

RECOMMENDATIONS

Art Exhibition

A solo exhibition of artworks by artist Nazia Andaleeb Preema is being held at the DRIK gallery at Dhamondi in the city. The exhibition continues till February 12, 2002. The exhibition is open for all everyday from 3:00 p.m. to 8:00 p.m. Thursday & Friday from 11:00 a.m. to 8 p.m.

Book Fair

Amar Ekushey Grantha Mela, a three-week long book fair at the premises of Bangla Academy is in progress. The fair is open everyday from 2 p.m. to 8 p.m.

Etching Print Exhibition

A solo etching exhibition by Rashid Amin, a Charupith Fellow ends today at Gallery 21 in the city. The exhibition will remain open from 2 p.m. to 8 p.m.

Seventh Solo

The 7th solo art exhibition of artist Samiran Chowdhury is being held at Divine Art Gallery in Hotel Sonargaon. Samiran's 25 works in water colour, mixed media and acrylic are on display. The exhibition will remain open for the visitors from 10 a.m. to 8 p.m. till February 16.

Drama Festival

Nattyto Utsav 2002, the national festival of drama is going on at the Mahila Samity auditorium in the city. A drama of a particular group is staged everyday at 6:30 p.m. The festival will continue till February 20 organised by Bangladesh Group Theatre Federation.

Today's drama at Mahila Samity: Mahua by Barishal Theater. Tomorrow's Drama at the same venue: Tirthankar by Subochon Nattya Sangshad.

Satranji Exhibition

A Satranji exhibition by Shafiqul Alam Selim is being held at WVA auditorium from February 8 till February 15. The exhibition will remain open for all from 3 p.m. to 8 p.m. everyday.

Solo Painting

The first solo painting exhibition of Zakia Khan Chandana is being held at the Zainul Gallery of the Institute of Fine Art at Shahbagh in the city. The show will remain open for all till February 14 from 11 a.m. to 8 p.m. everyday.

Art Exhibition

A 12-day painting exhibition by renowned artist Maruf Ahmed started at the Shilpangan Art Gallery in the city from February 7, 2002. The show will remain open for all till February 18, from 10 a.m. to 8 p.m. everyday.

Exhibition

Non realism to set your fancy free

Maruf Ahmed holds a solo at Shilpangan Gallery

FAYZA HAQ

MARUF Ahmed from Bonne, who is having his solo exhibition at "Shilpangan", says, "I prefer to stay and work at Bonne rather than come back to Bangladesh because my filed of work is such that I can learnt a lot staying in Europe, year after year. If I had been an engineer or doctor for something which is useful for the country I would put my knowledge for the people of my country. In the field of fine arts there are huge possibilities in Europe which is the land of revelations and evolutions. There are many things happening there and when I come here every 18 months I can talk to the people of what is happening there. I can discuss the trends and speak of the different movements. In our own country there is limited knowledge of art information. By now I am a lecturer in a university where people complete their art education.

"If I come back my work will be stultified and I'll be working in a limited area. Being in Bonn I have a much greater chance to learn and develop my style rather than coming here where even senior artists work within confines. My work has not changed since the last 30 years when I left Bangladesh."

Talking about the changes in his own style over say the last ten years, Maruf says, "I'm an artist who doesn't stick to one thing for too long. I bring innovations and experimentation in my work after every 50 or 70 paintings that I do and then I move on to something else. This happens unknowingly, without my deciding some fine day that today I'm going to work like this. Sometimes I find a small part of an earlier work and develop that in a different way."

Asked if he regards his works as abstract or does he insist that he paints nature and his environment in his own way, Maruf says, "My paintings are basically based on nature, human beings which I express with splashes of colours. I put a lot of importance on colours which glide into one another. I'm against the word abstract. Kandinsky, in his essay on art in the late 19th century defined abstract as 'nothing'. Mine is non-realistic works re based on realism. The



Untitled-2000 Oil

most important part of my paintings is that I put in my emotions and feelings in my work rather than any intellectual exercise and I'm pleased to say that this is appreciated back in Bonne, Cologne and other parts of Germany. I bring in the subconscious thoughts and dreams too. In every field of work, as you persevere, a development is bound to come in. I don't make a

layout. My canvas is my palette and I put the paints directly on to the canvas using the spatula, my fingers and even my elbows. I get so lost in my own work that I won't notice a person even if he is standing beside me at that time when I'm working.

"There are no fixed hours for my work only I don't paint early morning. Around noon I walk about and



Untitled-2002 Mixed Media

gather inspiration and work only late in the evening into the night. This does not effect my colours in any way for you can work without seeing having worked for 25 years at a stretch like Beethoven could compose the most unforgettable symphonies even without being able to hear. Mostly the forms might be taken from my thoughts as I am chatting with friends. This forms a frame for my colours. Circumstances and atmosphere also play on my work. When I start painting it is just for me. When the work is finished I like to share my feeling of contentment with others. Seeing my large canvases with their bright basic colours the people in Germany are attracted to them. After all it is dark and foggy nine months of the year there. When I see them too away from my cramped studio my heart leaps up too. Even from my brooding over the mishaps around us the colours that come on my canvas are powerful and energetic."

Talking about how he has adjusted to the weather in Germany, Maruf says, "The living is harsh in cold weather. However in the warm weather the same people sit outside and smile. Sure they do have a mechanical life giving great importance to work. I myself teach three days a week for four hours in the evening. I work about seven hours everyday after that."

Asked about the artists who have influenced him, Maruf says, "The first thing that struck me when I first went to Germany were the Expressionists who worked from the late 19th century to 1914 and comprised of artists like Paul Klee, Kandinsky, Oskar Kokoschka, Franz Marc. There were different groups like the 'Blue Riders'. There was the Bauhaus where it was stressed that artists should learn to work with their hands as in the case of sculpture. Incidentally, when I talk to senior Bangladeshi students about contemporary art they can't go beyond Picasso and this disturbs me a lot. They are all acquainted with the French Impressionism. I too at one time liked Gauguin and Van Gogh and when I went to Paris and Munich I saw the originals and they too influenced me to be an artist for at that time I wasn't one."

Discussing whether there is true art criticism in Bangladesh or just art



Untitled-2002 Mixed Media

appreciation, Maruf says, "These are two different things although the two are related to one another. Art criticism does not mean that apiece of art has to be condemned. Art criticism cannot give sweeping statements. To write about art one should have a good knowledge of fine arts."

Commenting on how Bangladeshi artists fare as com-

pared to the ones found in the rest of the Subcontinent, Maruf says, "Even if Bangladesh had nothing to take pride in, it could always talk about its fine arts. It was not that all students who went to the Art College came out as successful painters but even in our time, where there were limited galleries yet I want to present the vivid raw colours rise from my optimism. I would like to present the vivid raw colours. If you want, you can take the forms to be trees or houses or people or even flowers and birds. I leave my works as 'untitled' as I want the viewer to see whatever he wants. I want his vision and imagination to flow free in the non-realistic world, he adds."

"In 'Untitled', mixed media was done here in Bangladesh were influenced by the sounds and humidity around me. I have done 16 works here and I brought 35 paintings from Germany. Here you see a melange of colours that could stand for a symphony or a feeling during a rainy day with clouds and wet green trees round you. The other two oils in the brochure are splashes of red and yellow in geometrical form with texture work in pale blue and mauve along with black."

Maruf has had over 25 solo exhibitions in places like Bonn, Cologne, Rheinberg, Berlin, Dusseldorf, Dortmund, Barcelona and Dhaka.

Exhibition

Beauty and colour

Divine Art Gallery at Pan Pacific Hotel in the city holds a ten day long solo art exhibition of artist Samiran Chowdhury

CULTURAL CORRESPONDENT

THE 7th Solo Art Exhibition of artist Samiran Chowdhury started at the Divine Art Gallery at Pan Pacific Hotel in the city from February 7.

A total of 25 works in water, acrylic and mixed media are on display at the venue. Samiran, in his current exhibits, has chosen a wide range of subjects. There are three broad topics in the works of Samiran that include female figure, War of Independence and the urban and rural transports of rickshaw and bullock-cart.

"I have observed that artists usually choose a particular theme for their subject but I have decided to break this jinx and the result is found in the present exhibition at Divine Gallery. Art lovers would discover a wide range of topics in my works", mentioned Samiran.

Samiran has given special importance to the element of colour composition in his artworks. Most of his acrylic or mixed media-based works have been done in deep shades of red, blue and yellow. As the artist mentioned, the three basic colours were not used directly rather in an indirect way and shades have been picked from those colours to use in the works.

Most of the exhibits have realistic themes of female figures, stallions

and youths in mood of jubilation but again have presented some sort of abstraction through improper placement of ordinary objects like wheels of bullock-cart and a large, blurred human figure beside a rickshaw. Eroticism has played a major role in many of the subjects of Samiran, as did virility and youthfulness. Beauty of the female figure got revealed in a partial manner in most of the works, hence provided a great deal of refinement.

Several paintings of Samiran Chowdhury, dealing with figurative subjects, have depicted a shadowy

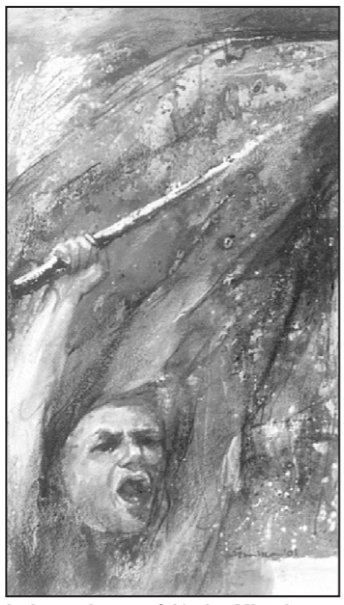


Woman After Bath Mixed Media

image of a woman behind or beside the more prominent actual subject of female figure. 'Each and every female figure that I draw come from my mind. Some of my works have shadowy figures or objects behind veils. I have done this just to maintain a proper balance between the setting and the colour composition', said the artist.

A few of the works of Samiran, like 'Bathing woman', 'After bathing' and 'Women after bath' could have been included in a series of trilogy but instead the artist preferred to give individual entity to the three.

Some of his works may have possessed some incompetence because of the use of deep colour amidst a setting of otherwise drab surrounding.



Independence of 1971 Mixed Media

Samiran Chowdhury, a graduate of the Fine Arts Institute of Dhaka University, is presently based at Narayanganj. He is the Principal of Narayanganj Fine Arts Institute.

The exhibition is open for all from 10 p.m. to 8 p.m. everyday till February 16.



Bullock - cart Water Colour



Rickshaw Mixed Media

Movies

Hollywood's screen writers' union nominates best films of 2001

AFP, Los Angeles

HOLLYWOOD'S screen writers' union, the Writers Guild of America (WGA), on Thursday unveiled its nominees for the best movies of 2001, picking a solid selection of firm awards season favourites.

Headlining the choices for the WGA awards, an important bellwether for the ultimate movie kudos the Oscars, were Academy Awards frontrunners "A Beautiful Mind," "Moulin Rouge" and "Gosford Park."

The 1930s murder satire "Gosford Park," written by

Julian Fellowes won a nod for best original screenplay along with sumptuous Parisian musical "Moulin Rouge," by Baz Luhrmann and Craig Pearce.

Also vying for that prize were "The Man Who Wasn't There", by brothers Joel and Ethan Coen, US racial segregation saga "Monster's Ball," by Milo Addica and Will Rokos, and dark comedy "The Royal Tenenbaums" by Wes Anderson and Owen Wilson.

Nominated for best adapted screenplay were "A Beautiful Mind," by Akiva Goldsman, based on the book by Sylvia Nasar, the celluloid life

story of schizophrenic maths genius and Nobel laureate John Nash, which also one a Golden Globe best screenplay award.

"Mind" is up against combat drama "Black Hawk Down," the horrifying story of 1993's abortive US military foray into Somalia by Ken Nolan and Brit comedy "Bridget Jones's Diary" by Helen Fielding and Andrew Davies and based on Fielding's novel.

Rounding off the category were "Ghost World" by Daniel Clowes and Terry Zwigoff and plush fantasy flick "The Lord of the Rings: Fellowship of the Rings" by Fran Walsh, Philippa

Boyens and Peter Jackson, based on J.R.R Tolkien's classic.

But excluded from the running were two other strong Oscar contenders, family drama "In the Bedroom" and "Memento" which were ruled ineligible for the awards as the film's producers were not signatories to the WGA's union agreement.

In their 53-year history, the WGA awards have been 80 percent accurate in predicting the outcome of the best original and best adapted Oscar race, WGA spokesman Michael Seel said.

Last year, Stephen Gaghan's script for drug saga "Traffic" won best adapted screenplay prizes at both the WGA and Academy Awards, but WGA winner for best original screenplay "You Can Count On Me" lost at the Oscar's to Cameron Crowe's "Almost Famous." The two awards last had exact matches in both categories in 1997.

The 54th annual WGA awards will be handed out on March 2, while the Academy Award nominations were due to be announced in Beverly Hills on Tuesday, and the awards will be bestowed on March 24.

Enron debacle to become epic Hollywood film

AFP, Los Angeles

THE spectacular collapse of US energy Enron, the biggest corporate failure in history, is to be the subject of a new Hollywood-style television movie, producers said last Thursday.

FX, the Fox Television cable entertainment wing, and Artisan Television said they were developing a made-for-TV movie on the implosion of the corporate giant and are also examining other projects focussing on the scandal.

"We are committed to making a credible and compelling movie out of this pretty incredible and complex story,"

said Kevin Reilly, Fx's president of entertainment.

"The dramatic guts of the story -- cronyism, dishonesty, ambition and capitalism gone awry -- are taking shape with each passing day," he said.

Award-winning producer and veteran investigative reporter Lowell Bergman has been hired as a consultant on the project which is in its planning stages as details on the scandal begin to emerge in Washington and Texas.

However, many facts of the disastrous collapse remain murky, with top executives of the Texas-based oil firm refusing to answer the questions of

legislators' probing the collapse amid cries of corporate foul play.

Enron filed for bankruptcy protection on December 2, sending shock waves through global business, financial and accounting sectors.

The collapse has resulted in more than 4,000 workers losing their jobs, while thousands more investors saw their life savings disappear.

Both the US House of Representatives and the Senate, the Justice Department and the Securities and Exchange Commission have launched investigations into the causes of Enron's collapse.

