

## CULTURALFEAST

Recitation  
Programme

**Title:** Kobiatar Adda  
**Venue:** Natmondo, Dhaka University  
**Date:** June 16  
**Time:** 4pm

Group Art  
Exhibition

**Artist:** Mahabubul Islam Babu, Zahir Hossain Newton, Rajaul Islam Lovli, Abdul Aziz, Syed Mohammad Shamim, Uttam Kumar Roy  
**Venue:** Radius Centre, Bay's Galleria (5th Floor), 57 Gulshan Avenue  
**Date:** June 15-30  
**Time:** 10am-8pm

## Painting Exhibition

**Artist:** Tayeba Begum Lipi  
**Title:** Feminine  
**Venue:** Bengal Shilpalya, House 275/F, Road 27 (old) Dhanmondi  
**Date:** June 15-28  
**Time:** 12pm-8pm

**Artist:** Ali Akbar  
**Title:** Gogon  
**Organiser:** Galleri Kaya  
**Venue:** Galleri Kaya, House 20, Road 16, sector 4, Uttara  
**Date:** June 8-15  
**Time:** 11am-8pm

**Title:** Lines of Madness  
**Venue:** Goethe Institut Gallery  
**Date:** June 4-14  
**Time:** 10am-8pm (closed Friday and Saturday)

Photography  
Exhibition

**Artist:** Shamsunnahar Lovely  
**Venue:** Zainul Galleria-1, Institute of Fine Arts, Dhaka University  
**Date:** June 17-22  
**Time:** 11am-6pm

# Monirul Islam receives Hamidur Rahman Award



(L-R): Murtaja Baseer, Monirul Islam, Sayeed Ahmed and Luva Naheed Chowdhury at the award giving ceremony

## FAYZA HAQ

THE Hamidur Rahman Memorial Award was conferred to artist Monirul Islam, now based in Spain. The event took place at the Bengal Galleria on June 12. Noted litterateur Sayeed Ahmed handed over the award.

Speaking on the occasion Sayeed Ahmed said that he was delighted that Monir had come from Spain to receive the award. He added that he was elated to hand over the prize to the artist who greatly deserved the honour.

Luva Naheed Chowdhury, director general of Bengal Foundation,

said that the opportunity to honour an artist of Monirul Islam's stature is rare. In his time, Hamidur Rahman used his medium to protest against the establishment, she said. She also reminded the audience that Monir's paintings found their place in many galleries around the world, and that he had been awarded the prestigious Ekushey Padak and a Spanish national prize.

Murtaja Baseer recalled Hamidur Rahman in glowing terms and affectionate phrases. He said that he and his colleagues -- Qayyum Chowdhury and Rashid Chowdhury -- observed Hamidur Rahman working at his wood carvings.

Baseer met Rahman again when he returned from Europe. When Baseer went away to Italy to study art, he gave away his precious collection of foreign paints (back in those days they were not easily available) to Hamidur Rahman. The day he left for Italy it was *hartaal* in Dhaka. Yet Hamidur Rahman, along with Qayyum Chowdhury and Aminul Islam, walked all the way to the airport to see him off. Later, Baseer said, he met Hamidur Rahman in Lahore, where the latter had a studio. There, Baseer got instructions in mural making and painting from Rahman. He taught Baseer new techniques, including

mounting and framing.

Baseer had a joint exhibition with Hamidur Rahman in Karachi. Remembering Hamidur Rahman, Baseer said that he was generous with big-hearted ways.

Accepting his prize, Monirul Islam said that he had met Hamidur Rahman three times and got the impression that he was a sophisticated individual. According to the artist, Rahman was knowledgeable in his discussions on art. Monir added that he was fortunate that an artists' foundation had recognised him although he does not reside in Bangladesh.

Speaking to *The Daily Star*, Monir said, "As the prize is dedicated to the memory of the artist who designed the Shaheed Minar, the most profound symbol of the Language Movement, it is like a burst of oxygen to inspire my creative abilities. Hamidur Rahman, I believe was the pioneer of modern art in Bangladesh."

Asked which artists influence him, Monir said that several artists have inspired him in different times. In Bangladesh, as a student he had Zainul Abedin and Mohammed Kibria as mentors. "As an apprentice and even now, I admire Rembrandt and Goya. I learnt quite a bit living and working in Spain for 38 years, as I had the opportunity to study originals by the western masters."

Asked what aspects of Spanish life he liked, Monir said, "I like their impatience, anarchism and individuality. These three characteristics have moulded great talents like Picasso, Dali and Miro."

# 100th episode of "Muktijuddho Protidin" on Channel-i tonight

## CULTURAL CORRESPONDENT

The daily programme highlighting the Liberation War, titled, *Muktijuddho Protidin*, that began on March 7 this year on Channel-i, reaches its 100th episode today. Day to day events and major combats during the war are brought into light in the programme.

The programme is expected to run up to December 16, says Raju Alim, producer of the programme. He further added that a team of researchers led by Major (retd) Shamsul Arefin was formed for conducting the necessary research works.

Eminent cultural personality and Freedom Fighter Nasiruddin Yousuff hosts the show.

Renowned individuals who have actively participated in the war are interviewed in the programme. Many unheard stories are brought to light in the programme. So far, Selim Al Deen, Abdur Razzak, Tofael Ahmed, Rokeya Sultana, Mamunur Rashid, Rashed Khan Menon,



Author Shahriar Kabir (L) with Nasiruddin Yousuff in the TV show

Murtaja Baseer, Dr. Atiur Rahman, Mayeedul Hassan, Aminul Haque Badshah, Badruddin Umar, Ayesha Khanom, Raisul Islam Asad, Abdul Gaffar Chowdhury, KM Shafiqullah and Sultana Kamal have appeared in the programme as guests.

*Muktijuddho Protidin* is aired daily at 5:30pm.

# Tunes of rain at TSC



Mahiuzzaman Chowdhury sings at the programme

PHOTO: STAR

boleche jabo jabo and Pagla hawar badol din-e.

Fahim Hossain Chowdhury, cultural secretary of DUAA, sang Rabindra Sangeet Ami ki gaan gabo, Esho shyamolo sundoro and an adhunik song Tantan tantan churtaal-e. The only duet of the evening, Modhu gondhoy bhora, was performed by Mahiuzzaman Chowdhury and Chhaya Karmakar.

Adit Mohsin rendered Rabindra Sangeet - Badol diner prothom kodom phool, Shawano gagan-e ghor ghanaghata and Megher porey megh jomechhe.

Ferdous Ara rendered Nazrul Sangeet - Shawono ashilo phirey, Shawano raat-e jodi and adhunik songs - Janalaye jhoro jhoro, Ek boroshey brishtive.

Last artiste to perform that evening, Fatema Tuz Zohra sang Rimjhim jhim rimjhim, Tipu tupat brishti, Ek-khana megh bheshe elo akash-e and the popular folk song Ei na ashadha mash-e.

Vice Chancellor of Dhaka University Professor Dr. SMA Faiz greeted the singers with flowers at the end of the programme, Dr. Sadru Amin, Dean of Faculty of Arts, Dhaka University; Manzur-e-Elahi, president of DUAA; Rakib Uddin Ahmed, general secretary of DUAA and Hasina Ahmed, programme coordinator of Boishakhi Television were also present at the programme. Boishakhi Television aired the musical soiree live from TSC.

## ALL TIME GREATS

### Diane Arbus: The enigmatic, tormented chronicler

"A photograph is a secret about a secret. The more it tells you the less you know."

-- Diane Arbus

She was one of the most important photographers of her time, though too often dismissed as a voyeur: a mere chronicler of freaks and misfits. In fact, Diane Arbus brought an unblinking, discerning eye to society's underside and to its pathetic, heroic, frightening, hilarious, all-too-human inhabitants. Judgment rarely marked her work; only an eagle's eye for composition and for the perfect moment -- as well as her sympathy for people she likely saw, oddly given her background, as fellow outsiders.

"I don't press the shutter," Arbus once noted. "The image does. And it's like being gently clobbered."

To anyone who began taking photography seriously in the 1950s and 60s, the name Diane Arbus signalled something new and strange and unsettling. She herself was not intimidating -- born Diane Nemero in 1923, she was a short, dainty Jewish girl from a well-to-do Park Avenue family. Her parents owned a fashionable Manhattan shop called Russek's, dealing in furs.

An artistically gifted child, Diane grew up knowing wealth, nannies, foreign travel and the deference of strangers, which she hated. "I remember the special agony of walking down that centre aisle, feeling like the princess of Russek's: simultaneously privileged and doomed," she once wrote.

At Russek's Diane met a wiry young man with an intense gaze named Allan Arbus, who led her into photography. Allan at the time worked in the advertising department of Russek's and became infatuated with Diane, then barely in her mid-teens. They married in 1941, when Diane was 18, and for years built a career as commercial, editorial and fashion photographers. Ultimately Diane chafed at being, in effect, Allan's stylist

and glorified assistant, left the partnership and the marriage to pursue her own photography.

It was during this period that Diane flourished, though never prospered. Always suspicious, even dismissive, of her talents, she never could fully accept the fact that she was brilliant at what she did. Separated from her husband and thrust into the world without benefit of trust fund or financial portfolio from her parents, Diane nonetheless produced a masterly body of work



and held herself together -- while raising two daughters, Amy and Doon.

Diane began shooting in 35mm and loved grainy imagery. Her study with the famed photographer Lisette Model transformed Diane almost instantaneously into a devotee of medium format. She favoured two cameras for much of her career: a twin-lens Rolleiflex or Mamiyaflex. She loved to shoot flash, even outdoors, the better to freeze an expression or to open up shadows.

But far more important than mere technique or equipment was Diane's ability to connect with her subjects. This was her genius; this was her art, and one reason why so much of the work by her imitators falls flat. Diane had the innate ability to know when not to shoot, when to get to know her subjects, be they street people, nudists, cross-dressers or movie stars, and to make them feel at ease before she made a picture.

"There's a quality of legend about freaks," Arbus said. "Like a person in a fairy tale who stops you and demands that you answer a riddle. Most people go through life dreading they'll have a traumatic experience. Freaks were born with their trauma. They've already passed their test in life. They're aristocrats."

When one thinks of Diane Arbus a few images come immediately to mind: The twin girls, the grimacing boy in short pants holding a toy hand grenade, the Jewish giant and his parents, the straw-hatted 'Bomb Hanoi' guy, an assortment of transvestites and so on.

In July 1971, Arbus committed suicide in Greenwich Village at the age of 48 by ingesting a large quantity of barbiturates and then cutting open her wrists. Rumours held that she photographed her suicide, but no photos were discovered by the police.

Compiled by Cultural correspondent

## 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, 3:00 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) 11:30 pm, 1:00 am, 1:30 am, 1:45 am.

1:45 am, 2:00 am, 2:30 am, 3:00 am, 3:30 am.

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