

RECOMMENDATIONS

Pottery show

First solo show of hand painted pottery by Sadia Hasin is being held at the Haseen Gallery, 13/A/2, Kamal Ataturk Avenue, Gulshan-2. Exhibition runs daily from 10 a.m. to 9 p.m. till April 9.

Photography Exhibition

To commemorate September 11 tragedy and to pay tribute to the innocent victims, a photography show sponsored by The American Centre of the U.S Embassy, opens on April 7 at 6:30 p.m. at the city's Drik Gallery, House # 58, Road # 15/A, Dhanmondi. The show will be showcasing 27 pieces taken by renowned photographer Joel Meyerowitz from World Trade Centre site. Exhibition will stay open from 3 to 8 p.m. till April 20.

Art show

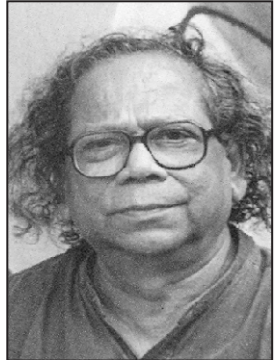
An art exhibition by artist Nisar Hossain is being held at the city's Gallery 21. The show runs till April 5.

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 Shilparag, 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.

Exhibition

A humble reminiscence

Drik Gallery to hold photography exhibition in commemoration of the Twin Tower tragedy

SAIFUL ISLAM

A photo exhibition entitled 'After September 11: Images from Ground Zero' taken at the World Trade Centre Site' by reputed photographer Joel Meyerowitz at Drik Gallery will be inaugurated on the eve of April 7 at 6:30 featuring the consequential devastation of the September 11 incident. The 27 photos apparently uphold two aspects of the trauma, an overview of the disaster happened and the people fighting back to overcome the situation.

The American Centre of the US embassy will sponsor the exhibition, which will be open for all from 8 to 20 April 2002 at Drik Gallery in Dhanmondi.

Joel Meyerowitz, an early advocate of color photography, considers himself a "street photographer" in the tradition of men like Henri Cartier-Bresson and Garry Winogrand. His first book 'Cape Light' is considered as a classic on color photography. His work is held extensively in museums and private collections. His now celebrated collection of exquisite photographs titled 'After September 11: Images from Ground Zero' was organized by the Museum of the City of New York in cooperation with the City of New York and was presented by the Bureau of Educational and Cultural Affairs of the US Department of State in conjunction with The Museum of the City of New York.



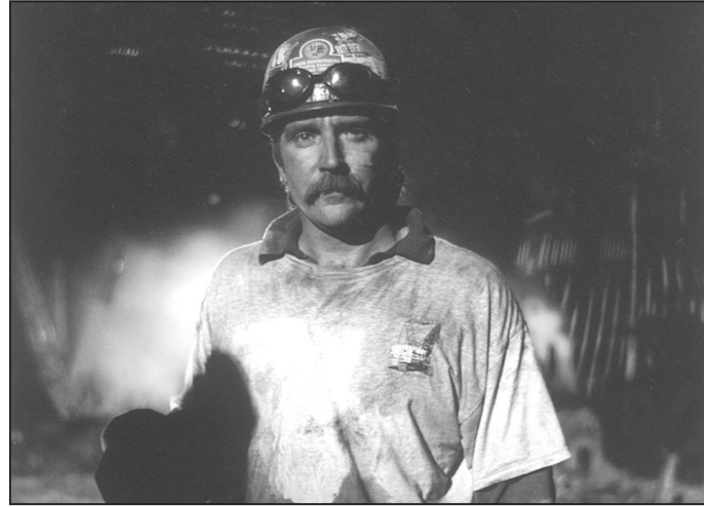
September 25th: The Flag, midnight

The large format camera of Meyerowitz allowed him to exploit the greatest and the minutest details of the destruction with an admirable colour reproduction. The Blue Hour mirrors the shades of the peaceful sky and even the last streaks of the fading sunlight. The large format of the snapshots of that devastating incident holds essentially the magnitude of the destruction and the heroic response of the disaster fighters. The confidence with which the people of the US stood by the side of the suffering is quite recognizable in the photos of Meyerowitz.

The documents gathered in the photograph feature the pathetic scenes of demolition, rescue,

recovery and excavation. Some scenes of the history projected in these photos might be gathered in a few lines as terror-stricken people and administration working side by side to recover people trapped under the huge debris begotten by the incident. Rescue workers are seen fighting with the colossal chunks, tattered US flag in midnight, yards of area covered by the remains of the destruction, surviving skeletons of North Tower and Woolworth building, and iron workers working in a cloud of smoke. But there are glimpses in these photos, which cannot be described, and which should be seen, as this incident caused a revolution in the

political scenario of the world the photos of Meyerowitz hold historical as well as political significance. The response of the photographer to the work done by him is like this, "it is a privilege to work at Ground Zero. Everyone who works there has been transformed by the spirituality of the place. The camaraderie among the workers in the zone reminds me of the stories we have heard about the World Wars, where men and women are thrown together by a common cause, share tragedies and victories, and are forever bound to one another by their effort."



October 24th: Welder wounded by exploded bullets



November 8th: Smoke rising through sunlight

Photography

Impression of faces

Dr. Pierre Claquin, a Dhaka-based French national, holds a solo exhibition in the city from April 7 on scenes and people of Shariakandi, a region of Bogra

AZIZ AMIRUL

A photography exhibition entitled, 'The Changing Faces of Shariakandi: 1972-2002' starts at the gallery of Alliance Francaise de dhaka in the city from April 7. The exhibition comprises of a large compilation of works by a French medical practitioner, Dr. Pierre Claquin, also an amateur photographer, who is based in Bangladesh since 1972.

The prints those are to be displayed in the show includes scenes of common life, faces and landscape of Shariakandi, a region of Bogra district that had seen development in various sectors of health, sanitation and particularly immunization of children against polio, since the post liberation period. Dr. Pierre Claquin along with team members of BAM (Brothers to All Men) had provided health-related services to the rural community of the area specially, with a 25-bed hospital sheltered in the WAPDA compound in Shariakandi thana headquarter during the early-70's.

Pierre has always preferred

capturing facial expressions of the common mass. It all started at Shariakandi, back in 1972, when he took photographs of a few local citizens, most of who included members of the younger group.

Decades passed and a kind of curiosity started developing inside Pierre's mind about the state and living condition of the people, whose impressions he captured earlier.

He started tracking his models. Initially, it was a very difficult task but soon fruits began to appear. To his amazement, he found most of them. Out of an initial list of 43 people, 9 had died while 8 had moved out to new locations, unknown to the villagers. The rest seemed quite indifferent and were reluctant to pose once again. Only two showed their tolerance. It is a sad fact that many of the negatives of the photos taken in the early and mid-70's could not be traced at all. Pierre had moved residence more than 12 times in 30 years and as a result, managed to store half of his total number of negatives.

As said by Pierre, 'The exhibition will also introduce their own brief

comments on their lives. This retrospective is not a nostalgic exercise but a first step in an approach aiming at giving back part of their past heritage to small municipalities'. Pierre felt that it was important for municipal bodies to start gathering documentation on the past lives of the people and showing it to them.

'It would be great of Shariakandi to see that the first sparkle of a united broader movement all over the country started from its base', Pierre added.

The medical doctor, who loves Bangladesh deep from his heart and shows all the behaviours of a typical Bengali, hopes that this exhibition will begin afresh a renewed interest on the part of municipalities and individuals to become actors in the documentation of their own histories.

The exhibition at Alliance Francaise de dhaka remains open for all till the evening of April 9.



Exhibition

A melange of dream and colour

Sadia's debut show of painted pottery held at Haseen Gallery

TAWFIQUE ALI

WEEKLONG hand painted pottery exhibition by Sadia Haseen opened at a simple ceremony on April 2 evening at Haseen Gallery, Gulshan. Noted painter Hashem Khan opened the show.

This solo exhibition delicately decorated and ingeniously painted earthen potteries of different shapes and sizes. They include small earthen pots, moderate and larger size flower vases, desk lamps and plant stands. These exquisitely done decorative pieces are meant to enhance aesthetic beauty of interior decorations. Dominance of brilliant colour in Sadia's work would easily fire one's dream and fancy. Although she has no formal education in painting, Sadia's potteries paintings are examples of her creative prom-



him as a passionate lover adoring his beloved in association with book, wine and music.

In one of Arabian images, an old milkman is giving milk from his to some hungry people. Such another piece captures an Arabian old man sitting on a cozy cushion with his smoking pipe (huka) beside him.

Two other images in this group narrate a scene of busy market place crowded with sellers and shoppers and another scene that depicts a group of people gossiping and making merry. These images are glimpses of Arabian culture. It's again a love scene in which

Shakuntala is seen being wooed by her suitor in the bower.

When asked for his observation on Sadia's works, Hashem Khan, chief guest at the inauguration, told the Daily Star, "Her work is quite fine with a creative zest. But it would be better if she tries to be more original while depicting images. She could choose rural landscape and our familiar phenomenon as the themes of her art works. I don't say it's necessary. For being an artist, institutional lesson is not an inevitable prerequisite. What make one an artist are inner senses, urge and vision."

"Though she does not have an

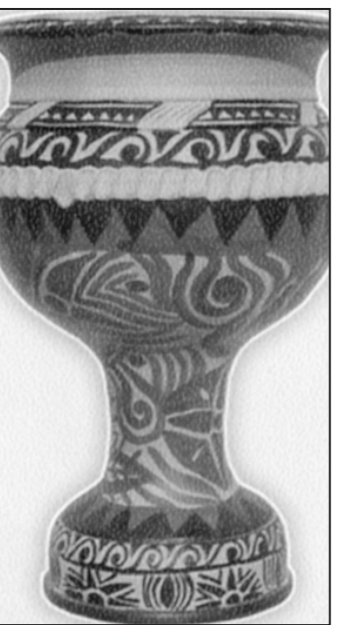
institutional background in painting, she possesses that courage and ability required to turn an ordinary earthen pot in to an art piece," he remarked while inaugurating the show.

Sadia has been painting since her childhood as an amateur painter. She used to greet her father, returning home from a long out of town trip, with a gift of her own usually a drawing. She has been inspired to carry on her creative work both by her parents and other family members. "I could come this far only because of the constant help and encouragement I received for my work from all of my family members," Sadia said. She received her primary lesson in pottery painting from Shahrul Shahid. The present collection of pottery is an outcome of her hobby to give her own hand painted pottery to family members during last 10



years. "I prefer landscape to figure in my work. In fact I intended to portray our own folk culture and landscape along with other subjects but I could not manage time to do so. My aim is to incorporate painted pottery with interior designing," Sadia told this reporter.

Sadia, Masters in Nutrition Science, has obtained a one-year diploma in Interior Decoration from Kolkata.



ise. Her smaller potteries capture simple and familiar designs and motifs. Giant vases provide canvas for figurative paintings narrating Hindu mythological and Arabian tales. One such painting portrayed the Radha-Krishna amorous story at Brindaban. Another piece shows Rajstani men and women constructing their home.

There are three pieces under Omar Khayam series in the exhibition. They depict three scenes of Khayam's tale. One portrays Omar Khayam who laments his beloved's death while another image shows

Cinema

Black Hawk Down

Brutal realism and brilliant cinematography save Ridley's Scott's film from instant death at the box office

ONE can easily write off Ridley Scott's Black Hawk Down for its unabashed ode to American heroism, directionless story, an unimpressive cast and clichéd dialogues. What you can't take away from the film, however, is its brutal realism and brilliant cinematography.

Based on the military misadventure of US peacekeeping forces in Somalia, the film recreates a one-sided version of the October 3, 1993 events in Mogadishu that led to death of 18 elite American soldiers and approx 100 Somalis. The battle, we learn, was fought in 'good faith' and for a 'greater good', reminding one of the uncomfortable US war call for 'Operation Infinite Justice' in its fight against global terrorism.

What we don't get to know, however, is why American intervention attracted a defiant war-whooping Mogadishu. Why its mission to capture two top lieutenants of the Somali warlord, Mohammed Farrah Addi, as part of a strategy to quell the civil war and famine that was ravaging the country, was so viciously and bravely resisted. The film, in fact, doesn't ask any questions; it doesn't also probe for any answers. The deafening silence reduces Scott's labour of love to an 'action-movie' status, no better and no different from the countless Vietnam war-flicks churned out by Hollywood. Tellingly, the battlefield



Thomas Guiry as Yurek in Columbia's Black Hawk Down 2001

in the film is nicknamed by the American peacekeeping force as 'The Mog' (from Mogadishu) a not-so-original variation to 'The Bog' (the name given to the killing fields of Vietnam).

Incidentally, there are those who believe that the civil war in Somalia was to a certain extent, fomented by Osama Bin Laden. The Saudi rebel

had sought political asylum in Addi's fiefdom in the early-90s and had established close links with the Islamic militia in the country. While there are no facts to support the theory, it is obvious that Scott could not shrug off the import of this possibility post September 11 events when he was giving shape to his film. This may account for the

overtly patriotic tone of Black Hawk Down and the obstinate refusal to engage in the socio-political context provided by Mark Bowden best-selling book on which the film is based.

Despite all these drawbacks Scott's film doesn't send you back home disappointed. It provides enough images of the devastating war apparatus to leave you breathless. As a 135-minute non-stop rat-a-tat battle in cinemascope it grips and mutilates you. Making you cringe as you watch a group of handsome boys (read elite US force composed of Rangers and Delta Force) with their giant birds (black hawk helicopters) take on the vicious and valiant militia. It's as exhausting as it is awesome and it comprehensively restructures whatever television images one has of the 20th century war.

Interestingly, the most memorable instances in the film do not belong to the soldiers who fought the brutal battle and whom the actors Josh Harnett, Tom Sizemore, Ewan McGregor and Sam Shephard embody. Instead, you walk out of the cinema hall bearing images of giant black birds. Whether diving, spinning or flying in formation, the black hawk helicopters are simply stunning. What a bird!

Source: Internet



Rangers try to free Wolcott (Jeremy Piven) from a downed Black Hawk in Columbia's Black Hawk Down - 2001



American troops arrive in Moga-dishu in Columbia's Black Hawk Down - 2001