

Art

Inculcating art appreciation

Three month-long painting appreciation course 2002 opens at CAAC

TAWFIQUE ALI

CENTRE for Asian Arts and Cultures (CAAC) is holding a three-month long World Painting Appreciation Course beginning on April 5 in the city to offer an orientation in art, to enable art enthusiasts



A Bather with Beach Ball by Picasso with deeper understanding of painting, and to help viewers communicate with a piece of art. This excellently designed course will enable laymen to extract critical pleasure.

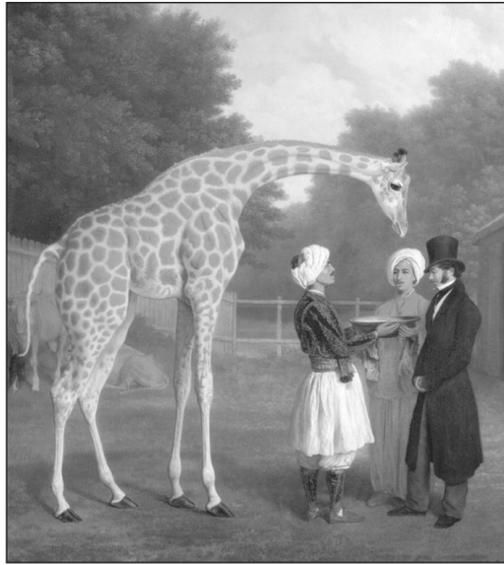
The course focuses both on Occidental and Oriental art. Different movements and schools of art are included in the course contents. To provide

glimpses of the origin of art, the course focuses on cave painting and folk art. Egyptian art, Greek art and Byzantine art will be discussed to provide an overview of ancient art. In Renaissance chapter of the course, Giotto, Masaccio, Fra Angelico, Piero della Francesca will be focused upon while Leonardo da Vinci, Michelangelo, Raphael, and other Venetian and Florentine painters are chosen from later Renaissance era. Eugene Delacroix, Jean Ingres, William Turner, John Constable are few of the Romantic painters who found room in the course. Gustave Courbet, Edouard Manet, Claude Monet, Auguste Renoir and Edgar Degas represent Pre-Raphaelite, Impressionist and the realist school.

Masters like Georges Seurat, Paul Gauguin, Van Gogh, Paul Cezanne belonging to Neo Impressionism and Post Impressionism will be emphasized and genres like Symbolism, Synthetism and Art Nouveau will be highlighted in the course. Pablo Picasso, Georges Braque, Suprematism, Constructivism and De Stijl will be presented in the light of



Paul Gauguin



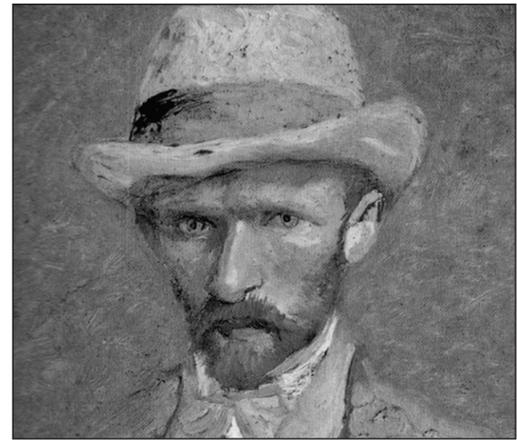
The Nubian Giraffe by Agasse Jacques-Laurent

Cubism. German Expressionism and Futurism will be introduced in the Fauvism and Expressionism part of the course. The course also includes stalwarts of modern movement such as Dali, Miro, Klee, Chirico with great emphasis on Orphism, Purism, Futurism and Bauhaus movement to inculcate Dadaism and Surrealism. To understand Abstract and Non abstract art, there will be focus on Post war European and American paintings. Minimal art, Kinetic art, Conceptual art, Op art and Postmodern painting, the different phenomena of art movement in the end of 20th century, will occupy a large portion of the course.

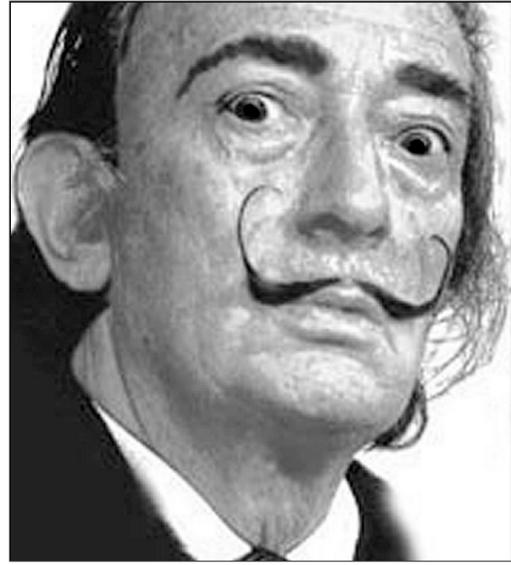
In the course including Oriental Art, art enthusiasts are expected to avail a chance to familiarise themselves with

it evolved as early as human civilisation did. Quite consistently in Bangladesh fine art has a radiant history and glorious tradition. Bangladesh which successfully hosts various international art congregations, has earned an enviable status in the global art arena by dint of the dedication of giants of our art movement like Zainul, Qumrul, Shafiuddin, Sultan, Shahabuddin. A conspicuous mushrooming of art galleries across the country, particularly in the capital city, has added a noteworthy phenomenon to our culture indicating a growth of fine art. CAAC believes that there has been no institutionalized effort to inculcate art appreciation in the country.

The curriculum includes lessons on indigenous art and post-colonial era. Eminent painters and art critics like Shishir Bhatyacharya, Nisar Hussain, Mainuddin Khaled, Bulban Osman, among others, will be taking classes on a wide



Van Gogh



Dali

range of areas like Western and Indian paintings, FarEast and African paintings, elementary

ingredients and skills of paintings and aesthetics and composition.

The course director Moinuddin Khaled told the Daily Star, "This course is intended to provide art lovers with orientation necessary to interpret works of art. In fact paintings of our country is a blend of European and indigenous art. To create an art market and a class of true art enthusiasts with a heightened sense of aesthetics, it's an imperative for us to be familiar with world's art history starting from European Renaissance up to post modern art movement."

Students will have to take two-hour long thirty classes, three days a week at 16/A, Nazrul Islam Avenue. The three-month course will start from April 5 and will end on June 29.

RECOMMENDATIONS



Cinema

Meghla Akash, a full length feature film on awareness against HIV/AIDS has been released in different cinema halls of the city. With casts of two renowned Bollywood superstars Shabana Azmi and Ayub Khan, the film also features local stars like Moushumi, Purnima, Shakil Khan, Amit Hasan, Ferdousi Majumdar, Shahidul Alam Sachchu and many other well known faces. It is an experimental production done by the organisation of FemCom, a N.G.O. The film is recommended for adults only.

Art show by Nisar Hossain

An art exhibition by artist Nisar Hossain is being held at the city's Gallery 21. The show runs till April 5.

Solo art show

A solo art exhibition of Ronni Ahmed is going on at the Alliance Francaise de dhaka art gallery in the city. The exhibition remains open for all till April 5.

Art show

An exhibition of recent paintings by Murtaza Baseer is now being held at the city's Gallery Shipparag, House # 15, Road # 16 (new) at Dhanmondi. The show is open to all from 11:00 a.m. to 7:30 p.m. everyday till April 10.

Music

A taste of multicultural music

Susheela Raman wins the hearts of the experimental music devotees

NAFID IMRAN AHMED

SO what is this music? Is it 'Indian', 'Jazz', 'Classical'? Susheela and Sam don't have an answer for that. But they sure did give the audience an experience of it at their concert at the Osmani Memorial auditorium on March 27.

'Susheela Raman is a world music marketer's dream' writes the 'Pop Matters' magazine.

Her music is refreshingly new and delightful.

Organised by the British Council, for the first time Susheela Raman performed in Bangladesh along with Paban Das Baul's 'Real Sugar' famous Real World producer/guitarist Sam Mills and percussionist Aref Durvesh.

It was a gloomy evening. Susheela's concert at the Osmani started off with a brimming audience. She started off with one of 'Salt Rain' numbers.

Next she invited Bangladeshi flute player Murad to play along with her. Together they performed a fusion number. The next number

was 'The Siren', a song by Tim Buckley. The song was about the wreckage of love; to get to the emotional place where it sounds convincing was not something one could do everyday. 'Here I am waiting to hold you...' she sang.

The next number was 'Maya'. Susheela sings Maya in English but its seductive Eastern melody is based around an Indian Raga. It sounds East European but has a reggae feel as well. It's a love song. Maya is both a name and a word, which connotes illusion and enchantment. She then sang Paban Das Baul's famous number 'Dil Ki Doya' to be followed by 'Namavarse Saraswati'. This number was about Saraswati, the Goddess of music. She invited Bangladeshi musicians, Samar Das and Mohammed Shakoor, to accompany her in sitar and the harmonium. Percussionist Aref Durvesh started off reciting a raga as Sam joined in with the musicians and later Susheela joined them.

"We are not concerned with authenticity of ethnic musical identity but we are seeking some authenticity of emotion and inspira-



Susheela Raman

tion. Behind this the feeling that you should be empowered and emboldened by your background and training, not restricted or intimidated by it." this is how Susheela and

Sam explained their music.

Although it was a very short evening but it was absolutely entertaining.

Susheela was born in London to her South Indian parents. Her family moved to Australia when she was very young. Eager to keep her Tamil culture alive, Susheela grew up singing South Indian classical music and began giving recitals at an early age. As a teenager she branched out into more blues-based music, which demanded quite different voice techniques.

Susheela started working with Sam Mills in 1997. The record 'Real Sugar' inspired her because it bridged a gap and she found common ground for Indian music to be expressed to a new audience. Sam's work with West African group Tama also opened a whole set of musical contact points to her. Together they spent three years developing their first record 'Salt Rain', which was honoured with a nomination for a 'Mercury Prize 2001'. It made Susheela the first world music artist to be nominated for this prestigious British music prize. It also made Susheela Raman the winner in the Newcomer category for the BBC3 World Music Awards.

Bakshi made his debut in 1958 starting with one and two songs and had to wait till 1963 for a break. Anand Bakshi was spotted by Raj Kapoor, who enlisted him to write for 'Mehendi Lagi Mere Hath' and was soon recognised by the bigwigs of the industry.

Tribute

Anand Bakshi: Churned out hits in all ages

The indefatigable lyricist wrote memorable ditties for Manoj Kumar and Mala Sinha in the 1960s to Shah Rukh Khan to Kareena Kapoor in 2001, says Venkat Parsa

ANAND Bakshi, who passed away on Saturday and was cremated on Sunday, has been by far the most prolific Hindi film lyricist, who has churned out hits in almost all ages. Few of his peers had such gifted felicity to go through the long-winding career with the verve and energy of a debutante.

Starting with 'Mehendi Lagi Mere Haath' in the 1950s, 'Himalay Ki God Mein' and 'Jab Jab Phool Khile' (in the 1960s), 'Bobby' and 'Kati Patang' (in 1970s), 'Dilwale Dulhania Le Jayenge' and 'Dil To Pagal Hai' (1990s) and 'Mohabbatein' and 'Yaadein' (2000s) bear testimony to his enduring popularity.

In his 45-year-long career, Anand Bakshi penned more than 4,000 lyrics. His career in the Hindi film industry was going strong and he was doing new films, giving young pen-pushers a run for their money. That the 72-year-old lyricist was penning songs even till last month, just before he was admitted to Nanavati Hospital in Mumbai for lung problem, speaks for his poetic fecundity.

Two of his most enduring compositions were in 'Devar' and 'Aaye Din Bahaar Ke'. One was 'Duniya mein aisa kahaan sab ka naseeb hai (Devar)'. One of the most evocative stanzas in the song is: 'Door hi rahte hain unse kinaare, jinko na koyee maajhi paar utaare/ paas hain maajhi to kinara bhi kareeb hai - where the poetic imagery of boatman ferrying across the main of life is eulogised in a romantic fashion.

The other song, 'Hai kaash kisi deewane ko hum se bhi mohobat ho jaaye', was in 'Aaye Din Bahaar Ke'. It is a rare song, in that Bakshi presents the irony of love: 'Hai waqt abhi tauba karlo, Allah musibat ho jaaye'.

Among his recent work are, 'Dilwale Dulhania Le Jayenge' (1995), 'Dil To Pagal Hai' (1997), 'Mohabbatein' (2000) and 'Yaadein' (2001).

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Bakshi had penned lyrics for

some of the greatest box-office hits like 'Aradhana', 'Hare Rama Hare Krishna', 'Kati Patang' and 'Seeta Aur Geeta'. Born in pre-Partition Rawalpindi in Pakistan, he joined the Army and served in it for three-and-a-half years before travelling to Mumbai. In between, he did get back to his Army job but destiny drew him back to Mumbai. Despite the hard struggle in the beginning, like going on foot from one studio to another, he finally managed to make a mark in the field he loved the



Anand Bakshi

most. That the break came when Bhagwan paid the princely sum of Rs 150 for four songs in the film 'Bhala Admi', after which there was no looking back, is now history.

There was no looking back after that as Bakshi started working with the likes of Lakshmikanth Pyarelal and R D Burman. Though, he wrote most of his songs for Lakshmikanth Pyarelal, he teamed up well with R D Burman, Kalyanji Anandji, Rajesh Roshan and Anu Malik. Generations of filmmakers and music directors had worked with him and with nearly every name in the industry. In the four decades of his career, Anand Bakshi was associated with newer trends and he did give articulation to them all.

Apart from writing, Bakshi also sang 'Baagon mein bahaar aaye' with Lata Mangeshkar for the film 'Mom Ki Gudiya'.

Source: Internet

Music

Indo-Celtic fusion: fey is the word

Celtic melancholy and Rajasthani exuberance do mix well, after all, as Afreen H. Ahmad finds out

THE British Council came to life, on the evening of Monday, March 25, when the Indo-Celtic music exchange programme found the theatre exploring parallels and distinctions between the traditional music from Rajasthan and Wales. Borders were crossed and bridges established.

The programme was supported and organised by the Charles Wallace India Trust and the British Council, along with the Arts Council of Wales. The concert, hosted by Steve Garrett, was in two parts. The first featured the Welsh group Bragod, comprising Mary-Anne Roberts on vocals and Bob Evans on the Welsh fiddle, the *crwth*. The group took a unique approach to Welsh music and poetry of the 14th to 18th century. Bragod, a Welsh word, means a drink of mixed liquids. Here, it referred to the mingling of flats and naturals to create the scales and modes of medieval Welsh music. Bragod sung beautiful Welsh songs like "Radarbakh" or "Lost love in beautiful surroundings" and "The Ballad of Queen Jane", among many others.

The second part of the show featured traditional Rajasthani gypsy songs and music played by Sattar Khan on the *dholak* and jaw harp and Chugge Khan on the *Kartal*, *Bapang* and vocals. These two talented young musicians belonged to a well-known Rajasthani gypsy group Musaffir.

Afterwards, all four artists

came together and skilfully combined the two forms of music to come out with some awe-inspiring renditions of a Welsh folk song and a Meera *bhajan*, delightfully combined with a folk song from Trinidad.

This had been an exhilarating experience for Evans and Roberts. Evans admitted that he had learnt something new from his Rajasthani counterparts. "They taught us how musicians communicate," he said. For Sattar and Chugge Khan, this had been an evening to remember. They had flown down to India after a performance in Wales, where they presented a show at the ongoing Rajasthani exhibition at the Cardiff University.

As for Steve Garrett, it all began as a "coincidence" when he first met Hameed Kawa, leader of the Rajasthani folk group Musaffir, on his visit to Rajasthan. He then decided to organise a concert that showcased the traditional music legacy of both Wales and India.

"Since Rajasthan is a region with its own traditional form of music, it was equated with Wales which, though a part of the United Kingdom, still celebrates its own music", Garrett said. This show was like digging deep into the roots of music and exploring the possibilities for commonality between the traditional music of two ancient cultures.

Source: Internet

