

Vignettes of 1971

Photo exhibition on Liberation War at Drik Gallery



Photographs (Top and Below) by Abdul Hamid Raihan

document freedom fighters as they prepared for combat, as well as the carnage and damage caused by the Pakistani army and their local collaborators.

The image of an anonymous



TV plays tonight

'Nikot Otit' on ATN Bangla

ATN Bangla will air *Nikot Otit*, an Independence Day special play, tonight at 8:45pm. The play is scripted by Sumona Siddiqui and directed by Fuad Chowdhury.

In the play, Shomo, besides teaching, writes about the liberation war in newspapers. He was told that his father lost his life during the liberation war. He decides to dedicate his life for research works on the war. As a part of this, he goes to his village

to hear the story of his father's sacrifice in 1971. He was surprised to learn from the village elders that her mother, not his father, was a freedom fighter. In fact, his father was a collaborator of the occupation army. Shomo becomes impatient to know the facts that were kept undisclosed for so long.

Parvin Sultana Diti, Tony Dias and Deepa Khandakar are the major casts of the play.



Parvin Sultana Diti, Tony Dias and Deepa Khandakar in the play

'Kepe Uthe Nirjon Bonobhumi' on Channel i



TV play *Kepe Uthe Nirjon Bonobhumi* will be aired tonight at 7:50pm on Channel i. Ferdousi Majumdar, Joya Ahsan and Moinul Haq Oli are the main cast members of the play.

The play is set in 1986, fifteen years after the Liberation War. A visually impaired mother is still waiting for her son to return. He left

to join the war at the age of seventeen. One day the son returns. It is an amazing phenomenon. She arranges a marriage for him with a girl of her choice. But her ecstasy does not last long as she is faced with the cold hard truth.

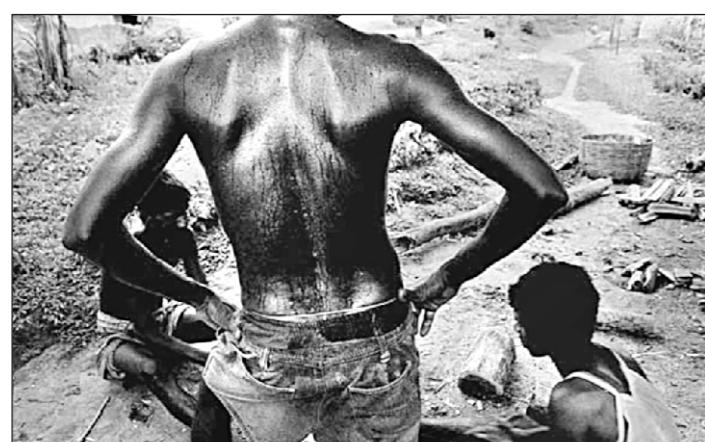
The play is written by Faria Hossain and directed by Arif Khan.

Three Bangladeshi photographers honoured at China International Press Photo Contest

Three Bangladeshi photographers won awards at the 3rd China International Press Photo Contest held in Shanghai recently (from March 21 to 25), says a press release.

Munem Wasif won the bronze prize in the 'Daily Life' category with a powerful image showing modern forms of slavery, through his story on the workers in the tea gardens of Bangladesh.

Andrew Biraj won the bronze prize in the 'Topical News' category with his compelling piece on the attempts by multinational



(Clockwise) Photographs by Munem Wasif, Andrew Biraj and Shafiqul Islam (Kazol)

companies to take over the land of indigenous communities.

Shafiqul Islam (Kazol) won an honourable mention in the same category for his photographs on police brutality against women.

All three photographers are former students of Pathshala and now work for DrikNews.



freedom fighter in shorts, holding a submachine gun is quite compelling. The photo (taken on December 2, 1971 in Debhata thana, Satkhira) was perhaps shot during a target-practice session.

A photo (taken on December 11 in Jessore) of two children -- standing naked, shells left by the Pakistani army surrounding them -- reminds one of the proverbial image of the Vietnam war -- a nine year old girl running naked after being severely burned during a napalm attack.

Another image shows members of the Allied Forces standing in front of a bridge blown up by the Pakistani army (shot in Jhikargachha, Jessore). Four blindfolded razakars (local collaborators of the Pakistanis) holding a Pakistani flag after being captured by freedom fighters in Munshiganj bazar, are seen in a photo (shot on November 22, 1971 in Chuadanga thana, Kushtia).

From the photos, a memorabilia on display is sure to grab the viewers' attention. It's a flag (with the map of Bangladesh inside the red sphere) made during the war. During the war many freedom fighters used to attach similar small flags on their rifles. A photographer from the globally renowned picture agency, Magnum, was covering the war and she was given two flags by freedom fighters. The photographer (name deliberately not disclosed) was so intensely moved by what she saw that she gave up her profession and joined a Buddhist monastery. Twenty-one years later, in 1992, the Magnum office in London opened her trunk and found the two flags among her belongings. In 1993, Chris Boot (director of Magnum) presented one of the flags to Shahidul Alam (director of Drik). The other flag remains at the Magnum office in Mount Pleasant, London.

The exhibition opened on March 25 and will continue till April 3.

Dance Festival by Shadhona and UNESCO begins

'Bhanushinger Podabali' staged



Dancers of Bhabna perform in 'Bhanushinger Podabali'

MAHMUDA AFROZ

A three-day dance festival showcasing different dance forms in Bangladesh began at the National Theatre Stage, Bangladesh Shilpakala Academy on March 28.

Under the sponsorship of Grameenphone, GMG Airlines and Duncan Brothers Bangladesh Ltd, Shadhona (A centre for advancement of South Asian music and dance), in association with UNESCO Dhaka, has organised the festival.

Alimur Rahman Khan, President of Shadhona and Malama Meleisa, Country Representative of UNESCO, Bangladesh spoke at the event. Without further ado the stage was set for the day, Rabindranath Tagore's dance-drama *Bhanushinger Podabali*.

Bhanushinger Podabali is a

collection of poems written by a young Tagore in 1875. It was his first published work. Podaboli refers to poems dedicated to Vaishnav that narrate mythological stories about the eternal lovers Radha and Krishna. Krishna, one of the incarnations of Vishnu, symbolises the unattainable and Radha is his ultimate devotee.

Through songs, Podaboli tell the story of the love, separation and union between the flute playing *rakhal* Krishna and the *gopi* Radha.

On an esoteric level, Radha is understood to be the individual soul that petulantly feels abandoned by God, symbolised by Krishna, who, in turn, loves all souls and is therefore accused of infidelity by Radha. But Radha finally overcomes her disgruntled state of mind and rejoins her lover in a passionate union. These devotional classics describe

a trail to return to oneness with the Divine. Like other Podaboli works, Tagore's poem too, is written in the Maithili language (of Mathura and Brindaban) the cradle of the myth of Krishna.

The lead role of Radha was played by Samina Hossain Prema and Mehraj Haque Tushar enacted the part of Krishna. The dance is choreographed by Prema with the support of her mentor Sreemati Kalavati Devi. Laisa Ahmed Lisa rendered Radha's songs. Azizur Rahman Tuhin was the music director.

Last night Chhayanat presented Monipuri dance and tonight Nrityanchal will perform Kazi Nazrul Islam's *Badolo Borishoney*. The festival is open to all.

Exhibition

Presenting women's visions

FAYZA HAQ

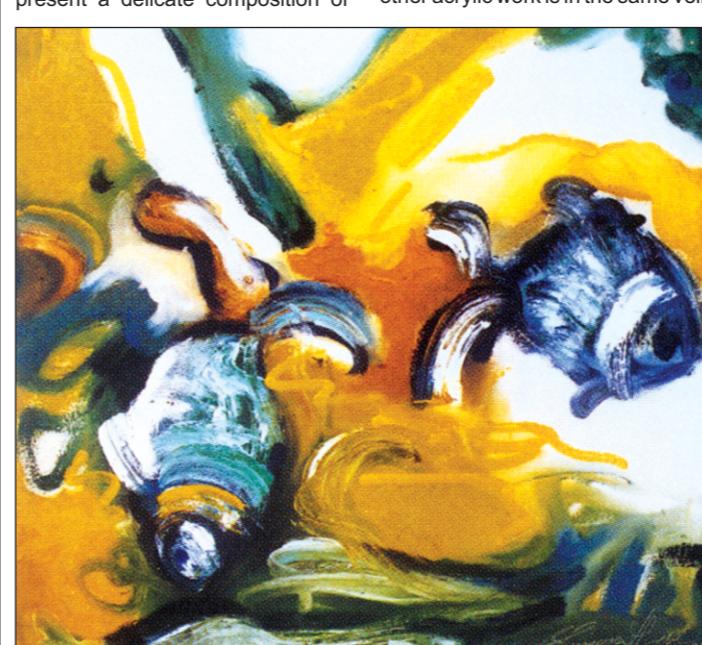
To celebrate International Women's Day, Society for the Promotion of Bangladesh Art recently held an exhibition of works by 20 Bangladeshi women artists. This exhibition was held at the American Club.

Rokeya Sultana's *Mood* presents vibrant splashes of yellow, brown and red where the colours merge into one another. In the centre is a figure of a voluptuous woman with other figures reaching out to embrace her. Beautiful splashes of turquoise bring in the underwater world in another work by Rokeya. Naima Haque's *Under the Red Border* depicts a shy bride. Decked in a gold sari, her long, trailing hair is flecked over her shoulder. A line of red encircles the figure.

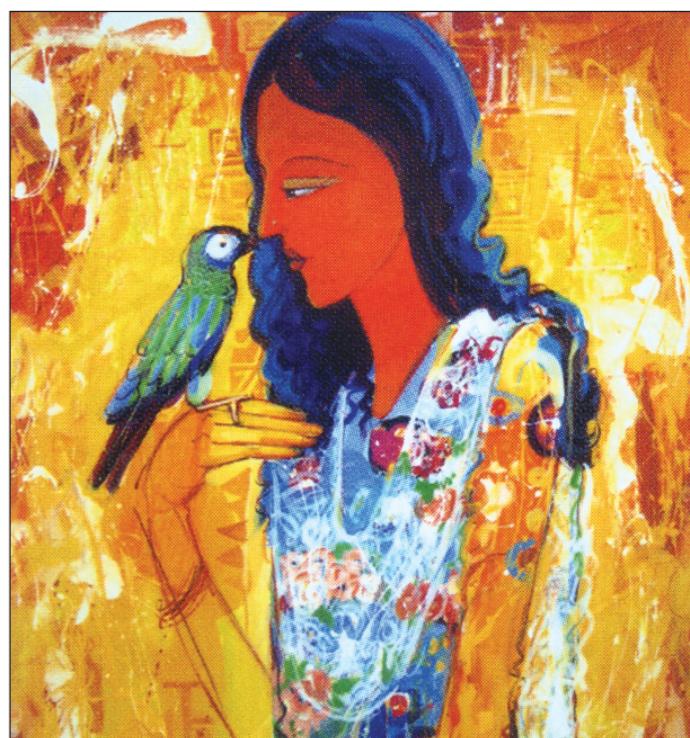
Laila Shermin's *Data, Dayavam, Damyata*, mixed media, present a delicate composition of

fish, flowers, parrots, with lines by Jibanananda Das and Buddha Dev Bose, supporting the creations of minute figures along with words from the poem *Rakhal Chheley*. A quote by Simone de Beauvoir is included to promote women's cause. Etching, digital work, collage and print go into the composition. Laila stresses on texture, line and colour. *Shanti, Shanti, Shanti* bring in hyacinth and kash flowers along with boats, and the artist herself on a swing.

Kanak Champa Chakma's *In Bondage* brings in the simplicity and beauty of ethnic women in a black and white portrait of a woman seen along with a bird in a cage. Farida Zeba's *Freedom*, in acrylic, depicts a female figure with other women behind her. This shows how a woman tries to break free from a mundane, routine life. The background is black and red. Zeba's other acrylic work is in the same vein



Fish by Shumona Haque



Her Aesthetic sense of Spring by Rebeka Sultana Moly

-- depicting women with long, sad faces and sombre expressions. Farida Zeba's *Sufia's Love* shows two friends on a swinging river, with a boat beneath and their hair being tossed wildly.

Nasreen Begum's watercolour, *Expecting Door*, brings in a door delicately covered with multi-coloured leaves and shows the artist's love of nature and mastery of its depiction. Rebeka Sultana's *Waiting* ushers in a gorgeously painted woman, in orange, yellow and green. She is wearing jewellery in her ears and wrists. Gulshan Hussain's *Her Aesthetic Sense of Love* deals with the everyday joys and sorrows in women's lives. Yellow reflects bliss and the dark

colours stand for agony. Nahid Niazi's work brings in her obsession with wood. Two women are seen seated and confiding in each other. While one is in a sari, the other is in shalwar-kameez. This image is seen from behind bars of a large window. There are contrasting colours of orange, brown and green.

A work by Anjum Kibria in the form of aquatints of a peacock's feather and a stalk of a lily plant, done in black delicate lines, is also on display.

The exhibition was pulsating with colours, lines and forms.

Jatiya Rabindra Sangeet Sammilon Parishad, Comilla unit holds biennial conference

Jatiya Rabindra Sangeet Sammilon Parishad, Comilla unit held its biennial conference at Birchandranagar Auditorium recently, says a press release. The two-day conference was dedicated to the memory of Waheedul Haque. The conference featured a competition on Rabindra sangeet, discussion and more.

Thirty-three participants in two groups took part in the Rabindra sangeet competition. Reema Datta and Shakila Akhter won in the two groups.

On the second day, a seminar titled *Learning from Culture: Culture of Education* was held. Shantanu Kaiser presided over the event while Bishwajeet Ghosh presented the keynote paper. Mannan Hira, Azad Abul Kalam and Abu Ayub Hamid took part in the discussion.



Artistes render chorus at the programme