

## ART

## Mingling Memories with Desire

by Fayza Haq

WELL-read and certainly widely experienced Abdus Sattar charmed and dazzled his viewers with his solo show at Divine Arts Gallery. Water-colour, crayon, collage and other media had subtly and selectively been used to channelize a harmonious display of 32 works.

Sattar's piece of resistance was 'Bugs' showing two larger than life size ugly insects getting at each other, and next state-mating each other. The two gobes-pokagulo were chasing each other around like some maddened gladiators.

This woodcut was balanced by representations of cattle-head and deer-head. The latter although they brought in the reality had more of a decorative effect. 'Head II' and 'Head III' were being exhibited at the same time in countries like Japan. Due to pressure of work load and other economic factors the artist's vibrancy and immediacy of the subject petered into something ornamental, although one knows Sattar too well to sink in this morass. This, incidentally, was the only possible comparatively apparent mire in which the artist has ever known to have bogged down to, as far as I can recollect in the past two decades. The style of attracting viewers with visual techniques such as mingling shades of intensity of the black was found in both these pieces, as the shade of not receded to the bottom of the two graphic entries.

The deer appeared to be chewing some leaves and atop the cows head was a bird, which could have been a crow or a phungo, eating away at the ticks and other worms in the creature's body. The paisley pattern above the deer's head continued on to the images that stood for eyes.

'Nature No 31' was a collage with the famous *Smriti Soudha* of Savar blending in with the element of concern for the future seen by the blind justice symbol of a delectable woman with weighing scales. The good and bad elements of nature like owls, bugs were brought in. So were unavoidable remnants and proof of the Liberation War, such as the skulls in the foreground. Despite the combinations of numerous colours like blue, carmine and yellow ochre, the final impact carried a buoyant pastel effect. The figures, rendered in the oriental art manner, brought in the traditional past of Bangladesh juxtaposed against deep seated hopes and aspirations for the recent past. "Since I teach and paint alongside, my habit of driving home a message enters into my work as well," the artist commented on his own work. "I did it in two days but could well have stretched it on to five. But due to pressure of demand I limited the time that I allotted to this piece." Sattar added. The artist is keen on participating in various exhibitions being simultaneously held in different countries, and admits that for this purpose the print medium is the simplest answer to his needs.

There is an impression of a window in 'Behind the Window'. Collage, print and various other techniques had been utilized in this. Large dreamy eyes, thick lips and the decorative blouse of the



Behind the Window, mixed media

woman are captured in the piece with deft strokes. This was basically somewhat dark in shades, highlighted with white lines, and touched sparingly with pinks and oranges. The poems, taken from a Bangla newspaper added to the intensity of the soul pitch of the artist.

'Women and Nature' followed a theme that is dear to the hearts of many artists universally. There are three somewhat similar looking women seen from the back. It is only the hairstyle, the ornaments and the number of birds that surround them that distinguishes one from the others. "A single seated woman's figure would not have pleased me from that particular angle of vision. The repetition adds the visual satisfaction and also the theme," the artist said.

There was a difference in the hues used for the delineation so that the woman on the right was darker than the woman on the far left. The figures were as voluptuous and statuesque as the ones

formed in the Ajanta and Ellora caves. The roots of the surrounding trees had embedded themselves into the body of the women. This had been done so carefully that one could hardly perceive it at the outset. "Nature and women are symbols of beauty in our lives and so one goes with another," Sattar added.

Circular pieces of photographs of details of architecture had been cut and pasted on paper and then outlined in oil-colours in 'Memory'. These had been taken from the reliefs of Rajshahi Puthia Rajbari. In this, as was obvious, the artist wished to rejuvenate the common interest in our highly sophisticated past, which one tends to overlook or forget or even push aside in one's desperate bid to participate in the rapidly gaining momentum of modernization. The terra-cotta details had been highlighted brought in men, women, animals like elephants and horses, birds, geometrical and floral patterns to please any lover of archaeology. The eighteen

pieces on paper were simply absorbing.

The inevitable bond between the mother and child, another well-loved age-old theme, was to be seen in 'Affection'. Sattar insisted that the strokes of oriental art found in it belonged more to the Bengal school rather than the Moghul school, even though there was a clear combination of both. The child's face could be seen as a Bengali one while the woman's was clearly more ornate and tradition-bound, arresting as it was to its last detail. Nature, along with mankind, was seen with dotting eyes. The girl-child and her mother were done in soft water-colour washes. The painting was like some romantic whisper transformed into pinks and purples.

'Composition VIII' had a heart shape with two figures behind it. Different types of paints including oil and pastel had been utilised to get a 3-D effect. Naive style of drawing had been brought in with touches of pink and orange. The heart had been linked by an arch which the artist believed was "powerful" as regards building constructions, although he admits that it is less in vogue today. There was variation in the form of collage. The heart-form had been brought in as a focal point as the artist felt that it was through our feelings that we assessed "the good, the bad and the ugly" in life.

A large sunflower with its leaves had been sketched in 'Sunflower' had been alone once again in the naive style. It had perhaps Van Gogh's 'Sunflower' in mind. The background had crimson and yellow dots for balance of composition. The flower was meant to be a symbol of the agonies and ecstasies of life.

Sattar believes that his art expresses emotions, apprehensions and institutions. There is also self-expression and insight. The basic emotions joy, sorrow, anger and fear get priority in his work.

Sattar — who believes, like most other artists, that participation of our artists in overseas exhibitions and in local biennials have improved their style and thought content — has participated in 19 foreign exhibitions in places like USA, Europe, Canada, Japan etc. He has won three gold medals and seven other prestigious awards and grants. At present he heads the Oriental section at the Institute of Fine Arts, DU.



Women and Nature, mixed media

## BOOKS

Book news by Ziaul Karim

## New Prize in Literature: Bigger than Booker

ONLY the Nobel Prize for Literature will be a bigger prize in terms of money when 100,000 pounds International IMPAC Dublin Literary Award will be announced for the first time next summer.

The Award will be given annually by an international team of judges for a work of fiction written and published in the English language, or written in a language other than English and published in English translation. For an English translation there will be a translator's prize of 25,000 pounds and the rest 75,000 pounds will go to the author. In addition to the prize money there will be a Waterford Crystal trophy for the winner. The sponsors are confident that the Award will be a major rival of the Booker Prize which worth 20,000 pounds in hard cash terms.

The initial nomination will be made through public library service of the capital of each submitting country. Three books from each country all work published in the previous three years will be eligible — will be sent to Dublin, where the entries will be shortlisted before being submitted to the judges.

Irish embassies all over the world will be used to publicise the Award.

The award is a joint effort between Dublin Corporation and Improved Management Productivity and Control (IMPAC), an American management consultancy firm. They will provide two million pounds in sponsorship over the next 10 years.

## Poets and Penguin



The first volume was published in 1962 and the last in

1979. After 16 years of absence Penguin has relaunched its famous Modern Poets series last month. Five volumes appeared at the bookshops in connection with the relaunching. The poets included in the titles are 1. James Fenton, Blake Morrison, Kit Wright 2. Carol Ann Duffy, Vicki Feaver, Eavan Baland 3. Glyn Maxwell, Mick Imbh, Peter Reading 4. Liz Lochhead, Roger McGough, Sharon Old and 5. Simon Armitage, Sean O'Brien, Tony Harrison.

In retrospect, one can see the influence and authority the Penguin collections had right from the introduction to a wide readership of American Beats as well as William Carlos Williams, the first sampling for most people of Geoffrey Hill, the whizzing to stardom of the young Liverpool poets Henri, McGough, Patten and so on.

## For Fathers Only

Whatever one believes, or does not believe, there are issues that can touch everybody's lives. This time the issue is on father and about giving more time to their families. Many fathers claim that they would spend more time at home if their jobs were not so demanding. Others assert

that they are conscientious in creating 'quality time' for their loved ones. It is these



Rob Parsons

## ENTERTAINMENT

## TELEVISION

## Arabian Nights : Alladdin and the Magic Lamp

ALLADDIN AGREES TO FETCH THE MAGIC LAMP: On reaching the crevice under which is the cave that holds the magic lamp, Jungalo Jingle pretends that he is hurt and drops of blood ooze from his feet by magic.

Sentimental and innocent Alladdin is foolishly taken away by his emotional trick.

Clever Jungalo Jingle informs and bribes Alladdin of a magic lamp hidden inside a cave and how it is important for him to possess this lamp, while Alladdin can keep all the riches lying in this cave.

He agrees to go down the cave to fetch the magic lamp. Jingle Jingle, by magic tears the earth below and to Alladdin's disbelief a cave appears.

ALLADDIN'S JOURNEY INTO THE CAVE: Jungalo

Jingle warns Alladdin that if he touches any of the enormous wealth lying in the cave he will be immediately

turned into stone. Hence he must first get the lamp against all dangers he would face. Alladdin is lowered into



the cave with the help of a rope.

He finds three different tunnels one with supernatural beings, others with giant size crocodiles. Undeterred he continues his journey.

Alladdin feels the Tavis given by the Fakir and gets courage and strength. The magician had insisted on him removing the magic charm before entering the cave, but he had refused.

Alladdin now sees the magic lamp placed on a pedestal.

It is an old antique chirag (lamp) light and smoke emanates all around it. Alladdin has strange feeling that this lamp is his destiny when he sees a huge dragon guarding the lamp.

(Episode 24 on BTV today (Friday) at 8:30 pm.

## Crystal Maze

THE CRYSTAL MAZE is a self contained world divided into four distinct ZONES — MEDIEVAL, FUTURISTIC, AZTEC and OCEAN (this last zone replaced the INDUSTRIAL zone appearing in the first three series). In each zone there are six chambers of varying dimensions and within each chamber is a game.

The object of THE CRYSTAL MAZE is for a team of six people, with different skills and talents to attempt and win as many games as possible.

Each game successfully completed, within the individual game time period, will result in the winning of a CRYSTAL.

Each crystal represents a time period of FIVE seconds — the total number of crystals gained totalling the amount of time the team has to enter and spend within the DOME.

The DOME is at the centre of THE CRYSTAL MAZE and contains the prizes. These are represented by GOLD tokens mixed among SILVER tokens that swirl around inside the DOME.

The presenter, who is also the team guide in THE CRYSTAL MAZE, is introduced to us at the beginning of the programme at the DOME. He explains the game and introduces the competing team. He then reveals to us which of the four zones, Medieval, Futuristic, Aztec or Ocean — the team has elected to start from.

He meets them in person at the entrance of the chosen zone and explains that as a team they have only ten minutes to enter and attempt as many games as possible. When this ten minute period is up they must move on to the next zone.

The zone entrance is guarded by an obstacle. Once inside the zone, the team is confronted by six chambers each containing a game with its own specific time period — 1'00, 2'00, 2'30 or 3'00.

The games are also divided into categories — PHYSICAL, SKILL, MENTAL and MYSTERY. The presenter knows which games are in which chambers and the time period allowed for each — the team does not.

The captain must first se-

lect a game category and a team member to attempt the game. Having done so the presenter takes them to the chamber, starts the individual CHAMBER CLOCK and allows the player to enter.

If the player is successful a CRYSTAL will be won — the player literally collects it and exits with it. If the player is unsuccessful no crystal is won — and if the player is unsuccessful and fails to exit the chamber within the game time period he/she will be locked in.

If a team member is locked in the captain can do one of three things: a) Immediately buy the team member back at the cost of one crystal; b) Defer the decision until later in the game; c) Leave the team member locked in indefinitely.

If the decision is b) another team member must find their way back through the Maze and release the captive during the game playing time.

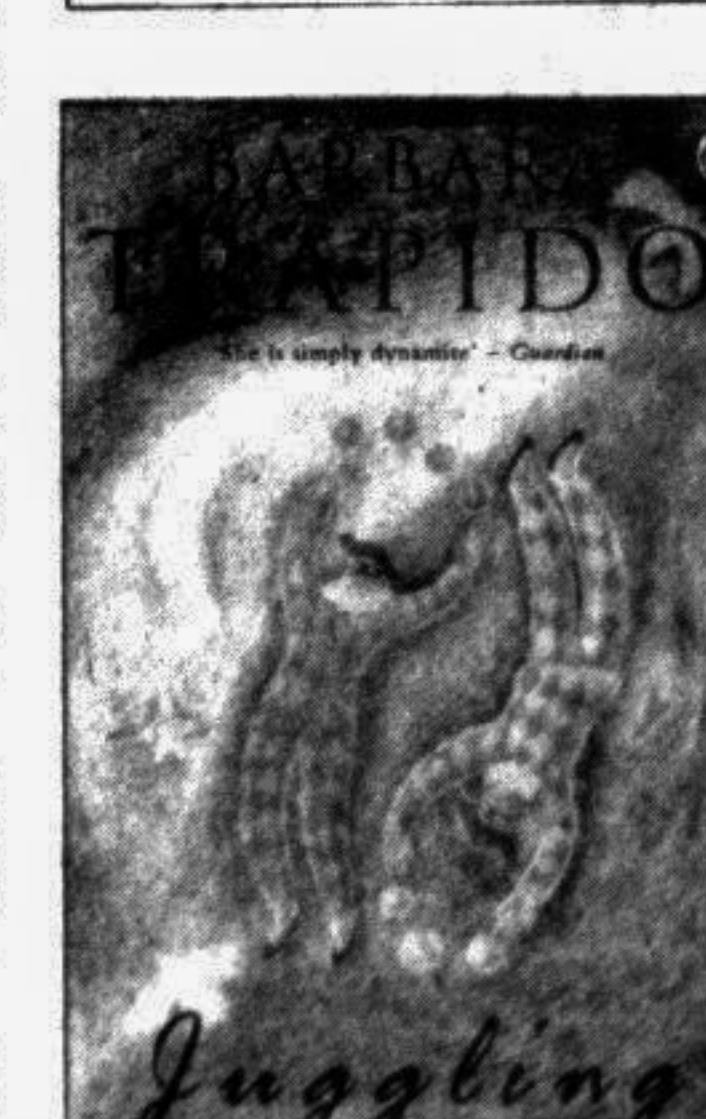
Once the ten minutes have elapsed in a zone, the team must move to the next. Each zone is screened off from its neighbour, there is only one route of access and this will be guarded by an obstacle.

The ten minutes allowed in the next zone will begin when the team starts to negotiate this protecting obstacle. Once across, they continue as described until finally on completion of the final zone, the presenter takes the team to the inner circle of THE CRYSTAL MAZE — the DOME.

The DOME is protected from direct access by a tubular frame and a moat of water. The presenter counts the number of crystals the team have won, converts this to seconds, and allows the team across the bridge into the DOME. The clock starts and the team (however many are left) must catch and retain as many tokens as possible and exit the DOME within the calculated time period.

Finally, after collecting all the tokens from the team and deducting the silver tokens from the gold, the presenter announces whether the team has won the prize.

Episode 22 on BTV today (Friday) at 9:05 am.



## Dark Justice: "Needy Things"



Zachary Hamilton (David Elliott) is a male gigolo with a slightly different way of handling his female clients. All of the women who use his services are married to wealthy prominent businessmen. Zach blackmails the women obtaining inside business information in exchange for keeping their liaisons a secret. These secrets he gives to his boss, the ruthless businessman Charles Nashman (Tony Young). Now, Zach has started killing these women as a final phase of his services.

Unable to convict Zach of murder, Judge Nicholas "Nick" Marshall (Bruce Abbott) decides to trap the

young schemer by offering his friend Kelly (Janet Gunn) as the very delectable bait. Unfortunately, Nashman recognizes Kelly from her former days as a private investigator. This forces Nick to change his plan of attack.

He takes Zach hostage and demands Nashman meet him for a face to face negotiation. Then he tells the police about the impending confrontation and they arrive in time to catch Nashman in the act of killing Zach. Once again, thanks to Nick and his friends, a vicious criminal.

On Sunday (2-7-95) at 9:00 pm on BTV

## Viewing Video

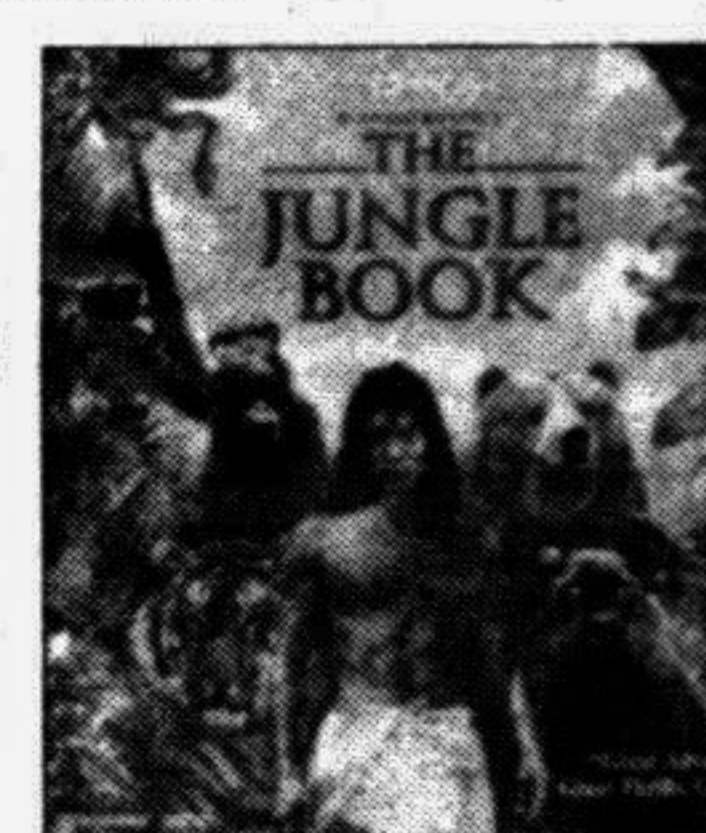
by Lenin Gani

Walt Disney could be forgiven for not keeping everything the same in their version of Rudyard Kipling's *Jungle Book*.

As in the original we still have Mowgli (Jason Scott Lee) the young boy separated from the human world, but unlike the Kipling one, we have to imagine that Mowgli was raised by the wolves under the watchful eyes of Bagheera the panther and Baloo the bear. But exactly what did they teach is unclear.

Briefly, Mowgli is reunited with Kitty (Lena Headey) the daughter of a British garrison Colonel (Sam Neill). However Kitty's husband to be Capt William Bull (Carey Elwes) cannot tolerate her growing interest in the boy whom she hasn't seen for so many years, since being lost in the Indian jungle.

After discovering the Mowgli has come into possession of a precious dagger



that can only be found in 'Monkey City' Bull hatches an evil plot to kidnap Kitty and her father so forcing Mowgli into taking him to the lost city. And once there Bull would dispose of him.

But as all know once greed consumes a man it beacons his downfall. And that's exactly what happens to Bull and his party.

ENGLISH		
NAME	TYPE	CAST
1. Jungle Book (Walt Disney prod)	(Adv)	Jason Scott Lee/ Carey Elwes/ Lena Headey/ John Cleese
2. The Amy Fisher Story	(Drama)	Drew Barrymore/ Anthony John Denison/ Harley John Kozak
3. Tarzan Escapes	(Adv)	
4. The Advocate	(Rom/Thriller)	
5. Mary Shelly's Frankenstein	(Drama)	
6. Michael Jackson's History	(Music)	

HINDI		
NAME	TYPE	CAST
1. Ravan Rai	(Action)	Mithun
2. Kismet	(Rom/Act)	Govinda/Mamta Kulkarni/ Suresh Oboroye/Kabir Bedi
3. Jeena Nahin Bin Tere	(Soc/Rom)	Prasaneet/Rukhsar
4. Vapsi Saajan	(Rom)	Shoaib Khan/Shoma Sarkar/ Ashwani Bhawe/Gulshan Grover

Source: Film Fair Video and other clubs