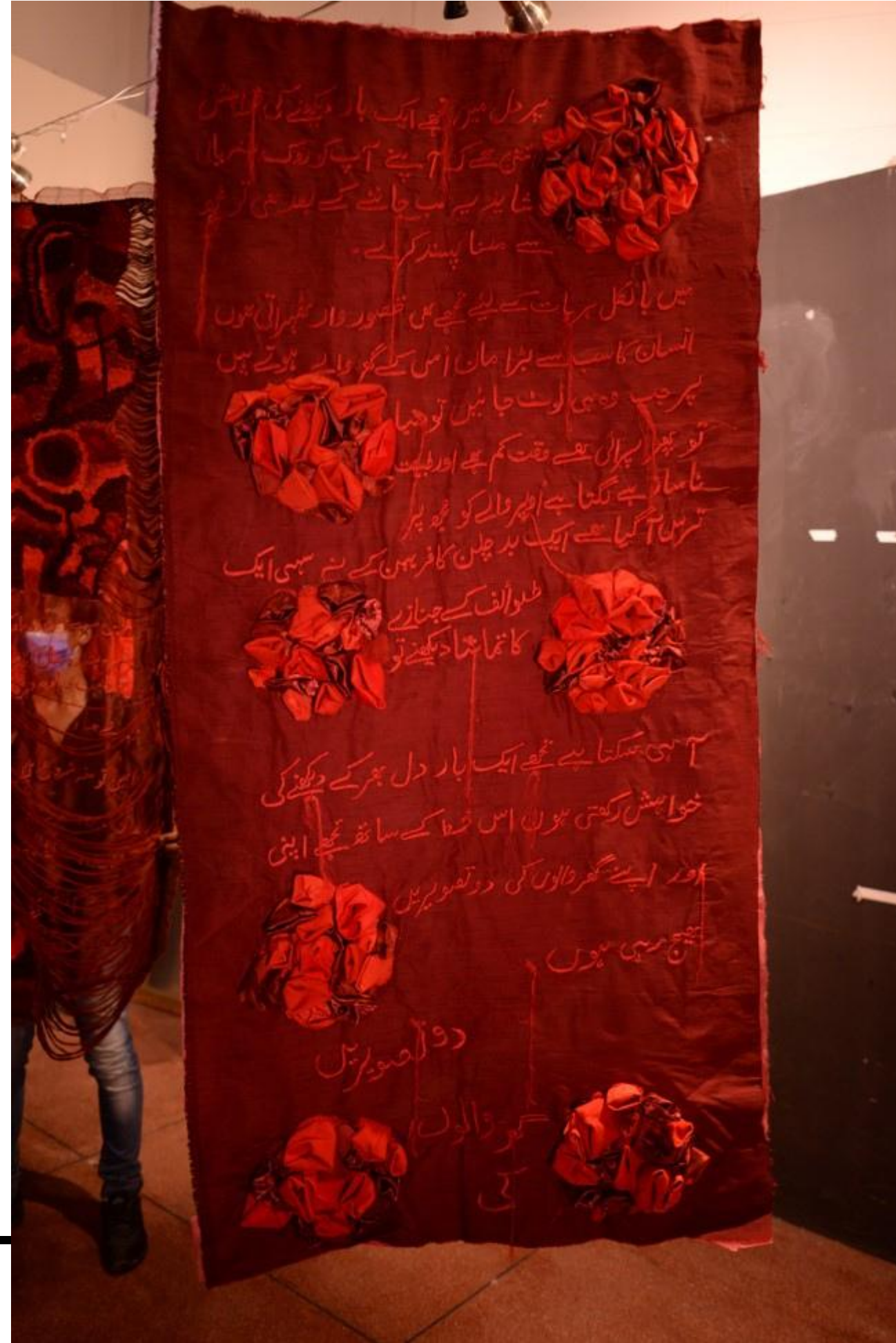
نقش گفتاروں چھرا سے باتیں
ماں سے گزر جانے کے
بہر گلہ چند
ہیں کرنی
آج اس چھرا کے
بیتیں تھیں یہ خدا اکہ رہی ہوں۔
زندگی بیت گئی میں چھرا سے روشنی
اور وہ مہاتا ہی نہیں اقبال سے نکاح
میریں زندگی کی غلطی نقش یا میری قسمت یہ

ہے۔ ہر رات وہ دونے
نکچلے مار پیٹ کرتا تھا گمز و دور
نبوٹا کیسے سمجھتا ہے؟ یہ سوال
پ سے کرنی ہوں۔

FINAL PIECES







پھر دل میرا تجھے ایک بار دیکھنے کی تلاش
کرتا ہے کہ آج اپنے آپ کو رکھ کر کہاں
شاہد یہ مہجے جانتے کے بعد ہی تو
سے ملنا پسند کر لے۔

میں بالکل ہر بات سے لیے تجھے ہیں حضور دار پھر اتنی ہوں
السان کا سب سے بڑا مان اس کے گھر وارے ہوتے ہیں
پھر جب وہ بھی لوٹ جائیں تو جہاں
تو پھر اسی جگہ سے وقت کم ہے اور جہاں
نامہ ہے نگہ ہے اٹھنے والے کو غم پھر
تسلیں آگیا ہے ایک بد چلن کا فریہ کہ نہ سہی ایک

طلو الف کے جنازے
کا نماز ادا دیکھنے تو

آج ہی سکتا ہے تجھے ایک بار دل بھر کے دیکھنے کی
خواہش رکھتی ہوں اس شہر کے ساتھ تجھے اپنی
اور اپنے گھر والوں کی در تصویر ہیں

تجھے سہی ہوں

دو تصویریں

گھر والوں
کی

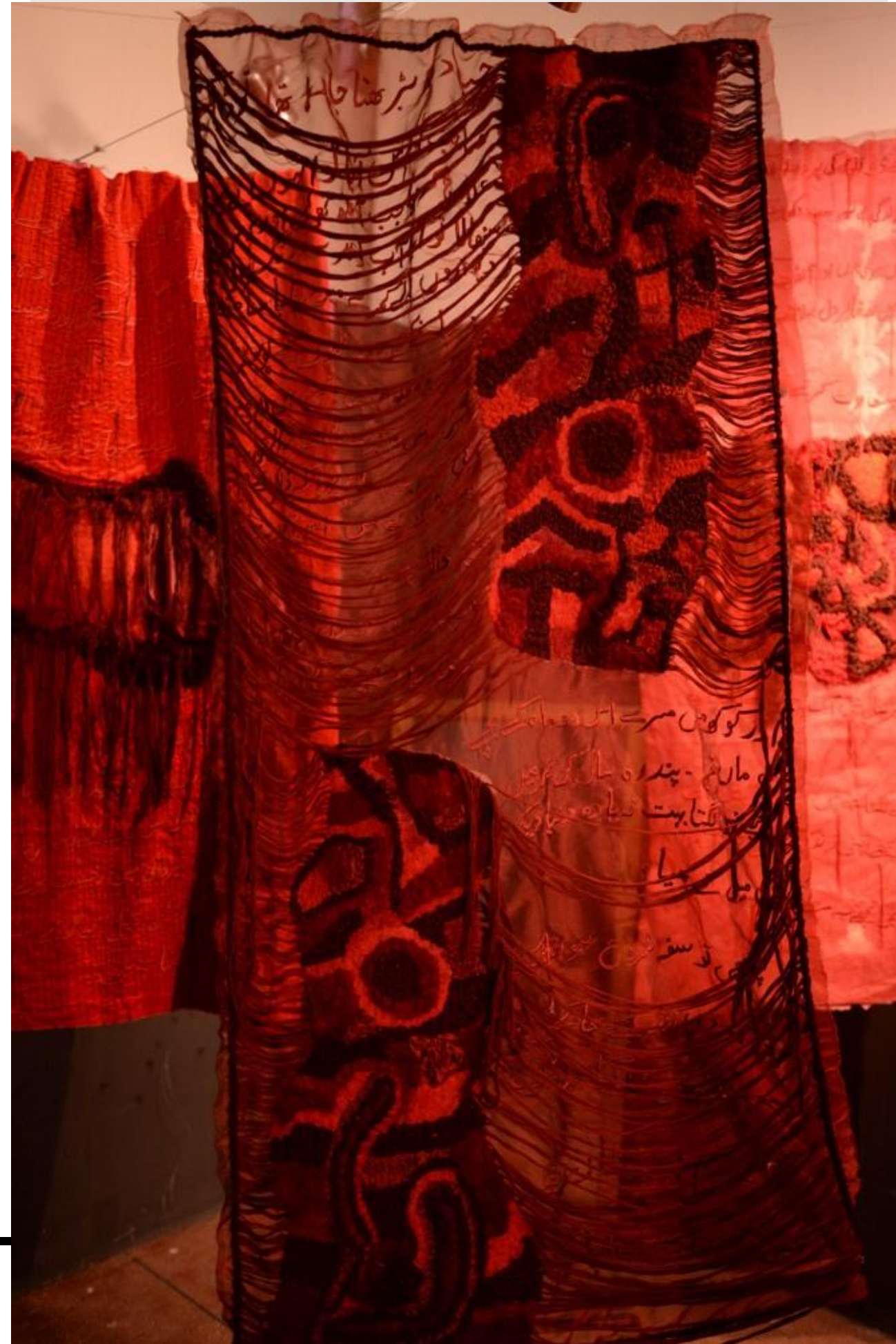


پہلے تو شہر کے آگے لڑنے کی ہر طرف سے ہوا چل رہی تھی
 کئی کئی مقامات پر لڑائی ہو چکی تھی مگر کبھی کوئی خاص فتح
 نہ ہو سکی تھی۔ ایک دن دو روز کی جنگ ہوئی۔ پہلے دن
 آٹھ بجے تک لڑائی ہوئی۔ اس دن آٹھ بجے تک لڑائی ہوئی
 جس سے یہ آگے ایک کئی سو فٹ پر دل پہنچا۔ اس دن
 انڈیا کے لڑنے والے ہوں۔
 جہاں تک پہنچا۔ پہلے دن لڑائی ہوئی۔ اس دن
 آٹھ بجے تک لڑائی ہوئی۔ اس دن آٹھ بجے تک لڑائی ہوئی



عجول ہالہ نما ہے میں ہر سال میں ایک دفعہ کے لئے ہے

خبر ملے والا ہے
سنے میں آیا تھا کہ تجھے لگتا ہے میں اپنی زندگی میں بہت
خوش ہوں تو آج مجھے اپنی زندگی کی تلخ حقیقت مہیا
رہی ہو۔ ارادہ تو کیا تھا کہ یہ سب بتائے گا مگر تھا





پہلا ہے یہاں
اساں ے شروع کروں یہ معلوم میں یا میں بہت زیادہ
میں اور مئے کم ہیں آج اپنے گھر میں خوشیوں کو اس حد تک بانی
ہوں میں کہ میں خود طالع کروں یہ یاد کے گئے ہیں
یہ اساتذہ سابقہ کے شاگرد ہیں
یہ انہوں نے چاہے یا نہیں کریں
ان کے گھر جانے کے بعد
ان کا چہرہ
میں کرتی۔
ماں ہی کے گھر پر ہے آج اسی چہرہ ہے
سائے میں نہیں ہے خط کہ میں ہوں
اس میں رنگین ہیں یہاں کے رنگ
میں اور علم جانا ہی میں
اس پر میں نے غلطی میں اپنی نہیں ہے
میں اس کے لیے کرتی ہیں



THE END
