

CULTURAL FEAST

Exhibition

Title: Neel: Indigo Exhibition



Organiser: Aranya & Source (MCC)
Venue: Aranya, 60 Kemal Ataturk Avenue, Banani
Time: October 22-November 15
The event features daily demonstrations of dyeing and printing with Indigo as well as information on its cultivation and extraction.

Title: Italian Art Books and Handicrafts Show

Organiser: The Italian Embassy
Venue: The Italian Ambassador's residence, House NW 7, Road 54, Gulshan 2
Time: October 29-30, from 10am to 2pm.

Title: Even the Walls Have Ears
Artist: Tayeba Begum Lipi
Venue: Alliance Francaise, 26, Mirpur Road, Dhamondi
Time: October 21-31, from 5pm to 8pm

Title: Islamic Calligraphy & Italian Reproduction Art
Venue: Art & Soul Gallery, Road 36, House 16, Gulshan
Time: October 29-November 20, from 12pm to 4pm, 7pm to 9pm

Title: Power
Artist: Khalid Mahmud Milhu
Venue: Gallery Chitrak, Road 4, House 21, Dhamondi
Time: October 22-31, from 10am to 8pm

Title: Calligraphy Exhibition 2004
Organiser: Lalbagh Art Group
Artists: Ha Mim Kefayullah, Ishak Ahmed, Alia Imran and Moshedul Alam

Venue: Novera Gallery, National Museum
Time: October 23-27, from 9am to 3pm

Title: Appointment 2004



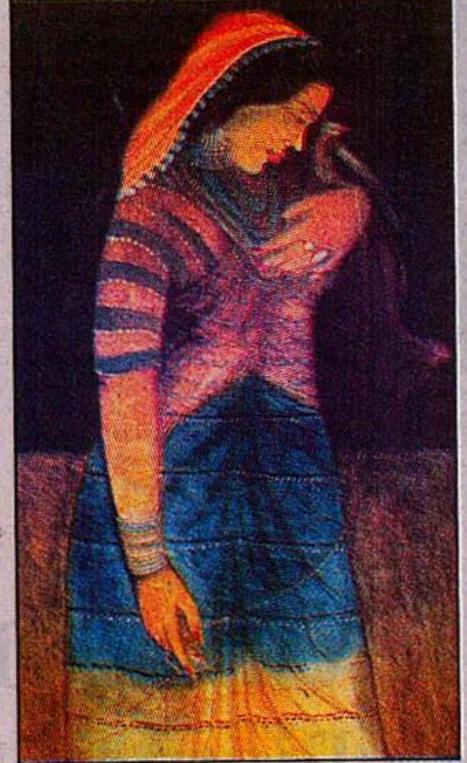
Artists: Hamiduzzaman Khan, Abdus Shakur, Ranjil Das, Ifatara Dewan, Ivy Zaman, Rashid Amin, Javed Jalil, Anukul Chandra Majumdar
Venue: Shilpangan, Road 5, House 25, Dhamondi
Time: October 16-25, from 10am to 1pm and 5pm to 9pm

Maintaining eastern aesthetics

Satter, an artist to reckon with

RAYZA HAQ

ABDUS Satter, head of the Department of Fine Arts, DU, asked to speak about his development of Oriental Art works of minimization and symbolism, sitting in his office (with the steady downpour outside the window of his office), held forth with clarity and precision. He explained the symbolic and geometrical forms that have entered his basic Oriental Art creations of late. He spoke of the development of his style, likes and dislikes. He also explained that presently, with all the bureau-



Pakhi O Ramani, acrylic

cratic papers to handle in his office, he hardly has the time or inclination to paint at leisure, which is what he actually wants to, like most creative artists.

Abdus Satter said that his basic education was in Oriental Art at the Art College. 'At that time, the department had been shut,' he said. He adds, 'The then principal stirred up a storm in a tea cup and refused to let me continue from pre-degree stage. However, I was hell bent on continuing in my line of studies. This was in 1968. Hashem Khan was then appointed as my teacher; thus you got a scene of a single pupil sitting at the feet of a sole teacher. The training that ensued was one beyond comparison, considering that we were then in the sixties. Oriental Art has a charm of its own. It has a delicate and

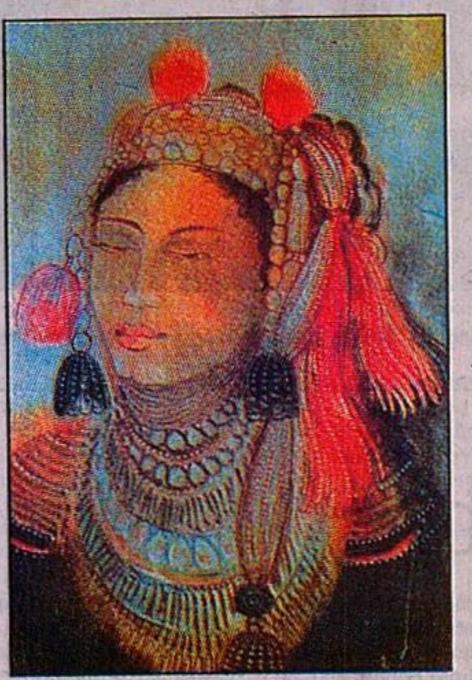
romantic basis, which is undoubtedly lyrical and beyond compare.'

'Take for instance, Abdur Rehman Chughtai's paintings: they are unique. The cave paintings at Ellora and Ajanta too present statuesque figures with delectable details of limbs, gazelle eyes and tapering fingers. The impact is truly rhythmic, as if the figures are taken from some poet's dream. When I do my water-colours and prints, I try to maintain the eastern aesthetics. Later, I studied at Shantiniketan for two years, studying painting and print-making with Somnath Hora and Shukhomay Datt. I was then, also inspired by Ram Kinkar.

'Returning to Bangladesh, I created a printing machine of my own, with bits of metal parts, which I obtained from the mechanics of Old Dhaka. This was no easy task, but I don't regret this, as I desperately need it for progress of my work. Eventually this basic print machine helped him participate in graphic arts competitions the world over. This included cities in USA, Europe, Russia, and Asia.'

Talking about his education and the teachers who had inspired him, Abdus Satter said that he went to USA on a Fullbright scholarship, at Washington DC and Pratt Institute, New York. There, Satter said, he met artists from around the world, exchanged ideas with them, and worked with them. The education there was naturally of a higher standard than what is found in Asia. There the works of individual artists were often hung up and then followed artistic criticism and each artist had to defend his work. This was like defending your thesis ever so often, so that it made you confident and mature at an early age. Again the lectures included slides, Satter said, about 200 in some, so that the message of the professors left an indelible mark on his mind.

Regarding his shifting over from the lyrical style to the more modern symbolic and simplified ones at present, Satter added that that he has shifted in style but not in themes. Satter maintains romantic images in his more recent water-colours and oils. Satter is indeed an artist to reckon with.



Tribal Girl, watercolour

FILM SESSION AND WORKSHOP

Recreating Tolstoy on film

CULTURAL CORRESPONDENT

Anna Karenina and *War and Peace*. Mention these great literary classics and one automatically thinks of their author, Leo Tolstoy—the Great Russian novelist, philosopher, and religious insurgent. Tolstoy is often regarded as the earliest proponent of non-violent protest and the origin of much of that doctrine's ethical strength. His personal life was as tumultuous as one of his novels. He fathered 13 children with his wife, Sonya Behrs; their life together evolved from bliss to disaster. Tolstoy wrote innumerable short stories, essays, tracts, and plays while best known today for his novels *War and Peace* and *Anna Karenina*. He lived from 1828 to 1910.

Dhaka Film Society (DFS) -- the film wing of Centre for Asian Arts and Cultures (CAAC) is set to organise a special film-session and workshop titled Tolstoy in Film, which is the fourth of the series of special film workshops focusing on film history, film-genres and filmmakers.

Films based on *Anna Karenina* and *War and Peace*, will be screened and discussed at the



Audrey Hepburn in War and Peace

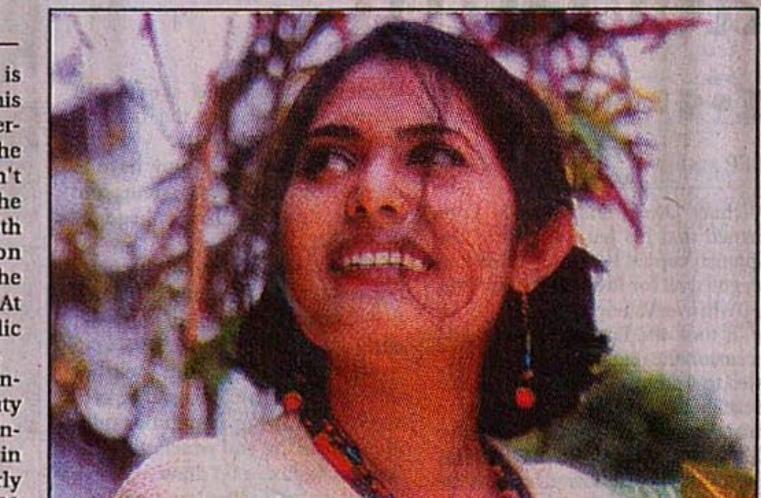
workshop that is to be held at the office of DFS on October 28 and 29 at 6:30pm. Salimullah Khan will lead the discussion on the literary works of Leo Tolstoy and the films screened.

People who are keen to participate in the workshop are requested to enrol their name by October 27, at the office of Dhaka Film Society, 62 Science Laboratory Road (1st Floor), Dhaka-1205, phone: 0189-296787.

As a part of the workshop, in co-operation with Russian Centre of Science & Culture (RCSC), DFS will organise a film session titled Tolstoy in Film, which will be held on October 26 and 27 at the auditorium of RCSC (address: House-510, Road-7, Dhamondi, Dhaka). Film screening is open to all.

The schedule of the film screening is On October 26, Tuesday *Anna Karenina* (Ballet Dance, M. Pilikhina, 1974) at 3:00pm and *Anna Karenina* (Feature, Alexander Zarkhi, 1967) at 4:30pm and on October 27, Wednesday *War and Peace* (King Vidor, 1956) at 3:30pm. There will be a break in the screening, everyday, from 5:30pm to 6:30pm for Iftar.

According to the programme, the programme was attended by President of NSSP Ferdousi Rahman and General Secretary MA Mannan.



Kantam Hasan

commercials and dramas.

Kanta strongly objects to the current trend in modelling where the newcomers care very little for the profession. 'I don't think it is a short-lived profession, but the new faces in this media view it in this light,' she says. She points out that performers like Mou or Tania are still working because of their talent, whereas the new models buckled under competition.

The vulgarity and obscenity in modelling still exists because some of the ramp models have the tendency to cross the limit. This idea is anathema to Kanta, who believes that we should preserve the values and traditions of the country. She remarks, 'Many compare the state of modelling in our country with that of India. But we have to understand that India has reached the international standard which gives them the scope to perform like the western models.'

According to Kanta, the idea of employing foreign models is very discouraging for the local models. She says that the agencies that employ foreign models may have to pay them less. Kanta questions why these ad agencies and their associations do not have a policy to fix the rates of the models. Her view is that if Bangladesh Television has ratings for the actors, which determine their remuneration, then why not in commercials.

There are other problems as well. Often, professionals open agencies without the most basic knowledge about ad making,' Kanta says.

For one, the companies that cannot pay the high-profile models, employ new models and often give them a break without remuneration. However, these agencies earn huge amounts by using promising models. As a result a good number of models are being created but the quality and professionalism are not assured.

'The modelling scenario needs to be revamped'

--Kantam

NOVRA DEEPIKA

Eto kashito jibon nashto (life is difficult due to hard work). This punch line of one of her commercials became a household hit in the mid-1990s. Although she didn't take modelling as a profession, the audience were very familiar with her spontaneous presence on screen. After a small pause, she managed to re-enter the media. At present she works as the public relations officer at a private bank.

She stepped into the entertainment world through the beauty contest organised by entertainment magazine *Anandadhara* in early 1990s. Kanta, popularly known as Kanta, has acted in 11 commercials. She is also a regular artiste on television and has worked in about 50 TV plays. Initially, she was not quite serious about being a model or actress. On an impulse, she submitted her photographs for the beauty contest and was selected. To quote her: 'It's only my passion, not a profession as I never walked the ramp.'

Comparing the current modelling scene with that of 10 years ago, Kanta asserts, 'In our time the profession was more challenging as there were fewer girls in this media. Though models are still not viewed in a positive light, there have been many new entrants in the profession, she says.

She is now working in two TV serials: *Pratirup* and *Chhayabithi*. She enjoys working with quality directors like Afzal Hossain, Ahmed Saber, Saidul Anam Tutul and Masum Reza. Kanta says, 'I always prefer to work with the people I am comfortable with.' She is not very frequent on screen, she says, because she dislikes the networking process required for

Nazrul Sangeet Shilpi Parishad

opens regional branches



Upcoming artistes present Nazrul Sangeet at NSSP's programme

featuring Nazrul Sangeet artistes, clippings of Nazrul songs, interviews and information on our National Poet.

TV GUIDE

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

BTV

07:30 Bangadesher Hridoy Hole

09:00 Satellite Programme

Shongbad Poter Pata

12:15 Thekey

12:30 Health Bulletin

01:05 Musical Programme

01:30 Shopotshur

02:05 Prolifin Computer

02:30 Grantha Bhuban

03:35 Shukhi Panbar

04:05 Lekha Para

04:30 Open University

05:05 Mahe Ramadan

06:10 Dolan Champa

06:35 Selected Programme

07:05 Sur Aananda

07:30 Drama Serial: Anya

07:45 Drama Serial: Raktam

08:25 Protidin Bangladesher

08:30 Drama Serial: Ajna

09:00 Drama Serial: Nujul Huda Ekata

10:30 Drama Serial: Bhalobeshchhilo

10:35 Sampratik

11:00 Chaya Payo

11:20 Dindarpan

11:30 Salkate

10:30 Drama Serial: Nujul Huda Ekata

11:15 Drama Serial: Ek

Janame

11:50 Musical Programme

12:30 Bangla Feature Film

04:30 Aaj Dupurey

08:30 Ebong Cinemar Gaan

01:00 Public Reaction

01:35 Bangla Feature Film

05:00 Sa Re Ga Ma

05:15 Janapoder Khobor

05:30 Alokit Bangladesher

06:00 Music Plus

06:30 Banjyo Ar Athonti

07:50 Drama Serial: Keboi Raat Hoye Jay

08:25 Drama Serial: Biji Boarding

09:30 Carnaval 04: Black

11:30 Carnaval 04: Black

Blizzard

ntv

09:20 Kibor Deshey

10:05 Nil Paher Gaan

10:30 Dhakar Cinema

12:30 Prolifin Computer

12:30 Grantha Bhuban

03:05 Shukhi Panbar

04:25 Rishyodesha Ramaden

05:20 Islam Shikkhar Ashore

06:00 Khabar Deche Deshe

06:15 Selected Programme

07:00 Drama Serial: Chhaya Pay