



Photographs taken by Aly Zaker. The legendary thespian loved to take photographs.

BABA AS A PHOTOGRAPHER



PHOTOGRAPH: ALY ZAKER

IRISH ZAKER

My first distinct memory of Baba and photography is from 1982. It was my Khala's (Aunt) wedding, and Baba was taking pictures. He had recently gotten his hands on the 400 ISO colour film that time, and I remember him telling someone "this is a very high-speed film. 400 ASA!"

Another memory that sticks out is when he bought the Canon F-1. He was very excited about that camera. And then a few months later, he bought the 105 mm macro lens. We shot pictures of roses in our garden in New Bailey Road.

Baba loved buying cameras. In recent years, he was particularly attached to Nikon, and purchased every professional SLR that the maker came out with. I would admonish him for not buying enough lenses and too many bodies.

Maa would scold him for spending so much money on cameras, and not using them enough. He would solemnly declare each purchase to be his last. When a new model came out, he would promptly purchase it. New drama would ensue where I would be Baba's co-conspirator in hiding the latest purchase from Maa, while discretely performing my due ministrations about his profligacy.

Though Baba's most active phase as a photographer was between the 80s and the early 2000s, he carried his camera with him everywhere, until his last days. Though too weak to take



Aly Zaker and Irish Zaker

pictures, he took his Nikon D5 and his favorite 24-120 lens to Ratanpur, our ancestral village home, on our last trip there three weeks ago.

As a photographer, Baba was not preoccupied with technique. He did not bother much with rules of composition, or post-processing. He did not care about learning his cameras either. He just loved to take pictures.

Our friend and colleague, Neville, often told me that while we take pictures with our eyes, Baba takes them with his heart. As preoccupied as I was with the technical aspects of photography, I never paid much heed

jumping out at me. His pictures almost invariably reflect his pathos, tenderness, and love for his subjects -- whether they are family members, the people of Bangladesh, or nature.

You can literally feel his heart beating in the images.

There is a portrait of my sister, that especially comes to mind. Even though we both loved her fiercely, if I had to choose one that best encapsulates Sriya, I would choose the one taken by Baba. The kindness in her eyes, the compassion in her smile, the shyness in her demeanour. It is as close to the perfect portrait as I have ever seen. An image made with the heart, not with the eyes.

I suppose that for Baba, photography was more of a personal diary, than a book looking to be published. Every page of that diary reflects the enormity of his love, his compassion, his passion.



PHOTOGRAPH: ALY ZAKER

Because of the complete lack of self-consciousness, his photography most purely reflects the person that he was. Someone who loved deeply, and did what he loved, exclusively.

Bleeding for Survival- First Garo band to be featured on GAAN app

MATHEWS CHIRAN

Rock band Bleeding for Survival is the first ever band from Garo community-- an indigenous community of Bangladesh-- to be featured on the leading music streaming platform, GAAN app.

They released their debut track "Salni Teng'sue" on Gaan app on December 4, 2020 in their mother tongue -- A'chik.

Anyone can download the song from the app after installing it from Google Playstore. The song's music video for the track will release on December 11 from their YouTube channel.

The song Salni Teng'sue-- meaning "the Sunshine"-- portrays the feelings of a person for his beloved. At different layers of the song, the composition exudes romanticism of a Garo youth for his loved one in an artistic way.

Bleeding for Survival started their journey 2013 under the name "Warriors", with Wesley Hadima, Polash Hawee as its founding members. Tonmoy Poddar and Aram Bawn joined later. After Polash

Hawee and Tonmoy Poddar left the band, Noble Sangma replaced them.

"We believe music has no language barriers," says Wesley Sangma. "I hope that the song that we released in our mother tongue will be acceptable to everyone here." Wesley mentioned that the platform A'chik Band Community of Bangladesh (ABCB) has many talented rising bands to discover, and urged music lovers to explore the community.

"What they are doing for their community and music as a whole deserves appreciation," says Kazi Ashiqueen Shaju, who is one of the founders of GAAN and Artcell's fabled drummer. "Their song

is already trending on our app, as it is catchy and melodic. I wish them well."

Shaju applauded Bleeding for Survival's heart, as they composed in their own mother tongue. "I hope, they will keep composing music in their language, and feel proud about it, without paying heed to any negativity."

LINE-UP
Wesley Sangma - Vocal
Nobel Sangma -Guitar
Anindo Dango Guitar
Aram Bawn- Bass
Ronald Nengminja - Drums



Members of Bleeding for Survival



(L) Kim Ki-duk with Abu Shahed Emon. (R) Internationally acclaimed director Mostofa Sarwar Farooki (3-L) and Nusrat Imrose Tisha (2-R) with Kim Ki-duk".



REMEMBERING KIM KI-DUK

The master filmmaker of contemporary Asian films

Renowned South Korean filmmaker Kim Ki-duk passed away on December 11, due to Covid-19. He was one of the most prolific directors of contemporary Asian films.

He made his mark in the world of cinema internationally for his signature style of making realistic films. Yet, throughout his life, he was surrounded by controversies.

He won several accolades throughout his illustrious career, including the Golden Lion at 69th Venice International Film Festival for "Pieta", a Silver Lion for Best Director at 61st Venice International Film Festival for "3-Iron", a Silver Bear for Best Director at 54th Berlin International Film Festival for "Samaritan Girl", and the Un Certain Regard prize at 2011 Cannes Film Festival for "Arirang". The 2003 film, "Spring, Summer, Fall, Winter... and Spring", is one of Kim's most successful films.

The director had a close alliance with internationally acclaimed filmmaker Mostofa Sarwar Farooki. After learning about Kim's demise, Farooki shared a heartfelt note on social media. "Seems like the terrible news is true! So many



Kim Ki-duk

PHOTO: COLLECTED

memories! At a total loss for words! You will be missed so badly, Kim Ki Duk!" he wrote.

Kim's brilliance and bravery as a director inspired filmmakers across the world.

His films explored themes surrounding death, life, love, and human relationships. His way of telling stories through honest brutality made him a controversial, yet successful artist.

Renowned filmmaker and producer Abu Shahed Emon wrote about Kim on his Facebook profile. "I have hundreds of memories with him...I had to accept the

fact that the great master of our time is no more. Your creations have inspired many young filmmakers around Asia and the world. Rest in peace," he said.

Celebrated director Ashfaq Nipun, shared his thoughts on Kim's career. "It is easy to become a filmmaker, but it is tough to become an artist. Kim was an artist," said Nipun. "I feel jealous of his brave and bold filmmaking as his works had a unique, defining tone, without having any mark of influence from anyone. He had his own style of telling stories."

"He was philosophically powerful and brutally honest about his work, and that clearly reflects on his films," mentioned Nipun. "Spring, Summer, Fall, Winter... and Spring", "Pieta", "Moebius", "The Bow", and "Arirang" are some of Nipun's favourite films of Kim.

Moreover, popular director Sanjoy Somadder mourned his demise on social media. "Kim Ki Duk ! U will be always remembered & loved !! What a loss ! RIP Master," he wrote.

Kim Ki-duk was born in 1960. He studied Fine Arts in Paris and began his career as a screenwriter before he directed his first film, "Crocodile", in 1996.