

RECOMMENDATIONS

Dyed Fabric show

November 26 December 6 "Rangeen Utshab", an exhibition celebrating 20 years of the revival of natural dyes in Bangladesh, has an unique range of fashionware and gifts in exquisite colours and designs.

Photography November 17 December 02

Dr. Pierre Clauquin holds a solo photography show titled, "Surviving Dreams: The struggling circus of Bangladesh", at the gallery of Alliance Francaise de Dhaka in the city that remains open from 9:00 a.m. to 12:00 p.m. and from 5:00 to 8:00 p.m. everyday.

Art Show November 20 January 10

A group art exhibition of four young artists is being held at the American International School at Baridhara in the city and remains open daily throughout the day.

Apparel display November 22 December 6

An exhibition of dresses and apparels take place at ARIAL Centre (Rd. 7), Dhanmondi in the city. The show is open from 10:00 a.m. to 9:00 p.m. daily and is open to all.

Surya Utsav December 29 January 02

Bangladesh Astronomical Association arranges one of its annual events, Surya Utsav (Sun Festival) as the organisation aims at showing the participants, several exciting matters including the first sunrise of the year 2003, cultural ceremony of the indigenous people of the area, Keokradang at Bandaban district, Pitha festival and observation of the night sky through telescope.

Photography

Window on Pakistan: despair and doubts

Photos by fresh hands at Alliance Francaise, (part of "Chobi Mela"-II)

FAYZA HAQ

TEHMINA Ahmed, Jamshed Masood, Arif Raja and two other young hands with the cameras have done a splendid work of focusing on the Pakistani scene, delineating the element of tension that apparently grips the country for decades. This was seen in the 2nd gallery at Alliance Francaise and one enjoyed both the coloured and black and white collection of photos.

In one image in the exhibition we see two white walls meeting together forming a geometrical pattern and along one of the walls is seen a solitary walker in "awami suit", apparently trudging with no destination in mind except to get out of the confined space -- presented in minuscule measure.

Another picture brings in the image of a girl child with short hair, with earrings, scraggy knickers, and bearing a metal vessel. The pensive child has her fingers on her lips as she is startled by the peering camera.

We can move on to something more interesting in thought-content in another photo: two children -- a girl and a boy -- seen at their studies. The girls has a heavily embroidered

"shalwar-kurta" while the pre-teen aged boy has the conventional gray "awami-suit". Both have short hair, while the girl is squinting to concentrate, the boy is holding his smile or concern with his open hand. The girl is seated cross-legged while the boy has one leg bent towards the viewer. The children's schoolbags are balanced at the side while they are sitting and learning something somewhere. One cannot comprehend what the geometrical shapes at the back are a part of but it is there, seen in the classroom. The squinting of the two children depicts their efforts at concentration and doubts lurking in their minds, the portrayal of which is a laudable one.

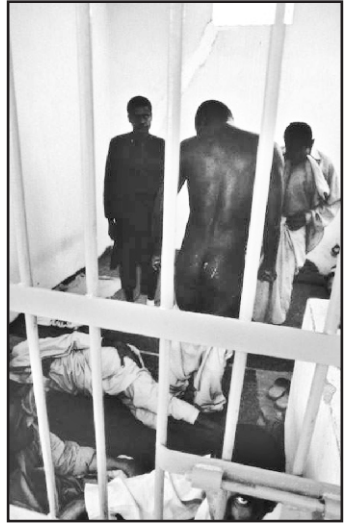
Moving on to teenage boys and girls seated in another classroom, this being apparently packed, delineates once again Pakistan's endeavour to retain its rich cultural heritage, going by the block-printed and flowered motifs and embroidery in the girl's clothes (including the "dupattas" for ones so young in contrast the routine skirt and blouse, which we may see in the rest of the Subcontinent for children of similar age) and the "awami-suits" of the boys at the back row.

There is then the jail picture of a man who appears like a foreigner -- going by his tall build, overly fair complexion and features with the throbbing Adam's apple and posture of that of a falsely confined person, who fears for his life and liberty.

He appears more like a Negro rather

picture, like most others in the exhibition. One wonders if the run of the mill Pakistani no longer has a casual get-together as his/her counterpart does in Bangladesh or India.

A middle-aged man is seen in another photo; but he too is not in full repose as his feet stick out as if in a state of brief respite before fleeing somewhere from someone. Real repose appears a far cry. One can see the corner of the two walls with cracked surface. The blanket and rug included in the composition lend interest as regards details with carefully done in symmetrical geometrical motifs. The somewhat



ornate setting of the aging fugitive, perhaps tones down somewhat the elements of doubt and disorientation that the picture evokes, especially the worried impression on the subject's resting face.

openly and fearlessly of barbaric conducts of those in power in different countries. We see more people in tension and worried about their future in another photo. Right in front of the photo is a part of a figure of a paunch-bellied policeman with weapon in hand, his polished belt, khakis and darker shirt and shoes as well as entire physiognomy and posture speak of a comparatively easy life.

figures that are staring ahead with wide, open and fear-filled eyes at the camera. All sport the traditional moustache; they all have shirts and "shalwars" but have bare feet. The location is perhaps a part of a kitchen of a restaurant or even a going to school with backpacks, apparently blasé with such scenes and going about their business to reaching or coming back from school in great haste. There are more people at the side, seen in minuscule measures. The

large house, going by the large cooking utensils -- a "dekchi", "tawa", large plate and a board that have been included at the side and back of the picture. Despite the exotica of the tiled mosaic floor in the forefront, the grim visages of the crouched terrified in the photo tell a tale of misery and hopelessness.



Again, we see an open truck from the back, in another picture, with a corpse perhaps that has been wrapped up in a shroud, almost like some forgotten mummy from the past.

In front is a man holding a bearer for a white coffin. At the side of the truck are children (in shirt and trousers)

figures that are staring ahead with wide, open and fear-filled eyes at the camera. All sport the traditional moustache; they all have shirts and "shalwars" but have bare feet. The location is perhaps a part of a kitchen of a restaurant or even a going to school with backpacks, apparently blasé with such scenes and going about their business to reaching or coming back from school in great haste. There are more people at the side, seen in minuscule measures. The

large house, going by the large cooking utensils -- a "dekchi", "tawa", large plate and a board that have been included at the side and back of the picture. Despite the exotica of the tiled mosaic floor in the forefront, the grim visages of the crouched terrified in the photo tell a tale of misery and hopelessness.



Again, we see an open truck from the back, in another picture, with a corpse perhaps that has been wrapped up in a shroud, almost like some forgotten mummy from the past. There is a hospital bed which has emptied out the shrouded body. In front is a man holding a bearer for a white coffin. At the side of the truck are children (in shirt and trousers)

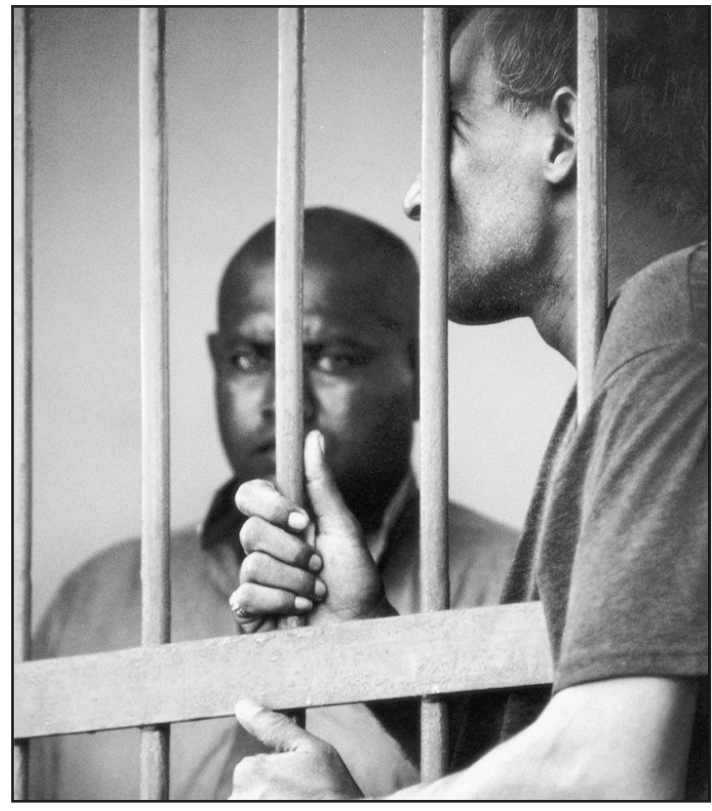


PHOTO CREDITS: DRIK

TV GUIDE

Table with columns for time slots (12:00p.m., 12:15, 2:10, etc.) and program titles (News headline, Azan, Patriotic songs, etc.).

Table for BBC News and programs, listing times from 00:00 to 21:30 and program names like BBC News, World Business Report, etc.

Table for STAR MOVIES and ESPN, listing times and movie titles like Helraiser, Jaws III, Babe: Pig in the City, etc.

Table for TODAY'S HIGHLIGHTS, PICK OF THE DAY, and STAR SPORTS, listing various sports events and times.

Table for STAR WORLD, listing various international programs and times.

Table for STAR GOLD, listing various programs and times.

Table for NATIONAL GEOGRAPHIC, listing various programs and times.

Table for STAR NEWS, listing various news programs and times.