

RECOMMENDATIONS

Exhibition

May 29 - June 12
Bengal Shilpalay organises an exhibition of recent works by Kalidas Karmakar titled 'Alluvial Faces' at the Bengal Gallery of Fine Arts from May 29 to June 12.

May 22 - June 5

The inauguration of a painting exhibition by Kakoli and a sculpture exhibition by Reaz will take place at the Alliance Francaise de Dhaka on May 22 at 6:00p.m. The exhibition will continue till June 5.

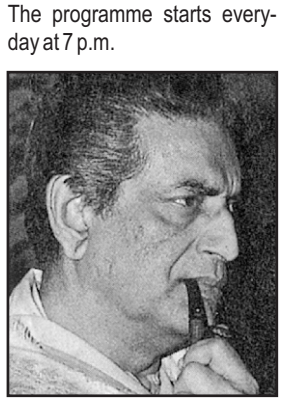
Music

May 24-26

Bengal Shilpalay will host a musical presentation titled 'Shongey Theko Sangeet', by young classical, instrumental and Nazrul artistes. The schedule follows:

May 26

Nazrul Sangeet by Bijon Chandra Mistri, Sadia Afreen Hamid Nijhum, Jalal Hasan and Mimi Farhana Haque. The programme starts every-day at 7 p.m.



Film Festival

May 24 - 28

Organised by Dhaka University Film Society a film festival titled 'Satyajit Er Chalachitra' has started at the TSC auditorium, University of Dhaka. Screening schedule is as follows:

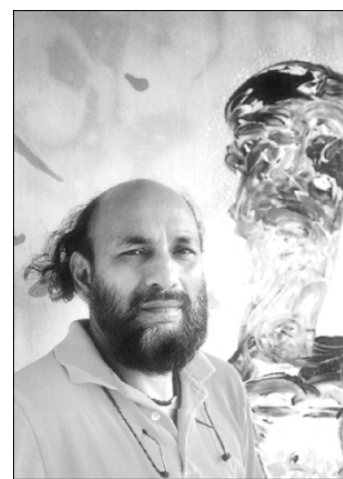
May 26

10am - Oporajita, 12:30pm - Jono-Oronnya, 3:30pm - Oshoni Shonket, 6:00pm - Mohanagar.

Interview

A charismatic creator of symbols

Kalidas Karmakar, whose exhibition at Bengal Gallery opens on the 29th of this month, speaks to Fayza Haq of The Daily Star



Kalidas Karmakar

Daily Star: How would you compare your lifestyle now with that of the days when you were a student and had to sometimes resort to living on boats or at the mercy of some whimsical landlord?

Kalidas Karmakar: I once lived on the boats of Buriganga and made my way to the Art College, after crossing Hathkhol and the University in the early 60s. Today I think as a man there is not much of a change in me. Perhaps my appearance is different. I've lost a lot of my hair as in a couple of months I'll be 60 but in my mind and soul I'm the same individual. The inner character of a poet or painter or the force that guides him doesn't ever change. It will get a different colour or shape due to the socio-economic changes in environment.

DS: Will you say something about your days in Poland, Paris, Japan and USA? Did you enjoy them?

KK: I always wanted to go overseas and see the works of the old masters. During my early days in Dhaka and Kolkata, I had the opportunity to study the reproductions and through the books in the libraries I mentally travelled to the museums overseas. When my first solo in 1967 was a financial success and I had some funds I decided to go abroad. I got a scholarship to Poland later, but when I left my country I was not sure of this. I gave

up my lucrative job in the textile design sector and flew to New York. I spent the first night in the Greyhound bus terminal in New York. I bought a \$2 ticket to a movie and slept there to get rid of my jet lag. In the following six months I travelled over the 39 states in the bus and everywhere I went I earned my means by doing sketches for bus passengers. I enjoyed the art museums and scenic views with \$50 or \$100 each day in my pocket. I then had an exhibition in Washington DC, which was perhaps the first Bangladeshi exhibit there after the Liberation. With the money collected I travelled to London and had an exhibition there too, organised by the Bangladesh High Commission there.

Meanwhile my scholarship to Poland came around and I'd always dreamed of learning print making in Europe. My professors Andre Ruzinski and Raphael Strein trained me at Warsaw University for three years and I had the opportunity of meeting and learning from other famous Polish artists there. I exhibited at Cracow and Warsaw and other Polish cities. The museum of Asia Pacific art at Warsaw collected 20 of my works. I also got an award there at the Warsaw University. By 1980 I left for Bangladesh although I had the opportunity to stay on there although not before I travelled all over Europe through Russia, Rumania, Bulgaria, Turkey and finally Beirut to meet my collector there Paolo de Costa Franco, who opened the Brazilian embassy in Bangladesh in 1975.

Getting bored in Bangladesh, I availed of the French Scholarship in colour print maker with SW Heiter who invented the viscosity process. I stayed close to Notre Dame, studied at his atelier for four years, and there met Krishna Reddy the famous print maker. My contact in Japan began there in 1981 in the workshops there in Paris. Coming back to Dhaka I went to study woodblock printing through the Japan Foundation Fellowship for a year at the Tokyo University of Fine Arts and Music with Professor Tetsuyayoda, one of the best print makers in the world. Later I got other private grants, staying in



Japan for over 12 years. Meanwhile I visited Dhaka several times.

DS: You have symbols like the triangle in your work. Can you comment on this aspect of your work in your style?

KK: My work, as a whole, comprise of symbolic expressions. In the subcontinent the different religions have their symbols, which came before even the languages did. I don't believe in any fixed religion although I'm born into a Hindu family, and respect every religion. I like to study the symbols of each religion to get some essence from there to incorporate it into my canvas.

DS: Would you say that you tend to idolize women as a consequence of losing your wife early in life?

KK: I lost my wife, Koruna, a week before my graduation in Kolkata and I specially like to make

female portraits, specially with black lines one a pale background. Black for me symbolizes sorrow. At the same time, black is very beautiful for me. The technique in my drawing is that I finish my sketches with quick strokes, within a few minutes. I can't work unless I'm in a mood, such as when I'm travelling by plane. Perhaps subconsciously my loneliness -- despite my having two daughters overseas -- takes the shape of women in my work.

DS: Do you think our artists need to do more research as they go about their work?

KK: Without research and study, not only art, nothing can be produced, whether it be music, literature, art or science. Without that nothing unique can be done.

Music

Tribute to the legend

'Splashes of gold, black and red.'

SADYA MALLICK AND ELITA KARIM

As soon as one entered the Nazrul Institute, what caught everyone's attention was that women were wrapped in uniformly patterned block print saris, with splashes of gold, black and red, adorning their hair with jasmynes, all prepared for the grand occasion. The men had similar block prints on the panjabis as well.

On the occasion of the 104th birth anniversary of Kazi Nazrul Islam, the Nazrul Sangeet Parishad organised a two day event, where the packed audience enjoyed Nazrul songs rendered by both prominent and promising artistes of the country. This comprised many Nazrul lovers amongst the audience and also performers, namely Shaheen Samad, Rebecca Sultana, Nashid Kamal, Ferdous Ara, Fatematz Zohra, Khil Khil Kazi and many others. The event was divided in two parts, portraying one on the 22nd of May and the last bit on the next day.

Both the days were filled with words of love, remembrances and the sweet memories regarding the great poet. The Late Nilufer Yasmin, who will undoubtedly live forever in the hearts of all, was also remembered fondly as one of her songs were played filling the silent auditorium with her firm yet soft and smooth voice. It was a tearful moment for many of the performers, who were still trying to face the fact that the 'rasping-silky' voiced lady, is no more.

After a verse from the Holy Quran, Nashid Kamal took the floor to lead the way, and up came enthusiastic singers and performers on stage. There were many famous faces amongst the performers, whose voices filled the musty and hot auditorium. It was a wonderful sight to see the audience, sweating away in the heat, yet not moving an inch from their seats, afraid to lose their melodic reverie.

Eminent Nazrul song performers were seen enjoying with the younger ones in the hall. Awards were handed over to these artistes as a token of love and gratitude by the parishad. Julhasuddin Ahmed received the award from Muntarin Mahal, Ferdousi Rahman received hers from Rebecca Sultana, Abdus Sattar received his award from



Eminent artiste Shaheen Samaad presenting a number.

Rounak Ara Russel and Leena Taposhi Khan handed the award to Khaled Hussain.

The event was organised to enhance the ever green music of Kazi Nazrul Islam, to remember him and also to pay due respects to all those who had been disciples of the great poet right from the beginning and also to remind the coming generations of his love towards Almighty, culture, the delicacies and intricacies evident in his music, and also the simplicity and originality he possessed all through out his life.

The programme marks the

coming together of almost all major Nazrul artistes of the country. The Nazrul artistes have been striving to form an association, through which to voice their demands and promote the neglected field of the songs of our National poet. Nazrul Sangeet Shilpi Shangstha had started with the initiative of Feroza Begum. Later, recently deceased Nilufer Yasmin took its charge. But few activities took place under his banner in recent times. The programme organised by the Nazrul artistes stands out as a hope for the lovers of Nazrul Islam in the country.



Prominent artistes of Nazrul songs presenting the inaugural song.

TV GUIDE

All programmes are in local time. The Daily Star will not be responsible for any change in the programme.

Table with columns for time slots (12:10, 12:15, 12:30, etc.) and program titles (News Headlines, Shubhechha Nin, etc.).

Table with columns for time slots (6:00, 8:00, 8:25, etc.) and program titles (Islamic Prog, ATN Bangla News, etc.).

Table with columns for time slots (10:30, 11:30, 6:00, etc.) and program titles (Bangladesh News Magazine, Tara News, etc.).

TODAY'S HIGHLIGHTS. Includes sections for 'Tremors II: Aftershocks' and 'Novocaine'. Features images of the movie characters and a portrait of Steve Martin.

PICK OF THE DAY. Features a section for 'Selena' with an image of Selena Quintanilla-Perez and a description of the film.

Table with columns for time slots (9:35, 10:55, 11:00, etc.) and program titles (French Tennis Open, Bajaj Caliber 115, etc.).

Table with columns for time slots (7:00, 7:30, 10:55, etc.) and program titles (Geet Bahar, Parchhain, etc.).

Table with columns for time slots (10:30, 11:28, 11:30, etc.) and program titles (Boston Public, Star Asia Travel, etc.).