

exhibition

A Catharsis of Emotions

By Shahana Parbeen



A famous quote goes like this. 'We do not inherit the world from our ancestors. We borrow it from our children.' If this is really so then we do not have a right to destroy this beautiful earth, do we? After all, we have borrowed it for a while and need to hand it over to our children intact and unarmored if not improved. Yet as civilisation has advanced, pollution has increased. It seems like pollution and development is going on hand in hand. Mahera Khaleque Joya's first solo art exhibition 'Catharsis' at the Zainul Gallery at Institute of Fine Arts, University of Dhaka depicts two different forms of pollution presently threatening us — Environmental Pollution and Acid Attack (a social pollution).

Joya feels that environmental pollution has taken such vast proportions that we shall need a huge solution. A mere mask worn over our nose and mouth with no longer do. We shall need a protective mask for the whole world. In other words we shall need a massive protective measure. In most of her paintings on environmental pollution, the mask appears as a metaphor for many things. The colossal masks could symbolise a solution to this problem. They could also symbolise helmets as worn by soldiers, prophesying a horrific future

and destruction of the environment increases Joya has painted a picture where she has the Baitul Mokarram and the 'Ramma Botmul' (two places every Dhakaite is familiar with and holds dear) preserved in pyramids in order to protect them from damage due to pollution.

The acid attack series are done in colour. The artist felt that she could express the pain of the victims better with vivid colours. The acid attack series shows acid victims from various perspectives. For example one painting shows a victim's face all done up in bandages as she stands before a mirror. But the reflection in the mirror is that of a beautiful young woman. That's the way the victim thinks she is really but her face (eyes included) are bandaged and she doesn't know how terribly she has been disfigured. In another painting we find a victim trying to scream out in anguish but has her mouth tied up. Joya explains that in our society we have a general tendency to blame the acid victims for their misfortune and so the victims don't even have a shoulder to cry on let alone express their anguish! There's a total of 18 items on display. Among them, ten paintings are on environmental pollution, seven are on acid attack and another is a collage.

Mahera Khaleque Joya has done her Pre-Baccalaureate

where people will wage wars to gain control over less polluted regions. A mask can also hide — it could also symbolise polluters hiding among the polluted, unidentified because of the masks behind which they hide.

Most of the paintings on pollution are done in black and white because Joya fears that pollution will turn the earth infertile, barren and colourless. In one of her paintings, we see a vast barren field with empty black pots — pots are associated with fertility and among many cultures we see the use of brightly painted pots to celebrate fertility — which shows that the human race is threatened with infertility as pollution takes alarming proportions. The use of wheels along with masks in one painting shows the irony of human development. As the human race develops and advances (as symbolised by the wheel), pollution

from the Institute of Fine Arts and got her Baccalaureate with Honours from York College of Pennsylvania (USA). She is doing her master of Arts at Purdue University (USA). She is currently a teaching assistant at Purdue University and has had a string of other experi-

ences including that of an Assistant Researcher at York College. Her paintings on Environmental Pollution and Acid Attack on Women in Bangladesh has won her the Delta Phi Delta Stewart-Train Fine Arts Award and Scholarship from Purdue University.



Although this is her first solo exhibition, she has participated in eleven other exhibitions both in Dhaka and in the USA. Her exhibitions which started yesterday (July 23) shall continue till July 30. The exhibition is open every day from 10 am to 8 pm.

Hercules: The Legendary Journeys

On Star World at 12 midnight

In Love Takes A Holiday — Bored with her life as a matchmaker, Aphrodite (Alexandra Tydings) decides it's time for a career change. Unfortunately for the men of the world, her actions cause women everywhere to lose interest in love. Iolaus (Michael Hurst) learns of this disturbing situation, when he arrives in Parthia expecting a week of romance with the lovely Evanthea (Fiona Mogridge). Instead, he is smitten in the jaw by the dark-haired beauty, who storms off insisting she never wants to see him again. Hearing a family laugh, Iolaus turns to find Aphrodite smiling at her handiwork. He pleads with her to return love to the world, but to no avail. Aphrodite is having too much fun watching the confusion of the male villagers as their romantic overtures are spurned at every turn.

Malika 12:30 Non-Stop Hits Continue...

8:45 The News 9:00 Sabu

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