Fine arts as an ICCR scholar from

Kala Bahvan (Print Making) Visva

Bharati university. Santiniketan. He

has won awards in Japan in 1982,

England in 1984, Seoul in 1983, and

Bangladesh in 1982 and 1980. He

also got a Canadian award in 1996

and has studied print making in USA

under Prof. Krishna Reddy at New

York. He has had solo exhibitions at

India, Sweden and Bangladesh. His

works are included in persoanl

collections in England, Japan,

Sweden, Korea, Denmark, Finland,

Pakistan, India, Germany, Spain,

Canada, USA, Austria, Russia,

Norway, the Netherlands and Thai-

RECOMMENDATIONS

Drum concert

Yamato, a drummers' troupe from Japan will perform two concerts at 7 p.m. on April 12 and 13 at the auditorium of Osmany Memorial Hall in the city. The two concerts are being held in observance of the 30th anniversary of Japan-Bangladesh diplomatic relations. Yamato is touring South Asia. The events are jointly organised by the Embassy of Japan in Bangladesh and Bangladesh Shilpakala Academy. Organisers have distributed free entry cards.

Video show

A video show on Shatchari forest by eminent dentist and bird specialist Dr. Ronald Halder will be held at the VIP lounge of National Press Club at 10:50 a.m. on April 9 (Tuesday). The show will be held as part of a seminar titled "Birds of Tanguar Haor and Shatchari forest". Renowned photographer and bird specialist Enam UI Haq will deliver the key-note. The seminar will be organised by Bangladesh Bird Club and it will remain open to the general public. Proceedings will start from 10:30 a.m.

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 Foel Meverowitz from World Trade Centre site. Exhibition will stay open from 3 to 8 p.m. till April 20.

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

FAYZA HAQ

OHIBUL Islam, whose

exhibition of graphics is

currently being held at the

Alliance Française has made a

name for himself at a fairly early age

at Japan, UK, Canada, USA and

Korea. His black and white dramatic

lines deal with the area of social

superstitions and hangups which he

wishes to get rid of. Thus he deals

with odd situations in life. His social

consciousness makes him impatient

with injustices and inhumanities. He

is tormented to see the wrong doings

of policy makers. Through various

types of textures and hues, by pre-

senting abstracts and semi

abstracts, he often enters the surre-

alistic world to express his disillu-

sionment with present society.

Trained in graphic art, he expresses

his feelings through etching, intaglio,

wood and metal engraving, aquatint

Lashing out against superstition

Mohibul Islam's graphic art exhibition sees inauguration at Alliance Francaise in the city



In search of pleasure / Lithograph 2001

lithograph etc. In his careful craftsmanship he brings in humans, animals and birds which are used as symbols to express his feelings and thus plays with a medium that is slowly gaining importance with art

lovers in Dhaka The artist, about his works, says "Evil spells. witchcraft and tales of saint along with persecution of people form the basis of my work. My research and experiment with graphics give me deep satisfaction. I hope to bring in both the joys and tears of existence in my work. I also try to evoke the peace of my childhood. My work is to try to improve society by removing its obsolete and harmful views so that eventually our world is something restful and peaceful.

His "Social Anarchy-1" is an intaglio that brings in a human corpse, a prowling tiger that is crouching in front. Behind it is horse

with its skeleton very much in view with its entire body being apparent as in some x-ray sheet. The human bones include a large staring eye and the composition includes a staring owl who views the frightening scene from the distance of a tree

His "Couple of the times" is a wood engraving, done in 1995, which shows an old mullah type person with a cap, decorated "punjabi" with slanting down eyes and white beard. Next to him is his wife, holding up her hand and partially covered by a veil that hides part of her forehead and face. There is rigidity apparent in the face of the husband while the young wife appears caught in the confining web of domesticity

"Mother resting", a lithograph done in 2001, has a huge rounded woman with an enormous eye sitting on a bed and holding on to a glass of

water. Her left eye is larger than life and above her are two flying cherubs. Black clouds are included in the backdrop while the forefront brings a

"Inner Eye" has a boy with black holes for his eyes, holding on to a large eye in his bosom he has a bare body except for a talisman while behind him are gathering clouds. This is a lithograph "A Hindu religious man with his

bulging belly, the sacred thread over his bare top, wagging his forefinger at the world has a sacred bell on tope along with a hands that hold a threepronged instrument of defense 'One-way trip", an etching cum aquatint presents a man with three eyes besides a bamboo shaft that bears wings. Only the head and hands of the man are visible.

"In search of pleasure" brings the rear view of a corpulent woman in tight clothes , some of it are flying by her side in the form a checked "dupatta" At her back on her hair is a large eye and crows flv around her head. "Leaving" is a lithograph that has a flying female nude with wings and an enormous dye. "fisher woman", a lithograph has the idyllic image of a woman from the village carrying her ware on her head and surrounded by flowers, animals and waves of a river.

"Discontentment" has figures of human. the man bearing wings and the head of an ass while the woman has a head with an enormous eve staring up at the man and drinking from a glass. On top is the shattered moon presented in three semicircular parts. Meanwhile, "Male-female equation" have a nude couple embracing each together with their faces buried in each other's shoulders. The drawing does not leave

much to the imagination and is a bold presentation of erotica

Mother Resting / Lithograph 2001

"Addiction of life" presents a human skeleton surrounded by squiggles and strokes that speak of addiction like that of drinking and smoking. a bottle of alcohol is included in the composition and hashish smoke is brought all around. The skeleton is obviously the representation of ruined health.

"Ram-Tahkur' in intaglio has the religious man with has face like some mask and his hand busy with his religious work. "Faith-healer", an intaglio, has ravens and humans all blended into one with scenes from city life brought into the backdrop. Portions of the paper have been left white to add to the dramatic impact The artist's images of "Screaming Hunger" bring in angry and starved heads of cattle

Mohibul has done his masters in



Addiction life / Lithograph 2001



Forbidden Step / Lithograph 2001



Cinema

Reliving history

Zahir Raihan Film Society and Goethe-Institut Dhaka screen video documentaries and feature films on the Berlin Wall

CULTURE DESK

NCE upon a time there was a wall in Berlin. It divided the city into East and West, it divided Germany and the world. One side called it an "antiimperialist protective barrier," the other referred to it as the "Iron Curtain." No other construction has been the focus of as much strife within world politics as the Berlin

After 28 years and 88 days it was torn down -- apart from a few scanty remains. Now tourists from all over the world ask: Where is the Wall?

Marvelous as it is that Germany is no longer divided and that there are fewer borders in the world, it is still a matter for regret that this construction -- significant as it was in German history -- has disappeared without trace It is of inestimable value, there-

fore, that during all those years video artists with their cameras spent time "Lying In Wait By the Wall," making the construction which divided people, the city and ideas -- the roadblock, the garden fence, the Wailing Wall," the tourist attraction -- into a projection surface

The resulting work is consistent with the video medium, offering unconventional, private insights and views, unity pieces, samples and documents of identity and chaos; German fragments on the negative horizon." -- Gerd Conradt, in his introduction to the film-package.

Zahir Raihan Film Society and the Goethe-Institut Dhaka jointly present some documentary and feature films on the Berlin Wall. These films will be presented at the Goethe-Institut Dhaka at Road No. 9, Dhanmondi, on Sunday, 7th April and Monday, 8th April each day at 5:30 p.m. Each day the programme will start with some documentaries and then be followed by a feature film. On 7th April "Wings of Desire" by Wim Wnders will be screened and on the second day "Faraway, So Close!" by the same filmmaker will be screened. The film shows are open to all. Given below are the synopses of the films to be screened in this special session:

"Wings of Desire" ("Sky Over Berlin") (West Germany; 1987; BW/Col: 128 minutes).

Director: Wim Wenders. (On Sunday, 7th April at 5:30 p.m.)

Part romance, part comedy, part meditation on matters political and philosophical. Wenders' remarkable movie posits a world haunted by invisible angels listening in to our thoughts. Such plot as there is concerns two kindly spirits Damiel and Cassiel (Bruno Ganz, and Otto Sander), posted to contemporary Berlin, who encounter a myriad of mortals, including an ageing writer blighted by memories of a devastated Germany; actor Peter Falks, on location shooting a film about the Nazi era; and a lonely trapeze artist Marion (Solveig Dommartin), with whom Bruno Ganz falls in love, thus prompting his desire to become mortal at last. A film about the Fall and the Wall, it's full of astonishingly hypnotic images (courtesy veteran Henri Alekan), and manages effortlessly to turn Wim Wenders' and Peter Handke's poetic, literary script into pure cinematic expression. Few films are so rich, so intriguing, or so ambitious. The film inspired a recent Hollywood adaptation, "City of

"Faraway, So Close!" (Germany; 1993; BW/Col; 144 minutes). Director: Wim Wenders. (On

Monday, 8th April at 5:30 pm.) Wim Wenders' follow-up to "Wings of Desire" is a sprawling metaphysical movie, which has much in common with his previous movie, "Until the End of the World". Beginning a few years after Damiel (Burno Ganz) hung up his wings to settle down with Marion (Solveig Dommertin), the film follows the angel Cassiel (Otto Sander) as he too becomes mortal. Life doesn't throw him any great romance, however -- instead, he finds himself in an extraordinary convoluted mystery thriller. We get jokes, whimsy, hijinks and escapades; we get Lou Reed strumming a new song; we even get bungee-jumping at the climax. The movie has glaring continuity gaps, and repeatedly confuses self-consciousness with irony, sincerity with significance. Altogether, the film is a thoughtprovoking meditation.

Hammer and Brush (1990)

Extremely rapid, rhythmic images scan the events of radical political change in 1989. The camera's eve appears to follow the swift brush-strokes and hasty spraying motions of Wall artists. The images emerge from the darkness of the past like a storm of flashlights. the immediate events of the opening of the Wall are depicted between these: welcome money, the storm on western department stores and the first genuine impressions of the West.



In-Sight (1986)



Television Greetings from West to East (1986)

Television Greetings from West to East (1986)

Eighteen former citizens of the GDR salute their old home from the screen. Their intimate greetings (A Kiss for Anatol), songs full of longing (leaving yet again), stories of hurried (into the West German Embassy) and ironic pictorial greetings (Europa on the Bull)- are artistically conceived snapshots, exhibition pieces of German reality. Via western television, these, televised postcards" arrive uncensored n the living rooms of friends in the GDR.

On the 25th anniversary of the day that the Wall was built, a camera pointed from a house in Berlin-east to a house in Berlin-East, taking one

In-Sight (1986)

picture per second over the course of 12 hours. The Wall is situated between the two houses. A view of everyday life beside the Wall emerges from these shots across the Iron Curtain: nervous East German police, inquisitive balconyusers, sport lesson with children and the amorous games of young couples in the park beside the freshlypainted, white Wall. As an accompaniment to the pictures, the pianist Frederic Rzewski plays variations on the song, Thoughts Are Free.'

Hammer and Chisel (1990) Over the course of weeks and months, the constant tapping of hammer and chisels slowly dismantled what had been erected in only a few days under the sign of the hammer and sickle. This film documents the story (ies) of the Wall Woodpeckers," those archaeologists" of the period of political change who flogged-for a total of several millions-the anti-capitalist protective barrier, broken into tiny mosaic stones or entire square metres, to the class enemy no!

Seins Fiction 1 (1980)

In a surreal game of ideas, this video mirrors the soul of the divided city. On two adjacent monitors, the viewer follows the narrators through Berlin, this Magical place," past sections of the Wall and through endless ghost, stations. Although the images may seem to merge in some places, these remain, two worlds which may never see each other.'

A Double German Fantasy (1986)

An experimental video work which emerged from fragments of image and language confusion in the two Germanys during the 50s and 60s. Here Jahn works with scurrilous observations and images of East-West reality, with historical video and film material that is electronically processed, alienated and

reassembled." (Nicklas Gluck). The impression given to today's viewer is one of a fairy-talk time journeying into the divided past-during which the events of the near future (November 1989) are already ironically anticipated Jahn makes his actors dance on the Wall, meaningful looks are exchanged, and finally the Wall implodes whilst the strangest events take place at border crossing-

The Berliner Summer Night

Dream (1984) At three central locations directly beside the Wall (Potsdamer Platz. Strese-manstrabe. Landwehrkanal). the Berlin action artist Kain Karawahn sends his smoke signals into the divided skies and in a magical ceremony causes the Iron Curtain to go up in flames.

15 Unity Pieces (1991) Betina Kuntzsch's videos, which appeared soon after radical political change in Germany, are inspections of reality, following traces with a camera. Fifteen Unity Pieces is composed of snapshots of small details taken between Alexanderplatz and the Kurfurstendamm on the Day of German unity (3rd October 1990). the se small found aspects of everyday life in a reunited Berlin are quiet pointers to the greater sociopolitical

Everything is Changing (1990)

"Everything is changing your last breath you may begin afresh," This journey in time-rich in metaphors and with an almost surreal effect-begins with these works by Bert Brecht, It takes us from the last breath of the Nazi era to the events of 1989-the suggestions of a new beginning. Using technically complex images-the suggestion of a new beginning. Using technically complex images, the artist permits the final stages of two dictatorships to pass in revue. In each case, the moment of threatening collapse and its inherent newness is made obvious. Ultimately. the stages of becoming and passing shown in historical time-lapse are as absurd as the quote from the deserter and drop-out Wolfgang Neuss on the lips of a soldier from

the GDR's, Volksarmee.' *Identity* (1991) This work by the Hungarian video artist Antal Lux is not concerned with the material manifestation of German division, but far more with the psychological. The most essential aspect is the question of identity. What is identity? Is it only personal data, or is it rather individual and collective psychical experiences? So what is German identity? What role does the past play here? With considerable technical sensitivity, Lux attempts to find an answer to these questions.

Disasters (1972)

artist lends expression to the frozen relations between the two parts of Germany. His cemented in objects reflect this state of hardening. apathy, coldness and brutality in an impressive way. At the same time, they also stand for the violent division for the city and its people, The artists compares this standstill tot he rough violence of guard posts and bloodhounds, a violence which makes our hearts beat faster and

opened up in 1989, she set out with her camera to make a video about the disappearance of her existence .A year later the wall had gone and six lanes of traffic were roaring across what had been no man's land. During this year she made 4 films along the same stretch of Wall (beginning in Kreuzberg through the center of Berlin to the back of the Reichstag building), then mounted the 4 situations in a single frame. As if with 4 eyes the film documents the disappearance of the Wall through Disasters (1972) The Wall itself is rarely visible here, but it is all the more present as a symbol of standstill and immobility. In constantly repeated images, the

The Oath (1994)

From the safe distance of the

present, the artist opens the photo

album of the past, permitting the

irony of history to waft over to us

from the chapter GDR. Using a

complex collage technique, Lux

mounts film and photo material to

form an exciting and original docu-

ment concerning the Ulbricht era, the building of the Wall which "no

one intended" and the quardians of

the Cold War, who according to their

oath-were "always prepared" to

defend the socialist state even "at

the risk of their own lives." The film

thus presents an impressive picture

of both the power and the impotence

The Wall -- the Negative Hori-

When the Wall was built, Rotraut

Pape was 5 years old. The Iron

curtain divided not only the city, but

also her family. When the wall was

of this epoch.

zon (1992)