

Chhayanat's homage to the National Poet



Artistes of Chhayanat sing and dance at the programme



PHOTO: STAR

CULTURAL CORRESPONDENT

CHHAYANAT arranged a cultural programme to mark the birth anniversary of the National Poet Kazi Nazrul Islam. The event was held at Shawkat Osman Memorial Auditorium on June 9.

The event featured songs composed and written by the poet during four different phases. Students and teachers of Chhayanat rendered patriotic songs, *ghazals*, compositions for the Gramophone Company and All India Radio, by Nazrul.

The programme began with a choral rendi-

tion of *Aaji rokti nishi bhor-e* accompanied with a group dance. This was followed by another group rendition *Jhor jhorjaye oreynishan*.

Nazrul Islam's fiery compositions against tyranny of the Raj, like *Hey parto sharothi* and *Shonka sunyo lokkho konthey*, inspired and mobilised the masses in different eras.

The poet also composed other moving patriotic songs including *Ei amader Bangladesh*. Chhayanat members presented these songs.

Nazrul pioneered the genre of *ghazals* in Bengal. The poet composed most of his *ghazals* between 1926 and 1928. Classics like

Priyo emono raat, *Boshiya Bijoney* and *Eki shur-e tumi gaan shonaley* are still popular among music enthusiasts.

On 1928 Nazrul started his career in the Gramophone Company as a composer and created some outstanding melodies in styles like *khayal*, *thumri*, *tappa*, *dhun* and *kiptoni*, which earned him a unique position in our cultural arena.

Within a brief period of 22 years, Nazrul penned and composed around 3000 songs, which are collectively known as Nazrul Sangeet.

The creative titan also composed around

17 new ragas during his illustrious career in All India Radio, Kolkata. Artistes of Chhayanat, Bijon Chandra Mistri and Anup Borua sang *Hash-e akashye shuktara* and *Ami pothomjori* respectively. A choral rendition of *Dolonchapa bon-e doley*, followed.

Bhaswar Bandapadhyaya recited *Aaj srishti shukher illashey* while noted Nazrul singer Kairul Anam Shakil, also the general secretary of Chhayanat, rendered *Esho chiro jonomer shathi*.

The event ended with a rendition of the National Anthem.

Saying it with miniatures

Delicate strokes of miniatures

FAYZA HAQ

Waseem Ahmed from Pakistan recently held a miniature workshop for Britto Art Trust. In it Naima Haque, Nasreen Begum, Syed Hasan Mahmud, Fareha Zeba, Saleh Mahmud, Sulekha Chaudhury, Sauranga Darshandhari, Yasmin Jahan Nupur and Rafiqul Islam took part. Their work was recently exhibited at Drik Gallery.

Waseem who is from Lahore, and teaches at the National College of Arts, says, "I taught them the technique while the idea of the subjects were the artists' own. I explained how to prepare the paper, make the squirrel brushes, and prepare the colours like with tea stain hue. The artists used synthetic colours

too along with the white and beige. They made one painting each as they had limited time."

Syed Hasan Mahmud says, "I do abstract work and did this in miniature. This is different from our normal concept of miniature and we divided the work in four stages of preparing our tools. We did 'rangai' (placing colours on the surface), 'tipai' (is used for correction and completion), 'gholai' (brings in the light and shade) and lastly the 'pardah'. I increased the transparency with every stage of work. This work is like meditation. There are aspects to miniature more than merely being small in proportion. This has its origin in Persian and Moghul art."

Nasreen says, "I did not give the subject much importance. However, I dealt with cactus growing out of a woman's head, meaning that women face the world with all its problems bearing a brave smile. It symbolizes women's role in life. It took me two hours to complete my work. The preparation of colours and other equipment took the rest of my time. Waseem brought powdered colours from overseas and that helped. We used gum Arabic and glycerin too. All around my work is tea stain. Green, yellow and red are the dominant colours in the portrait."

Saleh Mahmud did a surrealistic work with fish that looks somewhat like an aeroplane. Below are submarine life. Yasmin Jahan Nupur says, "I learnt to make folds of clothes and other minute depictions. My subject is a dancing girl, intoxicated with the concept of having an evening out. Doing the different levels of the work like 'tipai' and 'rangai' wasn't easy."

Sauranga Darshandhari says, "I've tried to depict the feelings of a lady who has the prospect of sharing her apples with others around her. She sits on a green background



Fareha Zeba

and there are green outstretched hands trying to get the fruit. The theme of the painting is the good work of women in society."

Rafiqul Islam Suvu has eyes as his subjects. They were shown as if taken from some fantasy world and placed in a dream-like fashion.

Naima Haque deals with a traditional saying and illustrated it with elephants. Fareha Zeba has a woman's face set off by giant tropical leaves. Sulekha Chaudhury had her world of cockroaches on the small range paper.

It is interesting to see how prominent and up coming artists are both enthusiastic about their apprenticeship in miniature making.

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Sauranga Darshandhari



Sulekha Chaudhury

Yasmin Jahan Nupur

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