

Dhali Al Mamoon

Aiming to change the structure of the society through installation works

ERSHAD KAMOL

DHALI Al Mamoon began his promising career as a painter and printmaker in the early 1980s. Mamoon's most significant paintings and graphics of the preceding period display an inclination towards traditions and myths of this region. They are delineated in a language derived from the western experiences. The mythical character of Behula is a source of

changed his style, medium and language. Commenting on the reason behind the change, Mamoon says, 'A conscious development of perceptual sensitivities along with a conceptual maturity transforms an artist. A committed artist with a creative impelling force continuously outgrows himself with new experiments in medium, style and language.'

The art of installation has various aspects. On the one hand, it has more

In his installations, he prefers a more metaphorical expression, using materials and items which are at the same time used for violence and day to day household activities. Installations are three dimensional expressions.

Sometimes Dhali's installations appear to be a photography studio. An interesting story remains behind each of his idea. Mamoon says, 'When I visited the Khirkee Mosque, not used for prayers at present but is

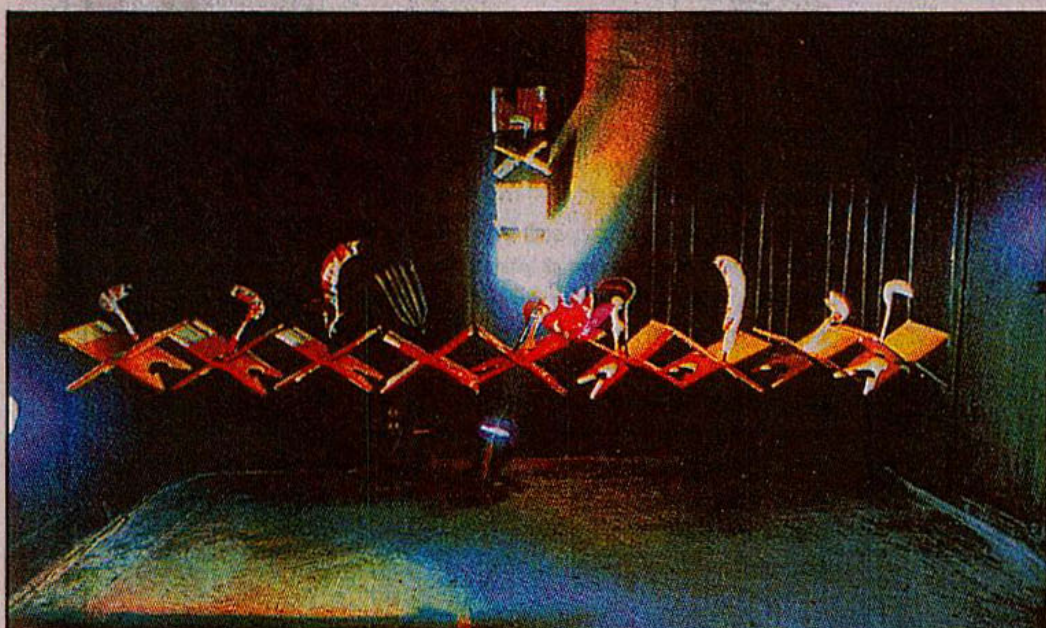
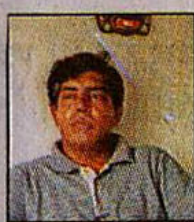
artistic venture. My medium is painting. I want to focus on the disorder in the structure of the society. I draw ideas from newspaper photographs.'

So far Mamoon has presented six installations at home and abroad. His first installation is on the death of Sanjay, a victim of the brutal attack by the fundamentalists. In this project, he has used wooden logs wrapped in bandages and soaked in antiseptic which points to the victim's death and his struggle for life. Supported by Sanjay's childhood photographs, his art materials and used items, the presentation succeeds in capturing his death and his living existence, and at the same time pointing at the death of an innocent by the fundamentalists.

Mamoon's current project *Water is Innocent* is somewhat abstract and complex. Set against a remote context, it is executed in a metaphorical language. This display puts spectators in a challenging position, and for them the encounter seems unexpected, as the whole presentation boils down to a fantastic spectacle. Mamoon has presented an amalgam of paintings, sculptural elements, photographs, texts, video, sound effects, flowing water and kinetic movements of some sculptural forms with the help of power driven motors in this project.

About his *Water is Innocent* project, Mamoon says, 'The plight of the ethnic people of Chittagong Hill Tracts is the theme of my present work. Water has become one of the overpowering elements in their lives. It is water that had once drowned their land and dislodged them in many different ways. This followed the construction of the barrage producing hydro-electricity over the last five decades.'

Dhali Al Mamoon has participated in many exhibitions at home and abroad. His talent has earned recognition. In 2000 he won the National Award for the best work of the year conferred by the Bangladesh Shilpakala Academy.



One of Mamoon's installations

inspiration for him and he assimilates the allegorical reference and the present context in a symbolic manner in his two dimensional works.

Currently, Mamoon has shifted gear. His transformation as an explorer of the more contemporary expressions of visual language, such as installations and video presentations, is a comparatively recent phenomenon.

Associate Professor in the Department of Fine Arts at Chittagong University, Mamoon has

communicative advantage over displays hung on a wall and has given a new dimension to art. On the other hand, its advantages of diversity of materials and modes of expression have attracted me, he adds.

Mamoon's works are a sharp weapon against religious bigotry. He says, 'I have respect for the pious. However, it is true that modernism has produced much ideology and philosophy but none of them have been as successful as religion. I approach art keeping this reality in mind.'

still a piece of beautiful architecture, I decided to bring this architectural splendour to my studio. This idea reminds me of my photography studio during my childhood. I have recreated this studio through this painting to blend with my memory. In the studio of my memory there were opportunities to dress in the colonial-style costumes. So, I have drawn a bridge between my concept and my socio-political condition, as I believe that an artist possesses a healing power to redress the damage of the society through his or her

FILM REVIEW

Shyamalchhaya and Joyjatra

HARUN UR RASHID

TELEVISION entertainment this Eid featured world premieres of two films--Humayun Ahmed's *Shyamalchhaya* and Tauquir Ahmed's *Joyjatra*. Both the films have aroused immense curiosity among viewers.

There seems to be a number of similarities between the two films: Firstly, the themes of both the movies are based on our Liberation War; and secondly, the films depict the plights and experiences of groups of refugees who are fleeing from their villages after raids by Pakistani army. Most of the action in both the films take place on boats as the refugees undertake the journey by boats.

Humayun Ahmed's *Shyamalchhaya* is a touching story of a few people onboard a large boat, hired by a middle-aged man. His daughter-in-law (the son and the grandson having been killed by the Pakistani military) accompanies him. The boat also accommodates a Hindu youth, his father and grandmother, a newlywed Hindu couple--Gouranga and Ashalata, a young man from the city who has recently returned from abroad and whose entire family has been killed by the Pakistani army. There are a pious *moulana* travelling with his expect-



Joyjatra: a story of a victorious journey

ing wife and the two boatmen.

One night a group of Razakars invades the boat. The Razakar commander tries to take away Ashalata. The *moulana* protests and eventually the passengers arrest Razakar commander. One day, a group of freedom fighters in disguise of a troupe of singers get on the boat with a mission. They destroy a boat of Pakistani military but Ashalata gets wounded in the encounter. Finally, the refugees reach a liberated area where the

flag of the independent country is seen flying.

The serious story of *Shyamalchhaya* is occasionally intervened by comic elements mainly arising from eccentricities of different characters, a characteristic feature of Humayun Ahmed's writing. What is important is that the comedy does not jeopardise the seriousness of the story.

Humayun's use of an engine-run boat, however, seems a little confusing--was it really available at the time of the Liberation War? Humayun also presents the Razakar commander rather kindly. Maybe, a number of Razakars were not as brutal as they have come to be known in general. But isn't that general activity sufficient enough to deprive them of all kind of kindness for them?

Except a minor character or two, all the characters have been given almost similar importance in the story. And the whole cast of the film has performed well in their roles. Especially, Riaz has excelled his previous level of acting in this film. His role of a pious *moulana*, his humane approach to all including the Razakars, and his final decision to join Mukti Bahini arise a natural liking for him. Other actors like Humayun Faridee, Swadhin Khasru, Ahmed Rubel, Syed Aktar

Ali, Tania, Ejajul Islam, Faruk Ahmed, Shimul have also played their roles well.

Tauquir Ahmed's *Joyjatra* is important because through this film the actor emerges in the role of a film-director. Based on a story of renowned actor-filmmaker Amjad Hossain and scripted by Tauquir himself, the film depicts the journey of a group of refugees at the end of which they meet the victory.

The story of *Joyjatra* has a happy village, which is under attack of the Pakistani military. The commander asks the Imam of the village mosque about the whereabouts of the freedom fighters which the Imam denies to tell. The Pakistani officer kills the Imam and orders to burn the whole village. A group of people boards a boat and flees from the village for safety. The film depicts the incidents and experiences of the passengers on that journey.

The cinematography of the film is admirable. The scene of the burning village from several angles portrays the horror of the incident quite effectively. In fact, the technical aspects of the movie are very rich. Actors Abul Hayat, Humayun Faridee, Tarique Anam, Bipasha Hayat, Azizul Hakim, Mahfuz Ahmed, Shahed have also played their roles well.



Humayun Faridee (C) and co-artists in *Shyamalchhaya*

CULTURAL FEAST

Lecture, Recitation & Musical Programme

Title: Influence of Mysticism in Bengali Poetry & Songs

Organiser: Goethe-Institut Dhaka & Panchoshor

Venue: Goethe Institut, House# 10, Road# 9, Dhanmondi

Time: November 21 at 6pm

KG Mostofa will present the keynote paper and artists from Panchoshor will perform in the poetry & musical session.

Documentary Show

Title: Le Mois du film documentaire

Organiser: Alliance Francaise de Dacca

Venue: Alliance Francaise de Dacca, 26 Mirpur Road

Schedule: November 21

05:00pm Inauguration Programme

05:30pm Water is Happiness! Shahabuddin

07:00pm Liberation War in Arts

07:00pm The Long Wait - Novera

Tropa directs Theatre's upcoming production Mukti

CULTURAL CORRESPONDENT

This is for the first time that Tropa Majumdar is emerging as a director through the play *Mukti*, which is going to be staged on November 27 as part of the weekend drama festival arranged by Theatre.

Based on American contemporary playwright Lee Blessing's original play *Independence*, the story of the play depicts the relationship between a mother and her three daughters. Mizarul Kayes has re-written *Mukti* maintaining the authenticity of Blessing's play. Tropa says, 'Kayes has presented Lee Blessing's play in our context. But it is not an adaptation of the original play, as he has not modified anything of the original play except the names of characters and places and some emotional expressions that correspond to our culture.'

The mother-as-monster story has been told many times. Written in 1984,



Sweetie, Tamanna Rahman, Ferdousi Majumdar and Poly in the play *Mukti*

Lee Blessing's play *Independence* presents the story of a prodigal child who leaves home but remains the mother's

favorite. The child's self-sacrifice at the altar of her mother's needs goes unappreciated. Although it hardly explores

new territory, the play presents its themes and conflicts with realism and poignancy. Through the play Blessing satires the follies of the materialistic social structure of the metropolitan life.

Tropa is a little excited to direct a production of a big group. She says, 'As I am new as a director, I will not do any experiment in the direction. I will try to present the simple thing in the best possible way. Tamanna Rahman is helping me in the choreography.'

Mansur Ahmed designs the set for *Mukti*. He has designed a stylish set to support the directorial work, while light designer Nasirul Haque Khokon's aim is to reflect the mood and tempo of the play using symbolic colour effects. Music composer Jagul Alam fuses some classics with modern composition for the playback of the drama.

Ferdousi Majumdar performs in the mother's role while Tamanna Rahman, Tanjum Ara Poly and Tanveen Sweetie play the roles of the three daughters.



Nagorik Natyasampradaya stages Buddhadev Basu's *Kalshondhya* at the Experimental Theatre Stage today at 7 p.m. Khaled Khan directs the colourful play adapted from the epic *Mahabharata*.

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 8:55 am, 12:10 pm, 2:00 pm, 3:30 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

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

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

ATN BANGLA

News (Bangla) at 7:00 am, 10:00 am, 2:00 pm, 7:00 pm, 10:00 pm, 11:00 pm.

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

TARA BANGLA

News Headlines (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

06:15 Mina Alo Shohore

06:35 Bangla Kawaii

12:30 Bangla Feature film

01:05 Nibedan

03:05 Telefilm: Huta

05:05 Band Show: Elder Bajna Baje

06:30 Drama: Nishi Ret Baka Chad

08:30 Shashasra Bahini Dibosh

10:30 Drama: Tini Ekjon Bhudhiman

12:05 Satellite programmes

CHANNEL-i

09:45 Trilipi Matra

10:30 Telefilm: Tutchcha

12:00 Telefilm: Nepalhtha Nayak

12:30 Aj Durepur O Cityo

02:15 Tarokakolho (Live)

03:00 Banglor Gan (Eid special)

04:40 Telefilm: Janopader Khabor

05:00 Magazine Programme: Ananda Shomay

06:00 Music Plus

06:30 Dhakher Gan Shoner Gan

07:50 Drama: Dui Prahore

09:35 Pradhoni

Eid Special Drama

ATN BANGLA

10:30 Anandisilte

11:05 Drama Serial: Amon Jodi Hoto

11:50 Mega Serial: Mohona

12:20 Musical Programme

01:05 Dekhe Noyon Mele

01:30 Talk Show: Chalamam

02:30 School Be'g

03:10 Drama Serial: Shirsho Bindu

Uro Cola Sast Rang

06:20 Tom and Jerry

08:00 Drama Serial: Lodia

08:30 Drama Serial: The New Shabuj Opera

Drama Serial: Lal Neel Beguni

09:30 Drama Serial: Ek Janome

10:35 Chanchalokar Mamta

ntv

08:00 Aajker Shakal

08:30 Dance Programme

09:20 Amra Akkhon Unish Kun

10:05 Dhakar Cinema

10:30 Palaganer Ashor

03:15 Pepsi Music Express

03:40 Drama: Rahu

04:25 Sports World

05:15 Itihashe El Diney

05:20 Alokal

06:20 Shubho Shondhya

06:55 Shangshhkruti Ei Shoptalo

08:15 Drama Serial: Rupa

11:25 Palangko

Dindarpan

HBO

8:15 Global Effect

10:15 Jagged Edge

12:30 Carnival 07: The River

1:45 Twister

4:00 Fire Down Below

6:15 HBO Sneak Peek: Ocean's Eleven

6:45 Message in a Bottle

9:30 Chill Factor

11:30 American Pie 2

1:30 Twister

ANIMAL PLANET

10:30 Aussie Animal Rescue

Kozia Orphans

11:00 Monkey Business 6

11:30 Deep Into The Wild

Rattlesnakes

12:00 Nightmares Of Nature

12:30

Barking Mad

1:00 Aussie Animal Rescue

1:30 Roo Rescue

The Crocodile Hunter

2:30 The Crocodile Coast

3:30 City of the Wild Cats

3:00 The Impossible Animal

3:30 The Fishing Partners

4:30 Bushman's Holiday

5:30 The Most Extreme

6:30 Pet Star

7:30 The Crocodile Hunter

8:30 Ravening Hordes

9:00 Global Swarming

9:30 The Demands of the Egg

10:30 Wildlife Specials

11:00 Lion

DISCOVERY

10:30 Impact-Stories Of

Survival Impact

11:30

Crime Night Scene Of

The Crime

12:30 Wild And Nature

Reptiles Lizards

1:30 Raw Nature Raw

Lessons

2:30 The American Story

Wrath

3:30 Impact-Stories Of

Survival Impact

4:30 Crime Night Hackers

5:30 IDEA Pin-Ups

6:30 Journeys To The Ends

of the Earth In Search

of Jason And The

Argonauts

7:30 Wild And Nature

Reptiles Snakes

8:30 Discover India Amrita

Sher Gill

9:30 Extreme Engineering

11:00

Building Hong Kong's

Airport

10:30 Coloured Lives, Reel

Race

11:30 Prosecutors The Missing

Heiress

11:15 Tornado Warning

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