

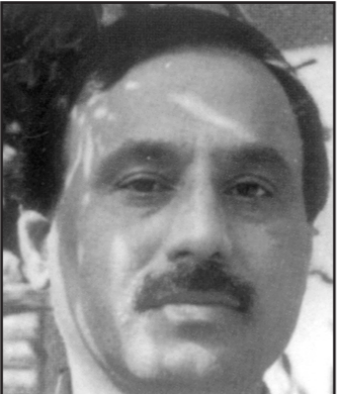
Art

Quiet flow the rivers

Mokhlesur Rahman's solo exhibition at the Bengal Gallery

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MOKHLESUR Rahman, who recently had his exhibition of woodcuts under the title "Boundless Horizons" at the Bengal Gallery, talking about why he had pitched into woodcuts in a big way, said, "I like woodcut most of all the other mediums at the moment because when I left the Institute of Fine Arts in 1985 I did not get the facilities to do lithographs or etchings as I was no longer a student there. Due to this limitation, I took to woodcut as you could scrape the surface of the wood and create your work from them and I've been doing that since the 90s. It's about five years that I've got a machine of my own to do my prints, and this has been made locally with wood and metal at Shyamoli, near the Shishu Mela, with a design I'd given them based on the present one at the Fine

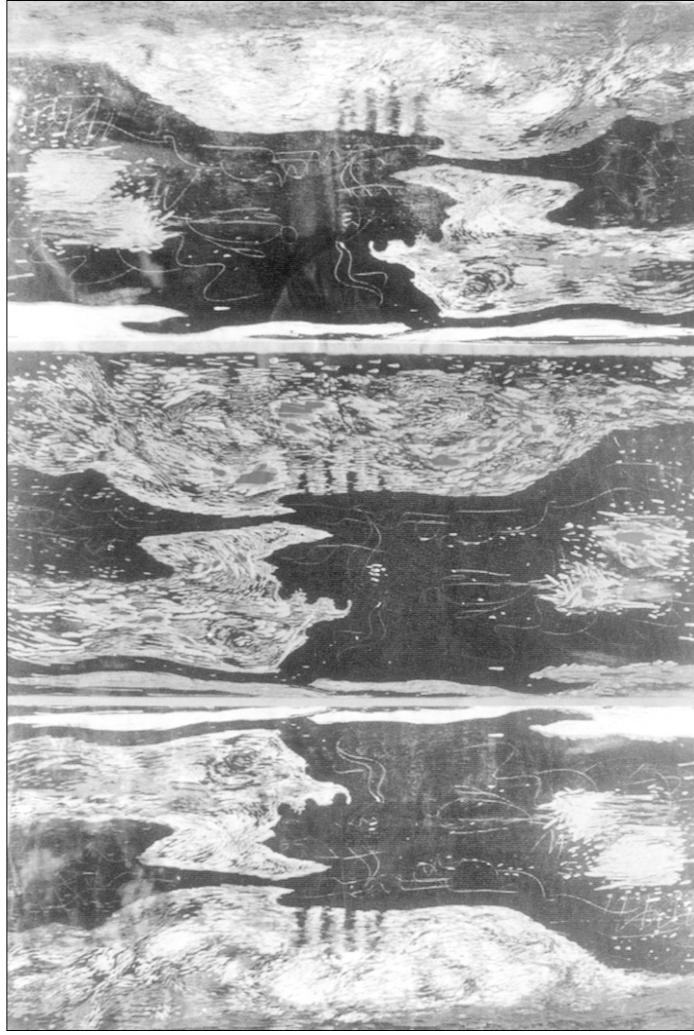


Mokhlesur Rahman Arts Institute. After experimentation, I've reached as far as I've had in order to have a solo of my own." Asked what he used with the woodcut, Rahman said, "I've used newspapers sometimes, keeping the image of the newspapers themselves. The glaze that one sees in my work is due to the colours, which vary from high glossy to medium glossy etc. used in the press. I would have liked these glazed effects to be reduced." It may be noted that sometimes he has retained the actual plates in his work like the one that won the prize at the last Asian Biennale, an at times used mosquito netting with paint seen through and

over. Dwelling on the subjects that appealed to him, Rahman said that since his childhood he had been drawn to nature in the villages, where he had grown up, and which he still visited from time to time, in order to get away from the cement jungles of Dhaka. Thus he had brought in the moon, sunsets, the flowing rivers, mustard fields, flowers -- specially the lotus -- mustard fields, birds and other romantic settings from nature found in the rural areas. He has used a lot of gray and black and combined it with subtle touches of colours, such as blue, beige red and orange, taken from nature that we see around in the countryside. Rahman said that he wanted to bring the vast expanse of the fields that he still sees at his village Shariatpur, on the banks of the Padma river. He said that if he didn't get a glimpse of nature's beauty every two months, he would be lost in the city and would get no inspiration. He feels stultified and suffocated with Dhaka life and resorts to frequent visits to his village home which help him create the panoramas of nature in the rural areas with their rivers, fields, open skies trees, flowers and birds.

He said, "In the Dhaka city you can barely see the moonlight, leave alone the moon and the stars. The play of the moonlight on the waters and land masses in my works have been inspired by nature, but naturally, as nature has blended with my intrinsic rhythm of life, that I pine for, when restricted to the metropolis and its lack of fauna and flora. I've had about 20 joint exhibits earlier and they all deal with my fascination for nature. When I worked for the government as a teacher, in private firms, etc. I was tied up with work that did not really fascinate me; but today, after working in various printing presses, I now have a firm of my own at Green Road, and work freely after gaining experience in the presses that I have worked in. I combine my creative work with other assignments that relate to my love of printing."

Dwelling on the colours that he has used, Rahman said that there were all colours in nature and that



"Gleaming in the moonlit night", woodcut print

there is a lot of green and blue in his work, along with gray, as he had often used the sky and the water of Bangladesh for his themes.

In "Opposite light" Rahman had depicted a night scene with a bridge and the moonlight falling on the water nearby. At the sides there was black, vermilion and mauve for the composition to be more effective. In the foreground there was texture work on the black base. His subject was the arch and the play of light and shade on and around it. Here he had used newspaper print along with the normal woodwork print. Another similar work was "The scent of the

soil", which had brought in piles of foliage, with texture work done on the green and pink, so that it appeared as if one were gazing at nature caught on a piece of roughly-edged paper. It had extensive use of black and gray to lend a dramatic impact. The green of the foliage merged with orange and darker hues, with the leaves sometimes done so delicately that each piece stood out as individual elements.

Similarly, "Gleaming in the moonlit night", a variation of which he had won the 10th Asian Biennale award, had the white of the waves of the river, with the integral blue and

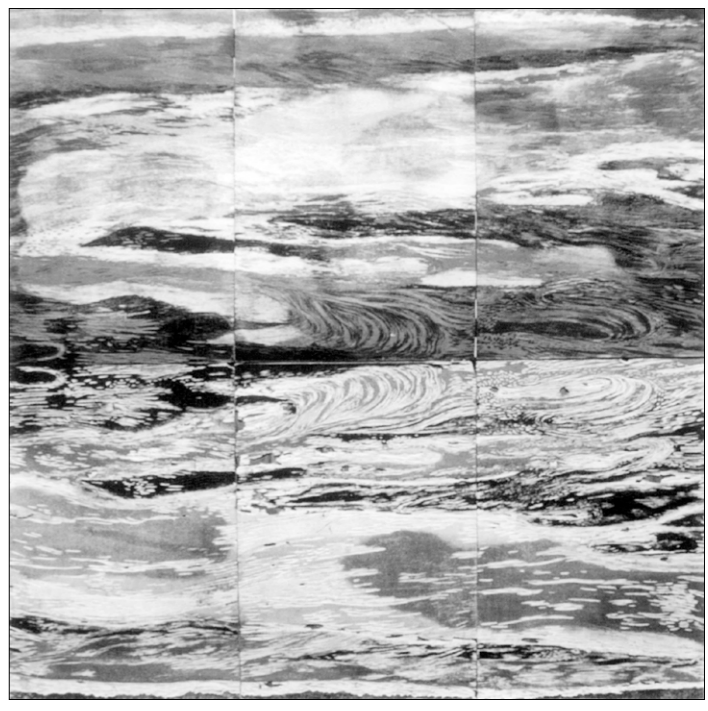
black of the night. With the wind and the waves, the moonlight got an idyllic touch of almost a fountain of sparks and gleams. Thus we saw it in waves of indigo, turquoise and pink; sliding, gliding along with the other hues was bold black. The plate on which he had worked had been included in the composition in the centre. The third rectangular panel was a reverse of the print right on top. From behind the scraped wood in the middle panel one could see red "shalu" cloth where the artist had had been carried away by his emotions. Touches of blue from the colour used for the print were there too. The third panel had more of black, with additions of blue and gray at the bottom rather than at the top, as seen on the topmost panel. The black had delicate etchings on it.

In "Water meadow" we saw a combination of clear water and thin delicate grass. The mud was also brought in with careful strokes. The lines and waves brought in the rhythm of the plants on the collected water, with dots, swirls, gliding lines, splashes of gray, green and blue. Along with that one found touches of faint yellow ochre here and there, where the land portions had come in. "An acre of green-2", cut print with plate, brought in Rahman's favourite experimentation of combining the original plate with the resulting print. Thus we saw again masses of water, land and endless piles of grass. There was black intermingling with the natural brown of the wood, with holes, scratches and scrapings along with the piled up grass, which was either burnt umber or dark green. The lower portion contained the print. There, on top, we saw the green mass of the grass in shades of emerald, indigo and mauve. More grass had been brought at the bottom in black, with variations of beige and green. Shadows of umber and gray, along with green, comprised the rest of the composition, which sang of the glory of the rural beauty.

The winter boundless fields of mustard were seen in "Mustard fields-1", and here too Rahman tried to capture nature which was fast disappearing with the oncoming of modernisation and industrialis-

ation. The shades of bright yellow, lemon yellow, gray, with splashes of blue in the centre, and more ochre brought in the glory of the seemingly endless mustard fields. These merged with orange strips. The bottom panel included the fascinating texture of raw wood as this was again the original plate, so that six sections went to form the final image of a panoramic view of our lush countryside, which Rabinranath Tagore and Jiban Ananda Das once wrote about in their poetry. Similarly, "Dhanshritir Tirey", a woodcut once again, brought in paddy fields beside the river. The silver gray flowing river had masses of green at the sides. Splashes of vibrant green and yellow decorated the sides of the buoyant waves of the glistening river. These were interspersed with gray and black in this impressionistic piece, which bore the style of almost all the other compositions. Rahman even tried to evoke the smell of the grains of rice by the glistening colours, despite their muted shades and the darker outlines, that heightened the subtle drama of how quiet flowed the

rivers. All Rahman's images had a sense of tone and colour, bringing in smooth drifting motions, with small human beings seen only now and then in his prints. He had learnt the art of print-making under Mohammed Kibria and Abul Baraq Alvi while Rafiqun Nabi's works had inspired him too. His creative impulse was further awakened by Karen Kunc's workshop at the Shilpakala Academy in 1995. His solo exhibit contain his works done from 1994 to 2003. So far he has won two prizes, one at the Asian Biennale and the other at Saju Art Gallery (both in 2001) and he has taken part in six international exhibitions. His group exhibitions include five entries at the National Art Exhibitions of Bangladesh Shilpakala Academy alone. He has also taken part in two important workshops at Dhaka.



"Sandy shore", woodcut print

TV GUIDE

Table with columns for time slots (12.10, 12.15, 12.30, 12.40, 1.00, 1.05, 2.00, 2.05, 2.30, 3.00, 3.05, 3.10, 3.15, 4.00, 4.05, 4.30, 5.00, 5.05, 5.10, 6.00, 6.10, 6.35, 7.00, 7.05, 7.10, 7.30, 8.00, 8.30, 9.00, 9.30, 10.00, 10.25, 10.30, 10.35, 11.00, 11.30) and program titles like News Headlines, Shuvsasha Nin, Aiker Shangbadpotro, etc.

Table with columns for time slots (6:00, 8:00, 8:25, 9:00, 9:35, 10:10, 12:00, 2:05, 2:30, 2:45, 5:40, 5:50, 6:25, 7:00, 7:25, 8:00, 8:35, 9:00, 9:15, 10:00, 10:30, 11:30, 12:00) and program titles like Islamic Prog., ATN Bangla News, Audio Magazine, etc.

Table with columns for time slots (11:30, 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 4:00, 4:30, 5:00, 5:30, 6:30, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30, 12:00) and program titles like Family No. 1, Hum Sab Ek Hain, Bachke Rehna, etc.

TODAY'S HIGHLIGHTS section featuring HBO's 'Mission: Impossible II' and Star Movies' 'Pearl Harbor' with descriptions and images.

Table listing TV programs by time slot (00:00 to 3:30) with channel and program details.

PICK OF THE DAY section featuring 'AntiTrust' on Star Movies, 10.00 p.m., with a description and image of the host.

Table listing TV programs by time slot (4:00 to 18:55) with channel and program details.

Table listing TV programs by time slot (10:30 to 3:00) with channel and program details.

Table listing TV programs by time slot (3:00 to 23:00) with channel and program details.

Table listing TV programs by time slot (8:00 to 23:00) with channel and program details.