

RECOMMENDATIONS

Birth anniversary

August 10-12 SM Sultan Anniversary Council, in cooperation with the District Administration, is holding a three-day Sultan Mela to mark the 79th birth anniversary of the artist in Narail.



Dance

August 12 A dance performance by visiting Indian cultural troupe led by Tanusree Shankar will be held at Osmani Memorial Hall at 7pm.

Exhibition

August 01-15 Gallery Chitrag (House # 21, Road #4, Dhanmondi) is holding an exhibition of print-works by four artists--Safuddin Ahmed, Mohammad Kibria, Rafiqun Nabi and Monirul Islam, from 10-9 pm.

August 10-15

A children's book illustration exhibition is going on at the British Council. The display is open for visitors everyday from 10pm to 6pm.

August 15-28

An exhibition of artist Mostafa Kamal will start on 15th August at the Gallery of Alliance Francaise.

Book launching

August 13 The launching of a new book Under the Krishnachura by Niaz Zaman will be held at the Alliance Francaise at 6 pm. The book is published by UPL.

Drama Lane

Bangladesh Mahila Samity 4 Natok Soroni, New Baily Rd.

Table with columns: Group, Plays, Date. Includes entries like Udichee, Chalekothar, Shipai, Shadhuchara, Prachyanat, Kannya, Banopangshul.

Tribute

Celebrating a great pioneer painter

Marking SM Sultan's 79th birth anniversary

CULTURE DESK

YESTERDAY marked the birth anniversary of Sheikh Mohammed Sultan, one of the pioneer painters of Bangladesh. He was born in 1923 at Masimdia, Narail, his father being Sheikh Meser, a master mason. His formal education began at Collegiate School which he left in 1933. His debut began when doing a sketch of Dr Shyma Prasad Mukerjee, who was visiting his school. Running off to Calcutta to fill his ambition in 1938, being encouraged by Dharendra Nath Roy, a Narail landed gentry, he began his role as a promising painter under the patronage of Maharaja of Karporetola at Simla, Malik Feroze Khan Noon at Lahore and Miss Fatima Jinnah at Karachi. Going to Lahore in 1948, he enjoyed the close friendship of leading artists like Shaker Ali, Chughtai, Nagi and Sheikh Ahmad. SM Sultan did not bother his head much with either grammar or discipline and made faces of men and women along with nature, blending imagination with nature. He was a confirmed bachelor who could be described as a roving mystic. He settled down in an abandoned building in a quiet corner of Narail, where he lived with an adopted family and pets of his own including



Artist SM Sultan's artwork was blended with imagination and nature.

dogs, mongoose and monkeys. In 1952, a critique, Syed Amjad Ali described him as being mostly a landscape painter of Bengal and Kashmir who had "severe selectiveness of lines of human figures, the largeness and boldness of composition and above all the human interest and tragic not that welcomes his maturity. The bulging knotting muscles of his farmers and boatmen recalls the works of Pieter Breugel and Vincent Van Gogh. The central theme in his painting was "man in relationship with soil and water". For long SM Sultan had experimented with native vegetable and earth colours, doing his paintings with own hands rather than with a brush or a palette, fixing the paints on the background with local resin. It was natural that under the circumstances, the weather would have a harsh impact on the preservation of his works, even though any of his works today sell for an astronomical price. SM Sultan won the "Ekushey Padak" in 1982; he was given the special honour of being the "Resident Artist" since 1984; Bangladesh Charu Shilpi Sangsad award in 1986 as well as the "Independence Award" in 1993. He established the Fine Art Institute at Narail in 1969 and another institute "Charupeet" at Jessore in 1973. His last days were spent as a free-lance artist at Narail. He died on 10 October, 1994.

Exhibition

Delectable though derivative

Sixteen painters' exhibit at Russian Cultural Centre

FAYZA HAQ

THE recent exhibition of 16 young artists' works at Russian Cultural Centre was interesting as far as experimentation went, although it was apparent to connoisseurs and critics that a lot of the work was derivative. What was admirable about the compositions was the fact that they lent interest and spoke of romantic imaginations where colours and lines were not blasé. "What is laudable about the artists in this exhibition is that they are endeavouring and will surely mature with time," commented a critique.

One of Zahid Hasan Rony's works reminded one of Da Vinci well-known sketch of the near perfect male nude figure although the presentation had more details and had other figures of humans and other forms included in the aquatint sketch. The print was in beige, dull green, burnt sienna and white marble colours with delicate lines running through it. Black and white dominated the colour scheme. Zahid said that he went into printing as it was included initially in his subjects as he had requested for this medium to be included in his syllabus. He said that he did not face problems with finding a machine for his work, as many print makers do, as one was easily accessible at the



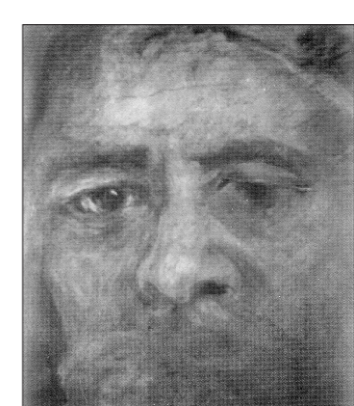
Composition



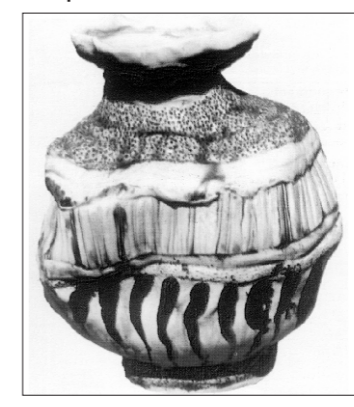
Darkness

Institute of Fine Arts where he studied. He said, "I like etching aquatint best and that is why I have included them in the show. This is although it is not easy using the acid on the zinc plate from which we get the print from the machine. The problems I face in print making is that one has to work very hard at it and I require an assistant to complete my work. It is necessary for an artist to have a clean print included in his/her premiere show." Talking about the artists who had inspired him Zahid said they included Mahmudul Haque, Abul Barak Alvi. Talking about his sketch on oil

paper entry, Khairul Huda Khan said, "It is neither a traditional painting nor a nouveau one. It is something that has been executed quickly. I have been influenced by the French Impressionist as is obvious." Khairul said that he had chosen the muted browns and beige to bring in minimization. He said that here in Bangladesh he admired the



Composition



Stoneware

works Shishir Bhattacharya, and Jamal Ahmed although he tried his level best not imitate them although he was under the spell of Shishir Bhattacharya in particular and tended to play with details like him as regards the technicalities. Sheikh Afzal, Rafiqun Nabi, Nesar Hussain were also his teachers apart from the other two artists that he spoke of. Speaking about his works, Kamrul Islam Nadim, one of the relatively senior painters in the exhibition, "I use oil and prefer dark colours in which I keep in mind that I

must improvise and transfer on to the canvas what I'm seeing before me. I don't preplan my work. I can't say from the outset what colours I'll choose for my canvas." Nadim said that he was out to experiment and carry on his own brand of research as the subjects appear before the eye of his mind. He added that he did not hanker after getting quick results nor was he overly concerned about the easy appreciation of his viewers. About his work included in the exhibition, he said, "When I was doing this work of still life, presenting a heating cauldron, I kept the subject before me and tried to create an effect in my own way. I've thus tried to capture the nature of a boiling pot of rich food along with its environment. In this manner, I've tried to present the entire scenario of the cooks at work at a feast, with its heat, hustle bustle and rich aroma of delicious food. Even the last detail of the tiles under the pot have been included. The colour treatment contains my memory of witnessing a scene for cooking for a feast." Asked which artists had influenced him, Nadim said that they included his teachers in his art department, at the time when the painting had been executed, Jamal Ahmed, who had inspired him to do that painting in particular.

What quite a few viewers admired were the works of Gupu Trivedi although one easily recalled their origins in the paintings of Qumrul Hassan and Rokeya Sultana. Trivedi's paintings were figurative and done in mixed media. In one of his works he had brought in female figures, and elements from nature such as flowers and leaves in warm buoyant cascading colours that sang with the tune of summer in Bangladesh. Trivedi had used acrylic, oil and the use of emulsion colours for texture and volume with oil giving it the effect of tempera of the Bengal School. The elements were modern, while the treatment was an old one.

The exhibitions included the works of Gupu Trivedi, Zahid Hasan, Kamrul Islam Nadim, Anwar Hussain, Apurba Ranjan Biswas, Biplob Shaha, Tanvir Faisal, Salma Begum Sheema, Sardar Arif Kamal, Jalaluddin Ahmed, Mostafa Kamal, Fahmida Khatun, Tarana Hamim, Neon, Khairul Huda Khan and Ferdous Khan Shaon.

Concert

Metal For Peace: Warfaze still rocks the crowd

SHEIKH MANJU

THE young crowd of Dhaka, enjoyed a metal concert titled, 'Metal For Peace' held at the Engineers Institute on 7th August. RIP, an organisation formed by a group of youths, arranged this concert with the performing bands Warfaze, Black, Art Cell, Poison Green, Scarecrow and Ashor. The concert started an hour later than schedule. However, the two floors of the auditorium were soon house full, but people were still coming in. Ashor performed five cover numbers including Like a stone of Audio Slave and One Last Breath of Creed. Besides, they also sang two of their own Bangla numbers. The

crowd liked the vocal of the band, as every single song was applauded by the audience.



Kamal of Warfaze

But the performance of the second band Scarecrow, with five Megadeath numbers were not at all up to the mark. However, the next band Poison Green was excellent, performing six cover numbers of Scorpions, Deep Purple and the local band Rockstrata. Smoke on the Water by Deep Purple and Blackout by Scorpions were performed by Scarecrow with the thrash metal effect. The new generation popular alternative band, Black came on stage next. The style of singing of the vocalist Jon is a little different. They began their performance with the song titled No of System of a Down, and next they sang Nirvana's Smells Like Teen Spirit. After these two cover numbers they presented

their own tracks like Amra, Obinashwar, Blues and Road etc. Black has by now created their own audience.

Art Cell performed five numbers including their own Poth Chola, Onnya Shomyog and Rahur Graash. The next band, Warfaze took some time to fix the sound system after which it was delightful to listen to their performance. There was a change in the line-up of the band. Shagor came in place of the previous bassist Cezanne.

Warfaze started their performance with their own track Ekti Chhele and Boshay Achhi. The audience danced to the popular numbers and when it finally came to the end they left the concert with a sense of satisfaction.

TV GUIDE

Table with columns: Channel, Time, Program Name. Includes programs like News Bulletin, ATN Bangla, ntv, and BTv.

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Table with columns: Channel, Time, Program Name. Includes programs like Howzzat Hungama, HHO, and MGM.

Table with columns: Channel, Time, Program Name. Includes sections for Today's Highlights, BBC, STAR PLUS, STAR GOLD, and STAR WORLD.

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Table with columns: Channel, Time, Program Name. Includes sections for Animal Planet, TEN SPORTS, and ESPN.