

Kaderi Kibria

Close to the roots

KARIM WAHEED

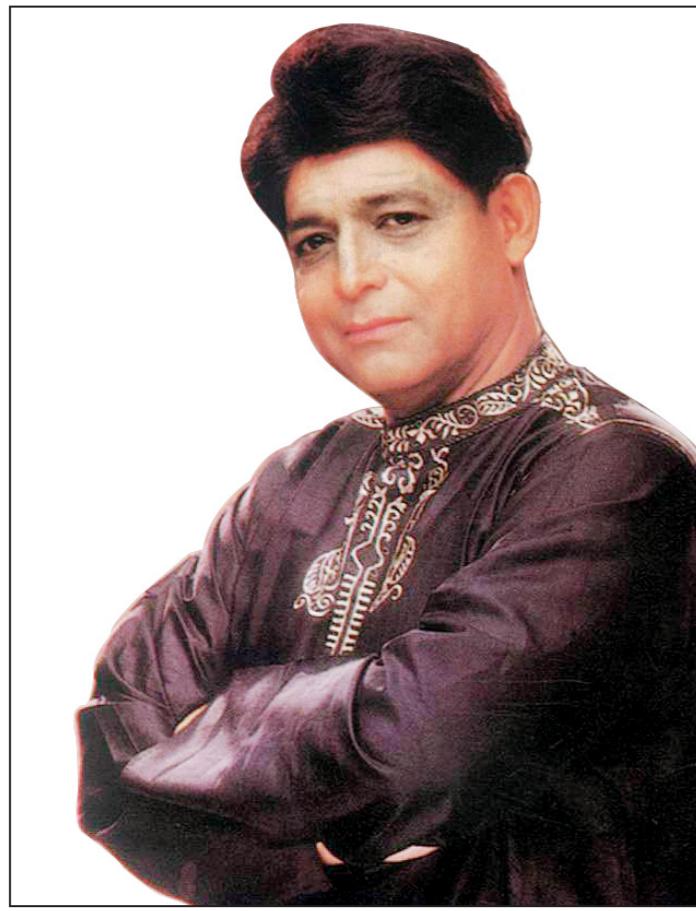
To the TV and radio audience of '70s and '80s Kaderi Kibria is a familiar name. Kibria shot to fame with his refreshing style of rendering Tagore songs. According to many fans, he is one of the few artistes to be credited for re-popularising *harano diner gaan* (songs of yesteryears). However, since his move to US in the '90s, music aficionados have missed the artiste with a golden voice.

Kibria came to Dhaka for a few days recently to attend his mother's funeral. "She was my best friend and source of inspiration," says a visibly moved Kibria. He flew back to US yesterday. At the office of *The Daily Star*, Kibria reminisced on the simpler times when only one TV channel existed, the radio audience was thriving, talented contemporary artistes and more.

Kibria received music lessons from Ajit Roy and Debabrata Biswas. In 1975 he went to Shantiniketan for post-graduation studies in Tagore songs. Regarding his move to TV as an artiste, Kibria says, "I was a member of Zinga Shilpi Goshthi. Other members of the group Linu Billah and Nazma Zaman were quite a rage back in the day. We used to perform *adhnik* and Tagore songs. My first TV appearance was in 1967."

"In 1969 HMV released my first record of two Tagore songs. I became more inclined towards the genre after the Liberation War," he adds.

In the '80s Kibria's renditions of some *harano diner gaan*, attained major popularity among the TV audience: *Prithibi amarey chaye, Shono shono* (a duet with Shaheen Samad), *Jetha ramdhana othey*



Kaderi Kibria

heshey (with Sabiha Mahbub) and *Tumi jey amar kobita* (with Shakila Zafar) to name a few.

Asked about his apparent detachment from the Bangladeshi music scene, Kibria says, "I may be away from the country but I'm not alienated from Bengali songs." The artiste conducted music classes (on

Tagore songs) in different states of US -- Maryland, New Jersey and New York. In 1994 Kibria performed at the 'Bango Sammilan' in Chicago -- a colossal event attended and organised by Bengalis from both Bangladesh and West Bengal -- alongside noted artistes Anup Ghoshal and Hoimanti Shukla.

Kibria has also worked on some albums during his visits to Bangladesh. In 2001 Tonatuni released his solo album *Diner Sheshey, Madhur Amar Mayer Hashi* -- an album comprising Tagore songs, *harano diner gaan* and songs of Atul Prasad, which Kibria dedicated to his mother, was released in 2004. The artiste has also been featured recently in a programme hosted by singer Agun on BTV. *Madhur Amar Mayer Hashi*, a solo musical programme is to be shown on ATN.

About the current state of our music scene, Kibria says, "I feel our musical arena has become more diverse and enriched. More and more people are taking interest, the audience has become more interactive and appreciative of our own songs and an array of talented singers is keeping the scene lively. An increase in the number of quality Tagore singers, which includes artistes from different generations, is just an example."

"However, all is not hunky dory. As the production process of albums has become easier and more cost-effective, the market is often being flooded with albums featuring artistes of 'questionable' standards. One must never overlook the power of practice and devotion. I used to practice each song a 100 times before public performances. I rarely have to look at the lyrics when I perform."

Does he plan to return? Kibria smilingly says, "Certainly! However, after I move back, I intend to move towards the production aspect and not singing."

Exhibition

Showcasing the Sundarbans

FAYZA HAQ

Ahmed Nazir had gone for a trip to the Sundarbans in 2003. "I found the place most interesting and inspiring. I do abstract work myself but mind you we take our forms from nature. The forest itself struck me as something out of this earth."

"The mangrove roots that stuck out of the water, at the base of the trees, appeared something quite unusual and abstract to me. Again the grass where the deer rest appears to have an equal surface all over, as if something has clipped them from the top. A boatman there explained to me that the grass had been clipped uniformly by the deer, as they stood and ate in that area. Thus one has horizontal and vertical characteristics in the Sundarbans that separate it from other forests," says the artist.

Ahmed Nazir does not do realistic work, but breaks and bends forms according to his own imagination and vision. All the work in the recent exhibition of the Sundarbans scenes at Café Mango had been done in acrylic on paper. He has combined realism with abstraction in his most recent work to give the viewer the pleasure of seeing the pulsating lines, forms and colours of the forest.

The people in the Sundarbans are mostly fishermen and in one of the acrylics we see them caught in a storm when the sky turned red. In another picture we get the waters and the sky in the morning with a touch of mist. The artist, in his quest for catching the different images of nature depicted a morning scene. After the rains, without the bright sunshine, there was still light aplenty to see the different hues of



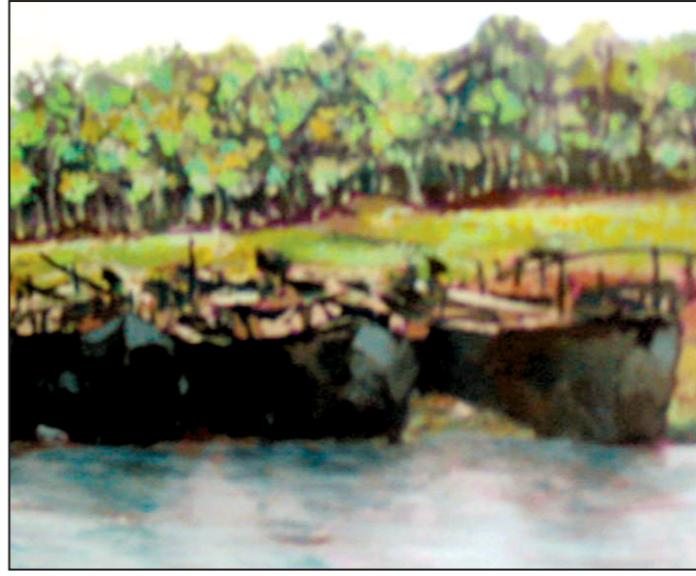
Paintings of Sundarbans by Ahmed Nazir

nature. In another landscape, the light creeping through the foliage created a dreamy image. Fishing and mending of nets are the subjects of the scenes.

Ahmed Nazir varied the view by including subjects seen through the pleasure boat's window-pane and past the raindrops falling on the panes. The images then become misty and hazy. We are given two options, one to view nature through the clear glass and the other to witness its beauty through the falling rain. The depiction of the mangrove aerial roots reaching out for air from under the salt filled water is also unique. If one shuts one eye and sees through the other they appear to be like people crossing some

field. The paintings along the stairs and the first floor were more imaginative than the others and in them the artist had combined elements from the moonscape and the Sundarbans. They were not very different from the artist's other paintings of the Dream series seen earlier at the Divine Gallery.

Ahmed Nazir is a painter and printmaker of international repute, having won awards both at home and overseas. At present he is working on entries to European contests.



CULTURAL FEAST

Exhibition

Title: A Splendid Tradition: Exhibition of Dhamrai Metal Craft
Organiser: Bengal Gallery of Fine Arts and American Centre
Venue: Bengal Gallery of Fine Arts
Date: May 24-June 2
Time: 12 noon-8 pm



Music-related magazine *Sargam* recently held a musical soiree featuring the songs selected as the '20 best Bangla songs of all times' by the BBC audience. Noted and emerging artistes performed at the event

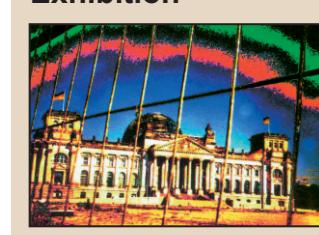
Film Screenings

Title: Raj Kapoor's Death Anniversary
Organiser: High Commission of India, Dhaka

Venue: Indian Cultural Centre, House# 25, Road# 96, Gulshan

Date: June 2
Movie: Awara
June 3 Shree 420
June 4 Bazaar
June 5 Chori chori

Photography Exhibition



Title: Moves by Matthias Gobbi
Venue: Goethe-Institut Dhaka
Date: May 21-June 1
Time: 10am-8pm

Sohel's solo art exhibition in Rajshahi

STAFF CORRESPONDENT, Rajshahi

Young artist Abu Kalam Shamsuddin Sohel held his two-day long first solo art exhibition at Nanking Darbar Hall in Rajshahi recently.

The exhibition featuring 53 pieces from Sohel's recent Bangladeshi figure paintings, series and abstract items says that his main aim is to be a portrait painter with an exceptional point of view.

Sohel graduated in Fine Arts from Rajshahi University in 2003.

His teacher Dr Abu Taher aptly said that Sohel is fortunate to have his solo exhibition at a young age.

Noted litterateur Hasan Azizul Haque attended the inaugural session as the chief guest. He said that artists make figurative and abstract things conceivable and Sohel's paintings are quite moving.

Combining traditional Bangladeshi and modern techniques, Sohel's painting style has been inspired not only by people but also by nature, and of course celebrated Bangladeshi artists including Shilpacharya Zainul Abedin.

RU fine arts department chairman Dr Siddhartha Shankar Talukdar chaired the event.

The exhibition drew a huge crowd who felt the need for an art gallery in Rajshahi.

Cannes Film Festival '06

'Marie Antoinette' on silver screen

Sofia Coppola sees far beyond the perky persona Kirsten Dunst shows on the surface. Dunst feels more like herself on screen when Coppola directs her.

The two, who previously collaborated on Coppola's first film *The Virgin Suicides*, reunited for *Marie Antoinette*, a costume drama with modern trappings that premiered at the Cannes Film Festival.

It was an unusual choice for both, who had been grounded firmly in today's world.

After *The Virgin Suicides*, a nostalgic tale of lost innocence set in the 1970s, Coppola won an Academy Award for the screenplay of *Lost in Translation*, a quirky tale of kindred souls connecting in a foreign land.

Dunst scored a hit with the peppy cheerleading comedy *Bring It On* before joining the blockbuster ensemble as girl-next-door Mary Jane Watson in the *Spider-Man* movies.

Yet Coppola, 35, and Dunst, 24, brought an inventive contemporary air to *Marie Antoinette*, in which Dunst's animated American voice mixes with British and French accents and pop tunes by Bow Wow Wow blend with authentic 18th century music.

Dunst plays the young French queen as a woman in late 1700s aristocratic gowns, but with an up-to-date girl-next-girl attitude.

Marie Antoinette is competing for the Palme d'Or, the top honor at Cannes, a prize the director's father, Francis Ford Coppola, won in 1979 with *Apocalypse Now*. A win for *Marie Antoinette* Sunday would mark the first time in the festival's 59 years that a child of a past recipient won the Palme d'Or.



Kirsten Dunst (C) with co-actors in the film

Coppola wrote the screenplay from Antonia Fraser's biography *Marie Antoinette: The Journey*. She said she had Dunst in mind from the start, seeing similarities between the superficial way Marie Antoinette has been perceived and the open-book personality that Dunst can project.

The film centers on Antoinette's years at the French palace at Versailles, where she was dispatched at age 14 from her native Austria to wed Louis XVI (Jason Schwartzman), heir to France's throne.

The modern pop tunes underscore the dying gasp of decadent palace life that preceded the French Revolution and eventually led to Antoinette's beheading. The title character is presented not as a villain or a martyr, but a flawed young woman whose profligate ways arise from boredom with the royal court's stifling ways and her pleasant but inattentive husband.

Source: Internet

TV GUIDE

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

BTV

09:05 Open University
10:00 Satellite Broadcast
12:15 *Shangbad Potre Pata*

08:20 Drama Serial: *Ar Holo Na Jaowa*
09:35 Drama Serial: *Ridoye Mati O Manush*
10:00 Drama Serial: *Korkot Grameenphone Ajkeer*
12:00 *Shongbad Potro*

12:30 *Shawastho Tatthya*

01:00 *Nebedon*

01:30 *Cartoon*

02:40 *Bangla Feature Film*

05:05 *English Debate*

06:10 *Wrestling*

07:00 *Photo Shoot Phuttey*

07:30 *Drama Serial*

08:35 *Shafolyo Gatha*

09:00 *Drama*

10:25 *Teknaf Thekey Tetulia Desh*

08:00 *Drama Serial: Jol Pore Pata Nore*

08:30 *Drama Serial: The New Shabuji Opera*

09:00 *Drama Serial: Lal Neel Bagune*

09:30 *Drama Serial: Ek Jonome*

10:35 *Aj Dupurey O Citycell Tarokothon (Live)*

01:05 *Ebong Cinemar Gaan*

01:30 *Shangbadpotre Bangladesh*

01:45 *Public Reaction*

02:40 *Shath Rong*

04:05 *Educational Programme*

04:30 *Sa Re Ga Ma*

05:30 *Sharif Melamine*

03:15 *Cholochitra Sangeet Mala*

06:00 *Music Plus*

06:20 *Drama Serial: Bhalobashar Manushera*

07:50 *Drama Serial: Bishudhu Onuprobesh*

08:20 *Drama Serial: Ar Holo Na Jaowa*

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