RECOMMENDATIONS

Film Shows & Seminar

Rainbow Film Society organises a four-day international film shows on the theme of genocide at Liberation War Museum (LWM) auditorium from January 22 to 25 at 5:00 p.m. every day. The LWM holds a seminar on the topic "Genocide Woman War and Justice" on January 24 at 4:00 p.m.

Classical Music

Concert As a part of their South Asia Tour 2002, 'Ensemble Resonanz' a classical orchestra will perform at the Osmani Memorial Hall on January 24 at 7:00 p.m. The programme is organised by Goethe Institut (German Cultural Centre).

Exhibition by Russian artists

Organised by the Russian Cultural Centre, Dhaka a show of contemporary art by Russian artists Poliakov Vasily and Persidskiy Konstantin is being held at the Exhibition Hall of the Russian Cultural Centre, House #510, Road #7, Dhanmondi R/A. The show ends on February 8, 2002.

Art show of three Bengali pioneers

An exhibition showcasing works of pioneer artists Zainul Abedin, Qamrul Hassan and S.M. Sultan-of Bangladeshi art movement is peing held at the Bengal Gallery of Fine Arts at Dhanmondi. This show is the second of a series presented from the collection of Abul Khair, chairman of Bengal Foundation. The exhibition will be open from January 12 to February 7, 2002 from 12 p.m. till 8 p.m. everyday

Group Art Show

The 45th Grand Group Art Exhibition of leading Bangladeshi artists organised by Saju Art Gallery is now being held at its gallery space at Gulshan. North Super Market 2nd circle. The month-lond show, open to all, will run until February 7 from 10 am to 8:30 pm barring Fridays.

2nd solo exhibition

The 2nd solo art exhibition by artist Rezaul Hoque Liton is being held at the High Commission of India Cultural Centre (754 Satmasjid Road, Dhanmondi)

The exhibition will remain open for all from 3:00 p.m. to 8:00 p.m. everyday, till January 24.

Exhibition

Of dreams and reality

Exhibition of two Russian artists is now being held at the Russian Cultural Centre

seated on rocks with water pools

seen amidst the rocks. The rainbow

washes amaze one as they boost

the imagination in this highly cre-

ative work. At the back is the star-

tling solitary nude male figure done

in a spindly manner like some

walking pole with face, limbs and

see a beautiful young pouting

woman with limpid eyes, the

appealing face bearing the typical

Russian features with the cute

"retrousse" nose, emerald eyes and

soft gentle, cupid's bow lips. Many

different colours go into the pigmen-

tation of the hair and it is left sug-

gested just as her clothes are an

impression rather than any mass of

colours or lines. A lot is left to the

imagination. The personality of the

lively individual is held on the can-

vas with vitality. The background

remains abstract with circles, lines,

squares with a heaping of orange

and green so that one gets the

effect that the young beauty is day-

gated women's figures with exag-

gerated slim limbs with skimpy

wrappings of cloth around their

hips, blow the exposed navels, as

they appear to swim underwater

In "Prayer" we see five elon-

In his "Girl in the landscape" we

organs on display.

WO artists of "Sunny Square" group, Persidskiy Konstantin and Poliakov Vasily are holding a combined exhibit of their works at the Russian Cultural Centre exhibition hall . This is to mark the 30th anniversary of the establishment of diplomatic relations between Russia and Bangladesh.

In the works of Konstantin and Vasilay we see freedom of expression and soul pitch that is parallel to almost any contemporary works in Europe. Their bold lines and interesting compositions speak of fine training and tremendous drive. With conventional beginnings of academic work they are now proceeding to captivating imaginative creative works that is quite mindboggling specially in the case of Konstantin.

Konstantin comes from Moscow while his colleague comes from Stavropol, a city in the south of Russia, and they both participated in the tenth Asian Art Biennale Bangladesh, as well as the workshop at Rajendrapur, arranged by Bengal Foundation. Konstantin says, "We've came

here taking a flight across Mumbai and are here to discover as much of it as possible, going to Cox's Bazaar today, after we've finished our interview were .As artists we have full freedom to paint what we wish and don't hanker to have followed any of the conventional careers such as that of engineers or lawyers to have made a more profitable living. We get by with what we earn at the galleries. I've been painting as a child and it was natural that I took painting up as my career. We both do figurative work and I'm specially fascinated by women's shapely limbs. We term our work as modern but we are not abstract painters for figures of humans still hold infinite charm for us. In our compositions you will see signature works.'

Konstantin adds, "Since I'd come in the last Asian Bienanle I managed to work my way with the Cultural Ministry to come to this place which fascinates me no end. I began painting since the age of 13 and went to the art school in the city



Persidskiy Konstantin stands alonside his work charm of the vision. The women are

in Ukrain where I lived with my parents. Finishing the arts school at Ukrain . I studied for further five vears at Moscow at the University of Industrial Arts and Design. I was greatly inspired by the 19th and 20th century artist of Europe. It is Picasso, Modigliani, Marx Ernest and Andy Warwhol who have moved me most

"I would like to spend all my time in doing my creative work but I have to teach at Moscow as the sale of art work is not enough for my sustenance. I've now been painting and teaching for 20 years. I have a studio at home whenever inspiration takes me. I've had solos at Vienna. Stockholm. Luxembourg and France apart from ones in Russia. In Konstantin's "Sitting with

children with man behind" we see women's draped figures, bending down and holding babies in swaddling-clothes that bring European Renaissance themes in mind. The women in done in shades of varied colours with blue merging with green, brown and dusky red . The faces are left incomplete but nevertheless the work is realistic except for the elongation and exaggerations of the limbs as one found in say El Greco. The hands and feet are stylized which adds to the

spirit above. Swimming in the water, their bodies are stark bare except the tiny twists of cloth here and there. The faces, breasts, torsos and limbs are stylized to heighten the attraction of female figures seen sans clothes. The rest of the canvas is in mingled sheets of jade, turquoise and brown, like the rest of his works. Konstantin says that this is the spiritual longing of women. In another of Konstantin's work

going forth to some overpowering

we come across a woman's face outlined and merged with a background of vermilion, green and brown so that one gets the effect that nature and man have combined with harmony in the composition. The vivid landscape including hills and glades does not undermine the soft sketched effect of the human face, where the facial features are hinted and outlined. This too had a dream-like impact.

In Konstantin's "Playing with the ball in solar eclipse" one encounters a number of female figures curled together, with the artist's typical presentation of elongated limbs and torsos so that the figures appear like wax figures whose faces are left blank as usual although their bodies are definedseen as twisted and turned in wild ecstasy. The women are in a frenzy of a dance in green fields that are shaded with brown and yellow, with a romantic representation of a scintillating crescent moon caught above the billowy tree-tops included in the backdrop. Once again dramatic splashes of ruby red emerald green and yellow ochre at the back front and middle

with touches of more yellow for the women's hands and some parallel strokes running though the composition to relieve the monotony of heaping of hues.

As for Poliakov Vasily, he has being drawing since the age of six as he was influenced by images on paper brought by his mother and his two uncles who worked at a printing press. When his parents went away to Germany, he was furthermore exposed to these images on paper. He tried to draw from an early age and his first laudable composition was that of an airplane. He went to an art school for four years, joining before the normal age. He was specially influenced by Pyotor Akhiamiam there. At the same time he was influenced by the works of Matisse, Bonnard, Renoir and Sisely that he had studied. He depends on the sale at his galleries, having painted professionally since 1994. He does face problems at times as all artists do . however, he is not contented in an easy period for he fells that problems egg one on to work with decisive drive. He along with Konstantin have had solo exhibitions in Sweden, India, Luxembourg, Finland and Austria. They have had many group international expositions too as in South

Asked to give his impressions of the Asian Biennale Bangladesh, Vasily says," I've enjoyed the international expositions but I learnt more at the Ranjendrapur workshop. I felt that the Bangladeshi work is tremendous indeed and I feel it might even influence my work



when I go back to Russia. In Vasilv's "Mountain Lake" one sees images that have been almost sculpted because of the thick lavers of paints in fascinating shades of burnt umber and beige while the water is left almost blank had it not been for the faint reflected images. The sky in the backdrop are variations of contrasting gray which complete the image of the Caucaias mountains

In his "Landscape of Vologda" Vasily has simplified trees and bushes with swift and dramatic brush strokes so that the effect is savage and stark with angry browns , yellows and the blue that suggests water. In contrast is "Walking on the water", done at Rajendrapur workshop, where Vasily has brought in three women draped women along with a child. They figures appear to be turning their faces to look at the viewer. Water is suggested at the back while the jade of the lawns have been included with brisk strokes. More people are seen in a iovial mood boating in the muddy lake in the background while in a tree with aggressive thorns has been included at the side.

Vasily's "Young mother" brings in a young woman in shades of rose and gray while her clothes, the curtains at the back and the tiny teapot, rugs at the back in the foreground are done in contrasting quick rough textures. In it is also the suggestion of the rumpled bed. Thus an ordinary humdrum scene is romanticized. Similarly, In his 'Smell of first lilac," we see reflections of the French Impressionist painters that Vasily so admires. The woman, with her chin-blue eyes, her hair a weep of pale brown, and texture work on her clothes in exquisite shades of pink and brown which glamorizes everyday wear. The



Innocence of children inspires Poli akov Vasily

burst of lilacs is the crowning part of the painting with its heavy texture work in shades of purple, mauve, pink and yellow, where each blossom has been minutely worked upon as dots and dashes of joy. Motifs of beige in parallel form are brought to offset the work on two sides at the back.

A woman is again brought as the subject in "First pasture". Her eves are shut as she holds on to bright red circles of blossoms. Although her figure is a full one she looks delectable and behind her a cow is brought in, with the face down and the legs upright as in some Kandinskian dream. Trees, grass and smudges of different shades of pale cobalt geometrical shapes complete the impressionistic com-

In "Tsa Tsa" once again presents a female form who is sitting next to her dressing table heaped with cosmetics. She has a skimpy top and a strip of undergarment to compliment it . Her brilliant scarlet lake shoes speak for her flamboyant character. Her hair is done up while iewellery abounds her neck and tell a tale of abundance and plenty although not quite in good taste. She appears like some opulent part of a circus or a theatre. The cat and the opening window lend more details to the interesting setting. This had shades and splashes of beige, yellow and pink and could perhaps be inspired by

The remarkable exhibition of the two Russian painters will continue till February 8th and should be food for thought for not only students of fine arts and the average gallery goers but also young Bangladeshi artists.

'My Sweet Lord'

hits the chart

Music

Music

Honouring a Lalon exponent

Swapankuri accorded a reception to noted singer Farida Parveen on January 20 at National Museum's Sufia Kamal Auditorium

and internationally acclaimed

model Bibi Russel as special

The chief guest of the occasion

She was also offered a gift of

In a complimentary note,

handed an honourary crest over

Tk. 10,000 in cash which she

Nazmul Ahsan said, "I discover

smell of soil and existence of god

in Farida's musical performance.

Her recital stirs an inner cord of my

soul and inspires me to search for

fuse in his compliments, said, "I

have listened to Lalon song perfor-

mance at Kustia sitting together

with many Bauls like Moksed Ali

Saai. But Lolon song recital in

Farida's affluent voice drenches

our mind with a divine pleasure.

She sings fondly. She is a pride of

our own culture and a flag bearer

beyond the border."

Mostafa Zaman Abbasi, pro-

again donated to Swapnakuri.

quest among others.

to Farida Parveen

the creator."



Beaming Farida Parveen

TAWFIQUE ALI

ULTURAL organisation Swapnakuri accorded a reception to singer Farida Parveen, one of the finest exponent of Lalon music, on January 20.

Farida has austerely been endeavouring for last three decades to attain accomplishment in folk songs, specially in Lalon's mystic songs. During the period she devoted heart and soul to preach non-sectarian mysticism of Lalon, possessing an elevated sense of spiritual existence in her extra ordinary voice. An unearthly melody of her voice has conquered hearts of millions of Lalon admirers of varied classes.

Chaired by Poet Mofazzal Karim, The programme was also attended by Nazmul Ahsan Chowdhury, secretary, cultural Affairs Ministry as the chief guest, Mostafa Zaman Abbasi, D.G of Bangladesh Shilpakala Academy, who delivered a welcome address

regards to Farida saying, "I draw inspiration from Farida's performance. I fondly cherish her in my heart." She also said that there is no such day when she does not savour music performed by Farida Poet Syed Al-Farooq

Bibi Russel summed up her

esteemed Farida as a kinsman of society's all classes of music enthusiasts. Farida's performance is an impressive portrayal of a spirit in the audience's mind. It does not require a photographic depiction of material surrounds. The audience experiences a soulful narration of a spirited inner world in the journey through her exquisite tune produced with fine artistry.

Eminent flute player Gazi Abdul Hakim, who has been a vital instrumental aid in most of Farida's performance during a long passage of time, termed her as a landmark exponent of Lalon song. "If Farida Parveen would not be born, Lalon song could not go beyond the limit of Kustia; and this potential genre of our own musical heritage would hardly earn its present status," he said.

Komal Krishna Mitra, an advisor of the organisation, put emphasis on the message and spirit of Lalon song. He said," Lalon is an embodiment of nonsectarianism. If Lalon's spirit would be fostered world wide, there would not be as much confrontation as the present day world suffers from."

Mofazzal Karim stressed the need that any dedicated artist like Farida Parveen ought to be accordingly recognised and fos-

Expressing her gratitude and joy, Farida Parveen admitted her indebtedness to many who made her being an artist possible. In an emotionally drenched voice, she said, "Naturally I feel honoured on this occasion but I regret that the people of Kustia have not so far accorded me such an reception."

A musical performance followed the discussion. Farida performed both modern and Lalon songs. Her amazing artistry of voice and fondly performed numbers transported the audience to a world of tune, melody and mystic ambience.

Fashion

Couture lives on

Jean-Paul Gaultier injects blood in Paris fashion

Human figures dominate Persidskiy's theme

MOWING saucy sailor suits, sexy evening looks and some general Parisian pizzaz, Jean-Paul Gaultier gave fashion a big shot in the arm at his sizzling Sunday show of spring haute couture.

rumors of haute couture's demise since Yves Saint Laurent's retirement. But the precious practice of haute couture won't die out if Gaultier has

anything to say about it. He was once an

iconoclast. Settling down, he now makes humorous clothes, but with mastery of his craft and a certain elegance. The presentation in Gaultier's huge new building near the Gare du Nord was almost delayed by an eruption from a hysterical young woman. Her point, was hard to hear as she was dragged off kicking and screaming by an efficient crowd of security guards, but People for

the Ethical Treatment of Animals later put out a statement saying she was an anti-From a navy tailored suit with decollate lapels and knee-length skirt, to little red or white stretch dresses, to gala evening gowns, the excellent collection was full of humorous touches and

Ines de la Fressange, Carla Bruni and Naomi Campbell tripped out to the delight of the photographer pack -- they



A model presents a creation for Balmain 21 January 2002 during the spring/summer 2002 haute couture collections in Paris.

haven't seen such catwalk stardom for

many seasons. Fressange loped down the runway in an adorable striped sailor sweater and beautifully cut bell-bottom trousers, trailing a dressy navy-white tulle train. This look is more or less Gaultier's personal trademark, but for haute cou-

Carla Bruni got a big hand for wearing a daring scooped-back black jumpsuit --a Saint Laurent echo. And Naomi Campbell drew whoops for covering he breasts, revealed in a slim red dress that was otherwise decorated with crystals. There were many, many ideas in this versatile show: denim evening dresses with beaded fringes; one long gown made of silk ties; cleverly draped Japanese-style silk dressing gowns --

design by Leon Bakst, famous for ballet decors in the art deco era. There were fun ideas like white satin tailcoats showing bare midriffs, little lacv crystal shell tops and a whole princess coat made of coral feathers.

But through it all shone the Gaultier talent, and much wearability -- which will honefully be transplanted to ready-towear, since few can afford the really expensive and perfectly-made haute Things were more dicey at Givenchy

where the young Welsh designer Julien Macdonald gave his second couture

It was quite a show -- though rather spooky. Cobwebs, piles of wool and silk threads, loops and spidery effects made

The programme dubbed the woman who wears Macdonald's clothes "an

for a cool Goth or Vampire theme.

angel in rich fabrics." But even in a white silk chiffon lead-in gown with a ruched high neck worn like a generous tunic over trousers, the lady looked more like eerie

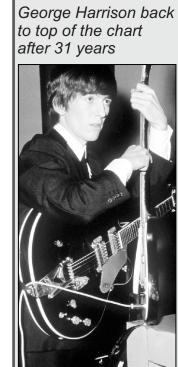
Then there were the black items. The square-cut pantsuits were dabbed in mossy cobweb effects, as were some of the lacy knit shawls on taffeta gowns.

Some of the cult queens also had some pretty colorful stuff to wear to the seance, though some models were and semiprecious stones. The clutter lacked elegance, even for a chic vam-

At the Versace collection by Donatella Versace, shown at the Trocadero, the star guest was Madonna. She arrived about an hour late with a phalanx of bodyguards after a Versace reception for herself, Boy Georgeand the elite press.

The show was las Vegas all the way, from late-day hot-colored stretch minis with geometric ribbon patterns to multicolored sequin dresses. The colors were mostly fluorescent or iridescent. Short and long dresses were plastered with crystals and sequin decor.

Electric green draped dresses and a decollate gown with electric green and pink embroidery probably pleased many saucy showgirls and stars. Donatella knows them well -- she's a sleek, cheeky blonde herself



Young Harrison AP, London

■ EORGE Harrison's hit single 'My Sweet Lord" has returned to the top of the British pop charts 31 years after its first release and nearly two months after the ex-Beatle's

The song, reissued after Harrison Nov 29 death from cancer at age 58, is raising funds

for charities around the world. 'Harrison first released the song in January 1971 and was the first Beatle to have a hit in his own

Harrison's widow Olivia and son Dhani agreed to the rerelease of the single by record company EMI after strong public demand, providing the cash went to a fund administered by the Material World Charitable Foundation, which Harrison

"We are very happy that the reissue of 'My Sweet Lord' continues to spread George Harrison's music and message around the world," EMI said Sunday.

"It's especially appropriate that

established in 1973.

the Material World Charitable Foundation, a charity that George set up some time ago, will benefit from the profits made from the success of the single, thus helping the needy all over the world.



A model presents a creation for Feraud 21 January 2002 during the spring/summer 2002 haute couture collections in Paris.



Models present creations for Feraud 21 January 2002 during the spring/summer 2002 haute couture collections in Paris.