

exhibition

## Rediscovering Tagore's Dance-Dramas



**S**HANTA Purnima Bhat-tacharya recently held a thought-provoking exhibition of vital scenes from Tagore's dance-dramas at Manju Art Gallery in Gulshan, arranged with the help of the Indian High Commission. The painting series entitled "Nayika" was earlier exhibited

by Fayza Haq

at Calcutta and now makes one long to see Tagore's masterpieces once more either on stage or on TV at least. Purnima herself is a dancer, choreographer, and singer along with having interest in various other feminine activities. She has performed at the *Rabindra Sadan*, Calcutta, in the 60s and 70s, playing the part of Tagore's heroines, accompanied by Hemant Kumar, Debabrata Biswas and Konika Baharjee. She got the *Rabindra sangeet* award in '72 given by *Gitobitan*.

Purnima traces her love of paintings since her childhood in her bubbling voice. "My sons play rock music. When I listen to their piercing high notes, I'm compelled to take refuge in my

own type of music. The language too puts me off, and I wonder to myself, has Tagore's soft cadences and his lilting language been lost in oblivion? For a year I worked, aroused by my nostalgia to paint nine heroines, namely Chandalika, Chitrangada, Shyama, Harotoni, Promado, Komolika, Sreemoti, Sagorika and Devjani. Being a dancer myself, I know the exact moment of the high point of the drama, and capture them in my paintings. My style and technique hark back to the Bengal School as I was greatly influenced by Jamini Roy who taught at the 'Kamala Girls' School', where I studied. I enjoyed his choice of lines and colours. As an adult, some of his style and vision, which are typically Bengali in origin, naturally filter in. Incidentally, specially in my present heroine series, I have evaded most western impacts, which you will see in my other works, also displayed at the exhibit."

"I trace my origins to Telirbagh, Dhaka, Bangladesh to the Ukil family that lived on the banks of the Padma, and I take great pride in this. (This is



the same place from where C R Dash comes). It is only consequential that I should enjoy and glory in my Bengali past, with its rich heritage and its outward looking style at the time when the Bengal School first began."

In "Chandalika" there is the dark but delectable 'untouchable' girl pouring out water to the follower of Buddha in his flowing saffron robe. The *doti-walla* is seen rushing away, while other bhaved headed priests in their bright yellow robes, the surrounding backdrop of nature, a temple, a huddle of thatched lime-stone village houses, the stone well and sheep, plus the burning disk of the sun and the bronzed sky that makes the pathways yellow with bright light are brought in details, like some illustration in some book. The sounds of the bell-ringing in the *rajbari* has also been depicted with precision. Special care is taken over the details of the face, hair-do, jewellery and the 'sari' of the protagonist, along with the sublime features of the male counterpart, the *Buddho Shishha* 'Ananda'. The pre-

dominant yellow and orange overwhelm the painting speak of the afternoon heat, which is an integral part of the storytelling. This delineation of a social problem that is prevalent in Indian life is a vital depiction of life around the artist.

"Shyama", the court dancer, is depicted in all her voluptuous beauty, with orange, saffron and white finery and jewellery, along with her delicate wisp of a veil, taking away the *Bajrasher*, a trader, who had been falsely accused as a thief. The crescent moon, the sail-boats and the midnight-blue river, along with the simplified geometrical depiction of the jail, and the elegant purple pillar create a romantic setting, with the hero in pristine white offset, by the surrounding blues and purples.

"Sreemoti" who converts into Buddhism, is brought in with sweeping simple strokes of beige, saffron, and tints of white to depict flowers on her head, neck, arms, wrist as well as on the brass platter. The statue of Buddha along with the tree barks and branches are done in grey. The heroine is out-

lined in shades of jet black that sets her out of the browns, beige and touches of greens in the backdrop and forefront.

"Komolika", who is said to marry a man so ugly that she could only bear to put the marriage garland around the husband's *bina* has been depicted with the artist's favourite bright yellow and red. Meanwhile, the attending ladies are shown in greens, indigo blues and yellow. Along with royal pavilions, with their pillars, arches and balconies are included in the composition — as also hillocks and a disk of an oscillating moon.

"Chitrangada", similarly brings in a stylized and realistic depiction of the maiden who goes hunting with her female friends, dressed in shades of blue, and orange. The uninterested prince, in saffron, is depicted as leaning on a stone and turning away from the warrior princess. The line of trees and the shades of greys and purples of the background bring out the element of amour, which obviously preoccupies the artist, in her present series.

"Horotoni" brings a little variation in the trailing plait of the queen, the geometrical shapes of the trees and the oversized flowers with their thorns. True the delineation does look the prototype of the conventional depiction on playing cards but the simplification of the flora in the backdrop and forefront lend interest to the creation which has departed a little from realism.

In the same exhibition was the "Compositions and Moods" series done in shades of black and white which appeal more to the sensibility of the Dhaka art-lovers, who go in for less of revival of figurative art and have a penchant for simplifications such as the bamboo shoots seen against the moon, with the boulders at the roots, and the gently flowing river at the back.

Holding an exhibition of Tagore's dance-dramas is something different from what is normally seen in Dhaka. The purpose of choosing the theme is laudable. The artist explains that she donates the gains of the exhibits to needy students in India, and that too is something admirable.

event

## Bringing Sunshine to Gray Suburbs

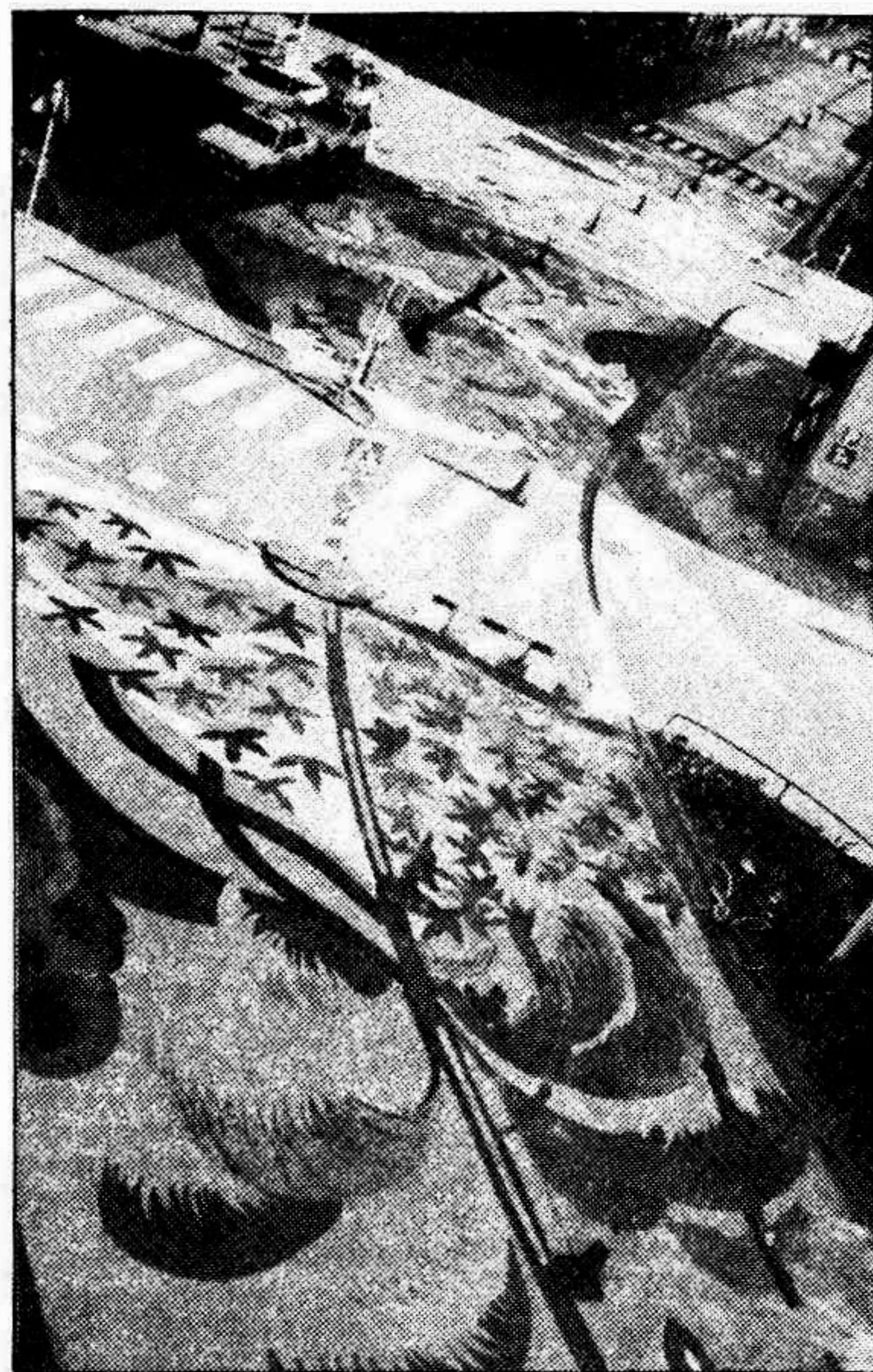
**R**UHUL Amin Kajol's traffic art is well known in Dhaka, although he has been living in Denmark for years. He began by painting the walls of a slum-like area in Spain and then moved on to paint areas near schools, and suburban areas near zoos in Scandinavian countries. Kajol got the idea from Bangladesh where street painting has been done to commemorate February 21st of the Language Movement. He covered such vast areas with his romantic and nostalgic themes of holidays, marriage, animals and birds playing in the sunshine of tropical gardens and Amazonian depths of forests with free-flowing rivers and twining bushes bursting with blossoms that might originate in paradise.

Kajol covers vast areas of normally grey areas of Denmark with his idyllic creations of flora and fauna. He brings in humans too and fills in patterns with *alpina* in mind which is naturally based in Bangladesh. This brightens up the roads and areas near the homes of the average Danes and they actually burst with ecstasy when they see the finish product.

This painting of street is not only to brighten up the environment and bring warmth and happiness to the normal non-descript streets but are there to make the speeding motorists stop and pause at the bright motifs and picturesque delineation of humans, birds and beasts along with clouds, streams and oriental creations straight from the imagination of the artists.

A number of students and young people who have free time, help Kajol regularly with his ventures. He makes the outlines and the youngsters fill up with bold splashes of acrylic colours of bright yellows, vermilions, turquoise and massive splashes of whites, salmon pinks along with dreamy mauves. These paints are donated and the young artistically inclined people work their hearts out following the skilled and cleverly done patterns and motifs which usher in songs and sunshine of the warmer countries such as Asia and Africa.

At the end of the painting session, often there is fanfare and uninhibited joyous dancing over the painted areas with



the Danish people in skimpy clothes as in Rio carnivals and the festive period is like some colourful carnival with actual singing, dancing and cavorting at will.

Kajol's paintings have been seen at La Gallerie, The National Museum and Jojon Art Gallery. Even though the artist sometimes did not have the time to come from Denmark for long during all his exhibitions, one could understand and appreciate his symbolic and impressionistic work which dealt with the saving of environment, and was done on vast scales, highlighting subjects like cat's eyes or bird's wings. At Jojon Art Gallery, he played with the Bangladeshi flag, twirling and whirling it with animal figures to give it more dynamism.

Kajol's Traffic Art is on record in the Guinness Book of Records.

Photographs of Kajol's Traffic Art Projects done in Sweden, Czech Republic, Denmark and Bangladesh will be on display on 6th April at 3 pm at the Goethe Institut, Obaidul Quader, the State Minister of Youth, Sports and Cultural Affairs will inaugurate the function. Uwe Schramm, the ambassador of the Federal Republic of Germany and Finn Thilsted, Charge d'Affaires of the Royal Danish Embassy will be the special guests. Avad Rahman, Director General of the Bangladesh Shilpakala Academy will preside at the ceremony. The exhibition will remain open daily from 7th to 18th April from 3pm to 8pm.

by Fayza Haq

## TV Guide

**Thursday 1st April**  
(All programmes are in local time. The Daily Star will not be responsible for any change in the programme)

### BBC

6:00 BBC World News  
6:30 World Living: Travel Show - Holiday with Jill Dando  
7:00 BBC News inc. World Business Report/USA Direct/Asia Today/24 Hours  
9:00 BBC News inc. World Business Report/Asia Today/24 Hours  
10:00 BBC News inc. World Business Report/USA Direct/Asia Today/24 Hours  
11:30 World Focus: The Money Programme  
12:00 World News  
12:30 World Living: Talking Movies #8/9  
1:00 World News  
1:30 Hard Talk: Pierre Sane (GS of Amnesty Int'l)  
2:00 BBC World News  
2:30 World Focus: The Money Programme  
3:00 BBC World News  
3:30 Hard Talk: Pierre Sane (GS of Amnesty Int'l)  
4:00 BBC World News  
4:30 World Living: Holiday with Jill Dando  
5:00 BBC World News  
5:30 World Focus: The Money Programme  
6:00 BBC World News  
6:30 World Living: Talking Movies #8/9  
7:00 BBC World News  
7:15 World Business Report  
7:30 BBC World News  
7:50 World Living: Talking Movies #8/9  
8:00 World News  
8:30 Hard Talk: Pierre Sane (GS of Amnesty Int'l)  
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9:30 World Focus: The Money Programme  
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10:00 BBC World News  
10:30 Money Wise Presented by Sucharita Ghose (On Indian Business market)  
11:00 World News  
11:30 World Living: Talking Movies #8/9  
12:00 World News  
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