RECOMMENDATIONS

International Womens' Day

A two-day long art exhibition by leading female artists of the country started yesterday at the Jaynul art gallery of National Fine Arts Institutes in the city. The display event, organised by Bangladesh Mohila Parishad on the occasion of International Womens' Day, was inaugurated by eminent cartoonist and artist Rafigunnabi. The show

Painting exhibition

Art works of Bangladeshi landscape done by an American artist. Sarah Sutro, is being exhibited at Divine Art Gallery at the Pan Pacific Sonargaon hotel in the city. The exhibition is open for all from 10 a.m. to 8:30 p.m. everyday

Film Festival

A Japanese film festival is in progress at the Institute of Modern Languages in the city that will continue till March 11. Four films are being screenedwith two shows, from 4:00 p.m. to 8:00 p.m., every day. The films are Tsuru, Faraway Sunset, Wild Daisy, Hearts and flowers for Tora.

Art Exhibition

Japan and Bangladesh are holding a joint art exhibition at the National Museum art gallery in the city. The exhibition will end on March 20 that is featuring works of renowned Bangladeshi artist Mohammad Kibria, those of Noriko Yanagisawa, a Japanese contemporary artist and works of Kazi Ghiyasuddin, a Bangladeshi artist who is presently

Festival

A 3-day long prize-giving festival of Bishwa Shahittya Kendra is taking place at Shawkat Osman auditorium of Central Public Library in the city that will end on March 10. Meritorious students in book reading campaign of the organisation are being awarded by reputed personalities of the country. Programs of today and tomorrow will begin from 3:00 p.m.

Solo exhibition

A solo art exhibition of Abdus Shakoor will be inaugurated today at Bengal Art Gallery at Dhanmondi in the city at 6:30 p.m. The exhibition features recent works of the artist who is inclined to pause and look back, to lift the fraying mantle and energise a wilting legacy. The exhibition will remain open for all from 12 p.m. to 8p.m. till

Japan Week

A gathering of titans

An extraordinarily rich exhibition, featuring three heavyweights of contemporary Japanese and Bangladeshi art, focuses on artistic friendship between the two cultures

ZIAUL KARIM

RT lovers of the city will savour the lyrical canvases of Kazi Ghiyasuddin, experience Mohammad Kibria's meditative interpretation of colour and ponder over Noriko Yanagisawa's spiritual analysis of our time at an exhibition now being held at National Museum gallery.

For the first time a show is designed to commemorate artistic linkage between Japan and Bengal that goes as far back as a hundred years and celebrate the 30th anniversary of the establishment of diplomatic relations between Japan and Bangladesh. It offers an intricate visual experience for the viewers and reveals before them how the spirit of two cul-

visual art. The show is also a testimony of the maxim 'less is more' and the notion that beauty can be perceived in the finer details of nature. All three artists featuring in the exhibition have drawn their inspiration The unrivaled colourist of

contemporary Bangladeshi art Mohammad Kibria's exquisite canvases have been culled, for the show, from the personal collection of Abul Khair, the chairman of the country's leading arts organisation Bengal Foundation.

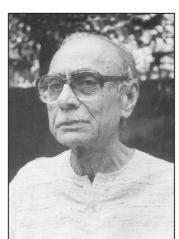
Kibria's works greet the visitors with their magical compositions. In his untitled works colour takes its shape and form smoothly and merges with different shades fluidly. The

tures enriched each other in blurred edges of the colour masses in his works appear to vibrate with a misty, mystic quality. An ethereal luminosity suffuses the paintings, dissolving all tension of form and contrasts of tone into an inner glow. His works represent the embodiment of long and arduous meditation on colour and a deep understanding of its beauty.

A pioneer of modern art movement in Bangladesh, Kibria went to Japan under a Japanese government scholarship to study painting at the Tokyo National University of Music and Fine Arts in late fifties. There he studied, among others, with Noriko Yanagisawa. The show has been a happy artistic reunion for Kibria and Noriko after a time lapse of forty years.

Contrary to Kibria, Noriko's canvases are disturbing and replete with somber images of man in an unfriendly nature. The images of chopped wings and chained or bandaged dark human figure is suggestive of mythical struggle of Icarus and Prometheus to brake free and liberate man from his limitation. In "With its wings taken off I", one sees a headless bandaged figure in juxtaposition of dark tombstones of a graveyard. On the top of the painting a red wing is placed between two blue dots. Though it appears gloomy, the work spells a hope for a brighter future for human being through the image of a bright

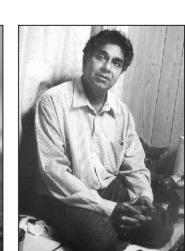
"I have done the pieces during the economic recession of the nineties," says Noriko at a



press preview held on the 6th of

artists in Japan, Noriko has had 21 solo exhibitions to her credit.

She has widely exhibited inter-



The trio(from L to R) Mohammad Kibria, Noriko Yanagisawa, and Kazi Ghiyasuddin

March at the gallery. One of the front-ranking

nationally. Her works are in permanent collection of the prestigious museums such as Tokyo National University of Fine Arts Collection Hall, San Francisco Art Museum, and

Bulgaria National Gallery Also an alumnus of the Tokyo

National University of Music and Fine Arts and the first Bangladeshi and also the first foreign artist to be awarded a Ph.D. from the university, Kazi Ghiyasuddin has been living and working in Japan since 1979. The last of the trinity featuring in the show has had over 20 solo shows internationally. He has participated in coveted art exhibitions such as Niki Art Exhibition, Tokyo (1978), Mynichi Contemporary Art Exhibition (1983), and NICAF International Contemporary Art Festival, Japan in 1997, 1999 and 2001.

The surface of Kazi Ghiyasuddin's paintings swarms with minute abstract signs and scratches of paint creating an intimate lyrical pattern. The works featuring in the show, Ghiyasuddin says, " are particularly done for the show." The sophistication and dynamism that Ghiyasuddin has achieved in his works is a joy to watch.

All in all, this show of artistic bonhomie is a rare visual treat for the gallery-goers of the city. A must see, the exhibition runs

of bioscope in India, Burma and Srilanka till 1916. The Madan

Theatres ventured to produce

Bengali cinema. The main

architect of the project was

Priyonath Ganguly. Under his

able guidance, Joytish Benerjee

made 'Bilwa Mangal' in 1919

which a silent Bengali film, the

A number of film studios

flourished in Kolkata but Dhaka

remained with exhibition only.

Regular exhibition of film started

in Dhaka during the First World

War in a jute godown at

Armanitola. A regular cinema

house named 'Picture house'

started shows during 1913.

Later this house got renamed as

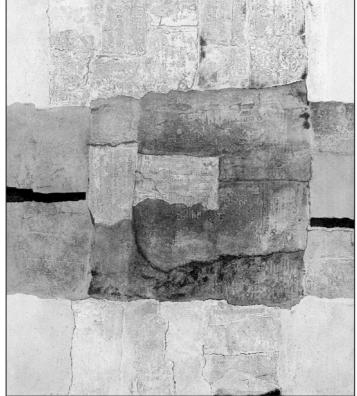
'New Picture House' and after-

wards as 'Shabistan'. Inciden-

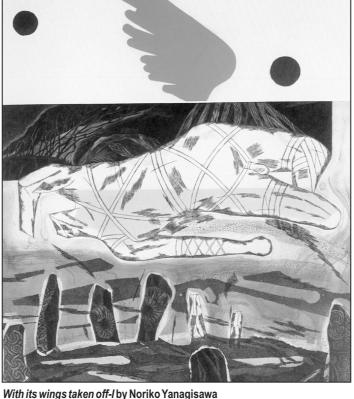
tally, this was the first cinema

hall of East Bengal, now Ban-

first in Bengali.



Untitled by Mohammad Kibria



The early days of our cinema

A brief historical background of the Bengali cine-revolution

ANUPAM HAYAT

HE cinema, one of the wonders of our times, came to this subcontinent back in 19th century. The first bioscope show was held at Watson Hotel in Bombay in July of 1896. A little later the bioscope arrived in Kolkata, the capital city of undivided Bengal. John Stevens, Hudson and Father Laffaun of Saint Xavier's College were the pioneers of bioscope shows in Kolkata.

Sound of Music by Kazi Ghiyasuddin

John Stevens is said to have exhibited bioscope shows also in Dhaka during the end of the nineteenth century with a touring Theatre Company. As mentioned in an ancient Bengali weekly Dhaka Prokash, the citizens of Dhaka had their first experience of watching bioscope in 1898 at The Crown Theatre, which was located at Patuatuli near Sadarghat in Dhaka.

The Royal Bioscope Company was the first exhibitionproduction organization of the Bengalees by Hira Lal Sen of Bagjuri village of Manikganj district. When the first bioscope arrived in Kolkata in 1896, Hira Lal Sen was attracted to it and contacted exhibitor Stevens

Shabistan cinema hall



Hiralal Sen

and Father Laffaun. He procured necessary equipments and started doing bioscope shows. His Company arranged bioscope show in Kolkata, Bhola, Manikganj, Joydevpur and other parts of Bengal, Bihar and Assam and in March of 1911 his Royal Bioscope Company exhibited shows at Ahsan Manzil in Dhaka.

The Architect of First Bengali Feature Film Chandra Kumar Ganguly was the Manager of Dhaka Nawab Estate. His son Priyonath Ganguly served in Madan Theatres in Kolkata. This Company controlled the exhibition and distribution circle

aladesh. Dhaka audience had more cinema halls like Cinema Palace, later on, Rupmahal, Tajmahal, Paradise, Nishat, Britania, Gulistan, Naz. More cinema halls also got into this show business In other important areas and district head quarters like Chittagong, Dinajpur, Faridpur, Bogra, Barisal, Rajshahi and Narayanganj. And it is another wonder to note that there was no film

industry until 1957 in this region. The East Bengal Provincial Govt. of newly created state of Pakistan took initiative to start film division in the mid-fifties and a studio and laboratory went into operation at Tejgaon in Dhaka. The Film Development Corporation (F.D.C) was established in 1958. It opened a new vista for the film industry of Bangladesh. As a result legendary films like 'The Last Kiss', 'Salaam' and 'Mukh-O-Mukhosh' were produced and received immense apprecia-

Source: Internet.

Japan Week

Dhaka intrigued by Ikebana

A daylong workshop and demonstration of Ikebana organised in the city by the Embassy of Japan in Bangladesh and Bangladesh Shishu Academy in observance of the ongoing Japan Week

ENOWNED masters of the art presented the ancient Japanese technique of lower arranging

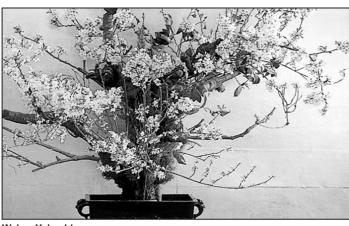
Mrs. Kobayashi, the Japanese ambassador's wife, concluded her opening speech with the famous saying: "In joy and in sadness flowers are our constant friends" The Japanese art of Ikebana proves just how much can be done with seemingly innocuous stems and

Ikebana is a technique of flower arranging that is at least 500 years old. Flowers and other plants are organised in such a way as to reflect various parts of the mind and body. For example, one theory makes each branch a "transition of time, from the parent to grandparent and to an ancestor". In this way, one can "commune with nature". In today's modern world, the art has been revitalised as a way of working out the anger and frustrations of daily

Envisaged as part of Japan Week, Thursday saw two Ikebanarelated events take place. In the morning, a workshop designed for students of Ikebana in Bangladesh, and, in the afternoon, a flower arranging demonstration open to the general public. Both were held at the Bangladesh Shishu Academy.

The workshop offered the chance for Ikebana students here in

A fine display of Ikebana



Wakou Yokochi

Dhaka to learn from Japanese masters. Members of the Miyako Koryu School and the Soami School have been specially flown in from Japan for Japan Week and hosted the morning session. According to one of the organisers, it was a com-

nation of "doing and showing". There has, in fact, been a school Ikebana in Dhaka for the last 28 years. The Dosokai School, based in Lalmatia, has developed quite a reputation. Not only is it recognised as the primary training ground for Bangladeshis, the headmistress of the school was recently awarded the prestigious Golden Apricot award by the Japanese emperor for her services to the art. The presence of Japanese masters was, therefore, of great interest

The afternoon demonstration and display was targeted much more towards the general audience. Chisato Obikane, another organiser of the event, explained a few of the objectives behind Ikebana. "The idea of Ikebana is not so popular here. Bangladeshi flowers and nature are very beautiful but if you go in the street they are only selling roses and gladiolas. Also, even though it is a Japanese art, it can easily be done with available Bangladeshi materials. That was precisely the aim of the workshop. In that way, it is different to Bonsai which requires special cultivation". When asked if there was an overarching philosophy behind Ikebana,

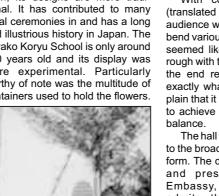


Miyako Koryu Ikkokai

she responded by saying, "it is all about loving nature'

Refore the demonstration actually took place, visitors were treated to a small display of arranged flowers. Again, both the Miyako Koryu and Saomi schools were represented. The latter is much the older

the two institutions, having been founded in the 14th century, and, as such, its designs are more traditional. It has contributed to many royal ceremonies in and has a long and illustrious history in Japan. The Miyako Koryu School is only around 100 years old and its display was more experimental. Particularly worthy of note was the multitude of containers used to hold the flowers.





Japanese flower arrangement

These are of great significance to the overall effect and came in sev eral different shapes and sizes.

The demonstration itself lasted from 3:45pm to 5:00pm and featured members of the two schools actually creating a flower display in real time. They used Japanese flowers throughout, although they have been preparing since their arrival in Bangladesh three days ago.

With commentary in Bangla (translated from the Japanese) the audience were shown which way to bend various plants and why. It often seemed like they were being very rough with the plants but, judging by the end result, they clearly knew exactly what they were doing. It is plain that it requires a lot of patience to achieve the correct architectural The hall was almost full, testifying

to the broad appeal of this novel artform. The deputy director of culture and press at the Japanese Embassy, Seitoku Kawakami, admits that they have been "pleased" with the attendance so far n Japan Week. Though Ikebana lacks immediate

appeal, it is a contemplative pastime. The Saomi school state that the "profound mystery of all things should be found in a flower display" The Ikebana day went some small way towards showing us how.

