


Independence Day programme at Liberation War Museum
March 25

To commemorate the Dark Night of March 25, candles will be lit at 6:30 pm. Famous cultural group Chhayanaut will then present a musical soiree.

March 26

Celebrations will be conducted for children in the morning. Students of UCEP School will present a cultural show. Nityoy will perform a dance show and Shishu Theatre will stage a drama.

March 27

Somoy Shangskritik Goshishi and Prachyanaut will perform two street plays titled Kabor by martyred intellectual Munier Chowdhury and Dorir Khela by Brindaban Das. The show starts at 6:30 pm.

March 28

The closing ceremony of the Book Fair will feature reading from the books on the Liberation War. Eminent writers will participate in the reading. The book fair is open daily from 10 am to 8 pm.

Exhibition
March 19-27

The 1st aerial photography exhibition by an Air Force pilot Sharif Sarker is going on at Dr. K. G. Hall. Titled *Pakhtir Chokhey Bangladesh*, the display is open from 3 pm to 8 pm daily.

March 25-April 02

Shilpangan has arranged a 9-day joint exhibition of photographs by Architect Enamul Karim Nirjhar and wood carving by 64-year-old artisan Sri Roy Chand Shadhu. Titled *Two*, the exhibition will remain open daily from 10 am to 9 pm till April 2.

Around the world


Picture shows the 'Casa Batllo' (Batllo House) in Barcelona. A ceremony marks March 23 the centennial of the colourful Casa Batllo which was totally renovated by Art Nouveau architect Gaudi between 1904 and 1906 commissioned by textile industrialist Josep Batllo i Casanovas.

Celebration

Liberation War Museum celebrates anniversary and Independence Day

HARUN UR RASHID

THE Liberation War Museum held a weeklong celebration to commemorate its eighth anniversary and the forthcoming Independence Day on March 26. Featuring cultural programmes, screening of films on the Liberation War, discussion and a fair of books on our war of independence, the celebration started on March 22.

At the discussion session, eminent educationist Dr Anisuzzaman presented the keynote paper on *Our Freedom Fight and the Principles of the Constitution*. At the very beginning of his speech, Dr Anisuzzaman informed that his paper does not focus on the amended constitution in practice at present. 'I would rather discuss the principles and their social base accepted in the constitution of 1972,' he explained.

In his paper, Anisuzzaman discussed the multi-national character of Bangladesh. He approved of Manabendra Larma's demand for constitutional recognition for the minor ethnic


Prof. Anisuzzaman presenting the keynote paper

groups. However, he pointed out that the Liberation War was conducted on Bangali nationalism.

Professor Anis compared the post-Liberation period of 33 years

with the 24 years of pre-Liberation era, and termed it as a history of 'going backwards' and 'loss'.

Dr Sarwar Ali, director of the Liberation War Museum, and actor Aly Zaker also spoke at the event.

On behalf of the trustees of the museum, Aly Zaker said that it was impossible for the museum to display all its mementos and finds within its small premises. He read out the museum's annual report for 2003-2004.

A book fair, displaying books on the Liberation War, has been organised in the museum premises. The fair is open from 10 am to 8 pm everyday till March 28.

Later, two documentary films—a 12-minute documentary on *International Coalition of Historical Site Museums of Conscience* and Yasmine Kabir's *Swadhinota* were screened.

The film *Swadhinota* centres round a character named Gurudasi Mandol from the uptown area of Kapilmuni. The woman lost all her relatives to the cruelty of the Pakistan armed forces and their collaborators during the Liberation War. Gurudasi herself was taken to army camps and cannot forget the terrifying memories of the time. Till date she strolls about the streets of Kapilmuni, as if in search of something.

Moving sculpture

Avant-garde Art

Making Expressionism lyrical
FAYZA HAQ

MODERN art began as a protest against conventionalities, as one knows. In the ongoing exhibition of the result of a workshop at Alliance Francaise, one saw the daredevil expressionism by 'Britto' artists. If one cared for Dadism -- a bold new venture as one artist present there reckoned the exhibition to be -- it certainly did not shock -- as normal specimens of the samples of Dadism most art lovers have known to be. The sculpture pieces did not put you off. They had a lyrical rendition. I had spent three hours at Alliance Francaise, last Friday, and I wanted to stay on there forever and a day. It might not have been one's cup of tea, as one saw few attending journalists. But then this was just the beginning of the show which will be completed with time.

The sculpture exhibition of workshops had been done at Jagatpur Ashram, Chittagong and the Dhaka city on 19th March 2004 at la Galerie Alliance Francaise, Dhaka at 6pm. Twenty-five artists and students from Dhaka and Chittagong have been doing sculpture, installation, performance during this month long project, which was planned and organised by artist Awenna Cozannet, Pousses, Rouges, France and artist Mahbubur Rahman, Britto Arts Trust, Dhaka.

Awenna Cozannet, the visiting artist, talking about display, said, 'This new concept of sculpture combines a show of the artist in front of the public for a very limited period of time. Asked to explain the difference between the drama, dance, photographs etc. (which had constituted what one saw at the gallery) is something which is meant to be seen only once. The importance was the effect of the impression that it left on the mind. Awenna added that the performance is one that takes place in context of the place, the people and the story of art. Asked to give the difference between a drama and a musical show that had been included in the Surrealist music show is that the common ones are normally repeated whereas these ones are not. These were meant to be presented once only in one context.


Artists of Britto's brave new world

Requested to give some details about the exhibition, Awenna said that in the 'living sculpture' the artist not only creates form with any medium in order to bring the sculpture alive with his/her own body with the context of the exhibit. 'After the performance there will be a sculpture in the classical sense of the term. The result will be an object that will remain for an exhibition for visitors; but first of all the sculpture has to be live i.e. moving and so on.' Awenna said that what one saw at the gallery, was the outcome of two workshops of contemporary art.

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Pondering upon her last experience of the exhibition held at Alliance Francaise last year, called 'Towards Moving Sculpture' she said that last time people had been interested to work in this direction with creative energy felt for the first time. She hoped to find and use them for those workshops.

Asked to give the subject matter in detail, Mahbubur Rahman said that there had been workshops at

Chittagong and Dhaka. 'The young artists had arranged at a Jagatpur Ashram. They called their attempt 'Movement will become sculpture' this is a presentation of conceptual art. This could be regarded as an installation.' He said that there had been incredible freedom: the artists had thought deep over their work, and then worked according to their fancy and imagination.

'For instance,' Mahbub said, 'one has tried to capture a trembling leaf: this is not easy, I admit, but we've used a camera to hold the action and later transformed it into this 'Movement that will become sculpture'. In this the work was installed with the use of a camera, photographs and other installations. The artists wanted interaction between that which had been perceived in the countryside and combined it with that which could be found in the city.' The city workshop had been combined with that held at Dhaka, which one knows is centred around galleries and art centres. The conception of the artists in the countryside were naturally different. The expressions of the viewers too had been combined.

Shishir Bhattacharjee, an eminent artist and cartoonist, commenting on the display said, 'This is a positive reflection of the endeavour by young Bangladeshi arts, led by Awenna. I will not be critical. The fact that this exhibition has been organised and held is a remarkable feat indeed.'

Event

A view of the Bangladeshi crafts

KARIKA's one-day exposition of authentic Bangladeshi crafts at Turkish Ambassador's residence

AFSAR AHMED

KARIKA, a forum for the rural artisans of Bangladesh, recently organised a one-day exposition and sale of Bangladeshi crafts. The prime movers in this project were Perveen Ahmad, the founder member and advisor of KARIKA and the Turkish Ambassador Ferit Ergin and his wife Leyla Ergin.


Nakshi kantha

invest in such a project.'

KARIKA was set up by a few women volunteers way back in November 1974. Their aim was to foster the national pride and folk traditions of Bengal. The name KARIKA (or artisan's work) was given by Poet Shamsur Rahman. Eminent artist Qamrul Hasan designed the logo from the traditional clay toy horse seen at village fairs.

It is the first artisans' co-operative organisation in Bangladesh that is credited with the unbroken continuity of the age-old tradition of the pre-Aryan Indo-Gangetic culture, such as that of terracotta, and other ethnic creations.

In continuation, Perveen says, 'Handicraft artists of Bangladesh have been suffering negligence due to the lack of interest of the public. KARIKA assists these artists with money and input. It provides necessities, such as raw materials, and a market for the finished products, whether at home or abroad.' The greatest difficulty that KARIKA, and for that matter the entire handicraft industry, faces as she says is, the growing indifference among the artists themselves. Since business opportunities are becoming scarce, handicraft artists, many of whom have had their skills handed down from generation to generation, are leaving their traditional trade to pursue more lucrative areas of work.

Perveen also added that one important reason for the diminishing popularity of crafts is that the city dwellers do not pay enough. Consequently in its exhibition KARIKA sought to focus on crafts which need immediate preservation.

What sets KARIKA apart from other such organisations is that the producers are shareholders and participate in the management. It acts as a platform for the people to produce the crafts, which was once produced by their forefathers,' says Perveen.

There was a good response from the expatriate community. Present at the exhibition were the diplomats and other foreigners. Fascinated by the shapes, colours, textures and images of crafts, the visitors showed interest in the ethnic creations of terracotta, cloth and fibre

like jute, and other crafts creations such as natural fibre, *mansha* pot, *nakshi kantha* and *jamdani*, all of which need to be promoted.

Perveen Ahmad, a pioneer in the movement for bringing recognition to the crafts of Bangladesh, agrees that there is a need to provide support to the crafts. In her view: 'Today we have given recognition to many master crafts persons. However we need more support. KARIKA has researched and documented many of the traditional crafts of Bangladesh, but does not have funds to publish and print these valuable materials. It would be a worthy cause to

invest in such a project.'

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Folk music

A two-day Baul Conference was held recently at the century old region Tarash, Serajganj. The Chalanbil Baul Academy organised the event.

TV GUIDE

All programmes are in local time. The Daily Star will not be responsible for any change in the programme.

News Bulletin

BTV
News Headlines(Bangla) at 9:40 am; 12:10 pm; 2:00 pm; 3:10 pm; 4:00 pm; 7:00 pm.

News(Bangla) at 8:00 am; 1:00 pm; 5:00 pm; 8:00 pm.

News (English) at 3:00 pm; 10:00 pm.

Late Night News(Bangla and English) at 11:30 pm.

CHANNEL-i
Breakfast News 07:15 am; 9:00 am.

News(Bangla) at 7:15 pm; 9:00, 10:30, 12:15 am.

Telecast of BTV News(Bangla and English) at 11:30 pm.

ATN BANGLA
News(Bangla) at 8:00 am; 12:00 pm; 7:00 pm; 10:00 pm; 11:00 pm.

Telecast of ATN News(Bangla and English) at 11:30 pm.

Latest News(Bangla) at 09:15 am; 10:00 am; 11:00 am; 1:00 pm; 2:00 pm; 3:00 pm; 4:00 pm; 6:00 pm and 8:00 pm.

ntv
News Headlines(Bangla) at 5:02 pm; 6:30 pm; 9:45 pm.

News (Bangla) 7:30 pm; 10:30 pm.

Tara News(Bangla) at 8:30 pm; 11:30 pm.

Tara News(Bangladesh) at 9:30 pm.

TARA BANGLA
NewsHeadlines(Bangla) at 5:30 pm; 7:30 pm.

Tara News(Bangla) at 8:30 pm.

11:30 pm.

Tara News Bangladesh(Bangla) at 9:30 pm.

BBC World
Every hour on the hour

BTV

Suprohat Bangla-desh

08:30 Anya Bhutan: Sea Is

12:15 Shangbadpoter Pata

01:05 Katha mala

02:05 Cartoon Show:

02:30 Open University

03:10 Bangla Feature Film:

06:10 Amar Katha Bolbo

06:10 Ami: Talk show

06:35 Jibonar Aks

07:05 Grantha bhutan

07:30 The New Adventure

07:50 Hein mor shadhinota

08:30 Drama of the Week:

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