

RECOMMENDATIONS

Sculpture exhibition

A weeklong solo exhibition of sculptor Rasa is going on at Bangladesh Shilpakala Academy that ends on April 20.

Syed Jahangir's solo

Featuring recent artworks, the 32nd solo art exhibition by Syed Jahangir started at the Bengal Gallery of Fine Arts on April 18 at 6 in the evening. Minister M. Morshed Khan inaugurated the exhibition as chief guest.

Photography Exhibition

To commemorate September 11 tragedy and to pay tribute to the victims, a photography show sponsored by The American Centre of the US Embassy, is running at the city's Drik Gallery. The show is exhibiting 27 pieces taken by renowned photographer Foel Meyerowitz from World Trade Centre site. Exhibition is open from 3 to 8 p.m. till April 20.

Satranji exhibition

A week-long show of traditional rug (Satranji), marking Bengali New Year's day, is being held at 13/A/2, Kemal Ataturk Avenue, Gulshan-2. The show remains open everyday from 10 a.m. to 9 p.m. till April 20.

Art exhibition

Works of six noted contemporary print makers, Shafiqul Islam, Mohammad Kibria, Mahmudul Haque, Abul barq Alvi, Rokeya Sultana and Anisuzzaman, are being showcased at the city's Alliance Francaise de Dhaka gallery.

Art exhibition

Solo art exhibition of Rashid Khan continues at Shilpangan gallery in the city. The show is open from 10 a.m. to 8 p.m. till April 20.

Cinema

Poet of the celluloid

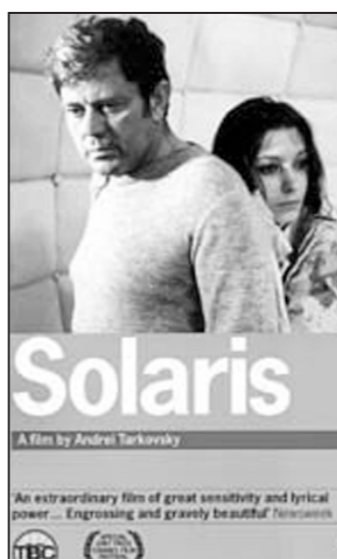
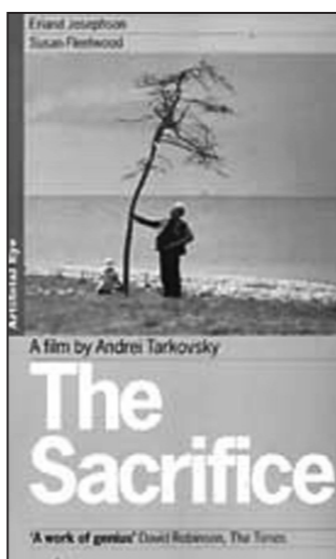
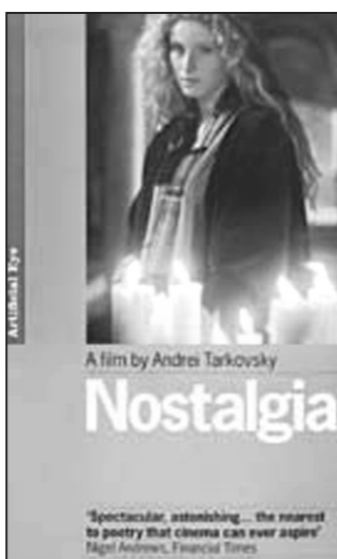
Zahir Raihan Film Society and Russian Cultural Centre screen seven films by Andrei Tarkovsky

CULTURE DESK

ZAHIR Raihan Film Society and the Russian Cultural Centre are screening seven feature films, all made by Andrei Tarkovsky, a world-renowned Russian filmmaker. The films are being screened on the occasion of his 70th birth anniversary and will be presented at the Russian Cultural Centre at Dhanmondi in the city from April 18 to 21. The film shows start at 5 p.m. everyday and those are open to all.

Andrei Arsenyevich Tarkovsky was born in Zavrzhzhe, Belarus in 1932. In his 54 year long life, Tarkovsky made only seven feature films and two short films. This tiny number does not prove his greatness. Considered by many critics as well as film enthusiasts to be the greatest poet the cinema history has ever had. That is no wonder, because, he is the son of the poet Arseni Tarkovsky. Tarkovsky first studied Arabic, then worked as a geologist, and finally graduated from Moscow Film School, where he had been a pupil of Mikhail Romm, in 1961. His first feature, Ivan's Childhood (1962) dealt with the relationship between the generations in World War II, mixing footage of the grim realities of war with dream sequences of a more tranquil past; it won the then Best Film Prize (the Grand Prix) at the Venice Film Festival. But it was his next film, the epic Andrei Rublev (1966; released 1971) which won the FIPRESCI Prize at Cannes, that brought him international fame. The film that is about the fifteenth century Russian icon painter has dealt with the problem of the artist's relationship with his environment and confronted the issue of artistic freedom, a dangerous notation in the USSR at that time. The film Andrei Rublev was given only a limited home release and cut for distribution abroad.

Tarkovsky's next film was the science-fiction epic Solaris (1972) which marked a significant shift toward the more metaphysical obsessions of his later work. He then made two deeply personal and somewhat obscure films, which were partly autobiographical, The Mirror (1974) and Stalker (1979),



both characterised by a sense of longing and search for meaning. Subsequently he worked abroad, making Nostalgia (1983) in Italy. Nostalgia was shown at Cannes, and it was joint winner of Special Jury Prize. Tarkovsky's treatment by his compatriots was one factor impelling him to the exile he dreaded, and his last film, The Sacrifice (1986) was shot in Sweden. During his final days there were moves towards reconciliation, but he died in Paris, still in exile. Tarkovsky was very much a filmmaker's filmmaker, rejecting Eisensteinian notions of montage and believing instead that cinema represented what he called 'Sculpted Time'. Some of his writings have been published in English as Sculpting in Time: Reflections on the Cinema (1986) and Time within Time: the Diaries (1991).

Andrei Rublev (Andrei Rublyov as termed in Russian language) was shown on April 18, one in B/W, with a duration of 185 minutes. The film of 1966 told the story of Rublev who was a minor icon-painter of the early 1400s. Tarkovsky re-imagined him as a Christ-like cipher for the sufferings of a divided Russia under the tartar invaders: a troubled visionary reduced to years of silence by the horrors that he witnessed, who finally rediscovered the will to speak and to paint.

The film Ivan's childhood (Ivanovo Detstvo) has duration of 95 minutes and is in B/W. The film, made in 1962, was screened in the venue of Dhaka on April 19. As the plot unfolded a teenage Soviet spy on the German front in World War II was presented who undertook dangerous missions behind enemy lines. Ivan silently waded through still water while life-and-death struggles played out in slow motion. The aura of holiness around Ivan registered neither as religious bombast nor as patriotic mythmaking, but rather as an awed respect for childhood mysteries.

Solaris (Solyaris) 1972 is a colour film of 165-minute duration that was shown on April 19 at the Russian Cultural Centre. Based on a story by noted Polish science-fiction writer Stanislaw Lem, this Tarkovsky film explored the workings of a man's mind and how he had dealt with visions from his past. A space station situated over a water-covered planet had become almost deserted from where the plot advanced further to a climactic end. The film is a manifesto of emotions in a modern technological world.

The Mirror (Zerkalo), made in 1974 in both colour and B/W, format with a duration of 106 minutes, is scheduled for screening today at 5 p.m.. Tarkovsky went for the great white whale of politicised art that

more than a history of his country in this century that has been seen in terms of personal success. Inter cutting a fragmented series of autobiographical episodes, which have only the internal logic of dream and memory, with startling documentary footage, he lovingly built a world where the domestic expanded into the political and crisscrossed back again. Unique is its form, so is its vision.

Stalker, in colour and B/W., will also be screened at 6:30 p.m. this evening. The Stalker, the protagonist, lead two men, the writer and the professor, across the Zone a forbidden territory deep inside a police state towards the Room. The ragged, shaven-headed men are familiar from Solzhenitsyn, and the Zone could be a sentient landscape of hallucinatory power, but its deadly litter of industrial detritus is all too recognisable.

Nostalgia (Nostalgia) was made in 1983 in colour and B/W, with duration of 126 minutes. The film will be screened on April 21 at 5 p.m. This one is another of Tarkovsky's hauntingly beautiful meditations on man's search for self. The film dealt with the themes of memory, melancholia, disenchantment with the material world, dogged stumbling after salvation. An appropriately haggard academic, Gorchakov had come to Italy to

research the life of an obscure Russian composer. Brooding over familial traumas and his compatriot's eventual suicide, he's incapable of communicating with his status-quest young interpreter let alone having an affair with her. Nostalgia is an article of faith.

The Sacrifice (Ofret), a colour and B/W. film of 1986, will be screened on April 21 at 7 p.m. As the plot unfolded, in a house on the south Swedish coast a retired actor and critic held court over an unfaithful wife, a moody daughter, an unpleasant doctor (the wife's lover) and various other eccentrics. Midway through their peculiar meditations, an unthinkable event happened. The man then made a pact with the Almighty that he would sacrifice himself, and all that he was, if only the world was restored to its former condition. In Tarkovsky's elliptical and visionary world, the outcome is indeterminate; but the opening condition of fear and the later weight of prayer are as palpable as a roll of distant thunder.

Tarkovsky died in 1986 in Paris. The Russian filmmaker's premature death had certainly left a gaping hole in the cinema of spiritual quest.

Exhibition

An artist of worldly themes

Artist Rashid Khan holds his second solo at gallery Shilpangan in the city

AZIZ AMIRUL

E LOQUENT silence, a solo art exhibition of painter and a pre-graduate student, Rashid Khan, continues at gallery Shilpangan (at Road # 5 of Dhanmondi) in the city.

Rashid holds the display since April 14 with a total of 65 works those comprise pieces in oil on canvas, water color, pencil sketch and a few done in special medium of oil on kerosene wood.

The artist replies on a query asked on theme of his exhibition, 'If asked so, I would say that my present exhibition in that sense, possesses no particular theme, instead contain topics surrounding my personal and social environment, some of my childhood memories and mostly of the general incidents and nightmarish experience of the commoners during the period of our liberation war of 1971.'

A number of works in the exhibition have subjects related with kites those symbolize childhood memories and innocence of the human life. These and other works or Rashid are mostly of realistic nature treated with a subtle touch of semi-abstractive notion.

Other symbolic works of Rashid Khan at the exhibition show motherhood and patriotism in front of a huge national flag of Bangladesh slightly blurred at the edge to provide a heightened feeling of aestheticism and humble attitude.

Untitled woman-1, Refugee and

similar types of figurative works represent the status of the female personality in our society at various degrees and situations. Rashid's love for his motherland and his awareness of the ideology of independence of Bangladesh finds clear reflection in several other works those glorify the '71 war.

Some of the watercolor works like Friends-1, Flowers-1, Village-1 and Portal-1 depict the deep sense that Rashid possesses in choosing appropriate color compositions while drawing natural scenes and realistic subjects.

Artist Rashid is in his third year at Independent University, Bangladesh doing honors in computer science. It is surprising to find a great difference in the two subjects, those of computer science and painting yet the multi-talented young man carries on well with both as his painting proficiency dates back to his childhood days. The first solo exhibition of Rashid Khan was held two years back at the Drik gallery where he displayed works on man and nature.

As Zahid Mustafa, a well wisher of the artist says, 'Time has added maturity to the skill and brain of Rashid Khan. He is at ease in painting the overcast heavens and nature in their various shades and glory. He experiments quite a bit with figures and insertion of the monumental figures make his work strongly expressive.'

The exhibition is open to all till today from 10 am to 8 pm.



Untitled Woman-1

TV GUIDE

Table with columns for time slots (3:10, 3:15, 3:20, 3:45, 4:00, 4:05, 5:00, 5:05, 5:30, 6:00, 7:00, 7:25, 8:00, 8:30, 9:00, 10:00, 10:25, 10:30, 11:30) and program titles like News Headlines, Shasthatathya, Khabar, Debate in English, etc.

Table with columns for time slots (5:45, 7:00, 7:35, 8:00, 8:25, 9:00, 9:35, 10:10, 10:50, 12:00, 6:07, 6:15, 7:00, 8:10, 8:45, 9:20, 10:00, 10:45, 11:15, 11:30, 6:00, 6:30, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30, 12:00) and program titles like Islamic Prog., Children Prog., Viewers Opinion, etc.

Table with columns for time slots (12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 7:00am, 9:30, 11:45, 1:45pm, 4:00, 6:00, 8:00, 10:00, 12:15am, 2:30, 4:45, 6:30, 8:30, 10:15, 12:00, 1:45, 3:30, 5:15, 7:00, 9:15, 11:15, 7:00am, 10:30, 11:00, 11:30, 2:00, 3:00, 4:00, 5:00, 6:00, 7:00, 8:00, 9:00, 11:00, 11:30, 7:00, 7:30) and program titles like Click Online, BBC News, The Rat, etc.

TODAY'S HIGHLIGHTS

ATN BANGLA: 9:20 p.m. Ei Lagane. Episode 6: When Tithi calls her uncle he tells her to come over. On the other hand when Chaiti goes to her elder sister's place her brother-in-law arranges a job for Shumon. Tithi comes to her uncle's place from school. She offers him her lunch. But her parents get worried when she does not return from school.

STAR WORLD: 6:00 & 11:30 p.m. Starhunter. The year is 2275. Earth has more or less successfully colonised the entire solar system. But our reach has surpassed our grasp. Things are dangerous out there... it has become the Wild West of outer space. In tonight's episode, a young girl who has been in contact with a deadly virus, is brought aboard the Tulip.

PICK OF THE DAY

On HBD at 10:00 p.m. When a local woman disappears and the police can't seem to find any leads, her father turns to a poor young woman with psychic powers. Slowly she starts having visions of the woman chained and in a pond. Her visions lead to the body and the arrest of an abusive husband, but did he really do it?

Table with columns for time slots (6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:05, 9:30, 10:00, 10:30, 11:00, 11:30, 12:30, 1:00, 1:30, 2:00, 2:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30, 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30, 12:00, 12:30) and program titles like Grohon, Mon Niye, Shayola, etc.

Table with columns for time slots (8:55, 9:00, 12:00, 7:00, 7:30, 10:30, 1:30, 5:15, 6:00, 9:15, 9:30, 10:00, 1:15, 7:30, 8:30, 9:00, 9:30, 10:00, 1:30, 5:00, 5:30, 9:00, 9:30, 10:00, 1:30, 4:30, 6:30am, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 11:00, 11:30, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30, 12:00, 12:30) and program titles like Hit Series, Mitr, Agni Chakra, etc.

Table with columns for time slots (7:00, 8:00, 8:30, 9:00, 10:00, 11:00, 12:00, 1:00, 1:30, 2:00, 3:00, 4:00, 5:00, 6:00, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00, 9:30, 10:00, 10:30, 11:00, 11:30, 12:00, 12:30) and program titles like Episode 7, Avalanche, Endangered, etc.