

WHAT'S ON THIS WEEK

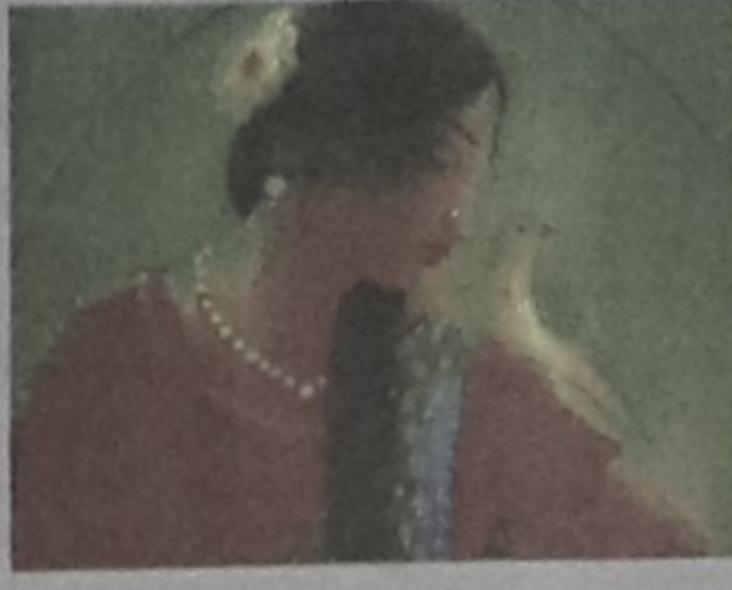
Solo Exhibition

Title: The Limitless
Luminosity of Lines
Artist: Safiuddin Ahmed
Venue: Bengal Gallery of Fine Arts, H 275/F, Rd 27 (old), Dhanmondi
Date: June 23-July 13
Time: 12pm-8pm



Oriental Art Exhibition

Artist: Abdul Aziz
Venue: Gallery Zoom, Alliance Francaise, 26, Mirpur Road, Dhanmondi
Date: June 19-July 2
Time: 9am-12pm and 5pm-8pm (Saturdays 5pm-8pm)



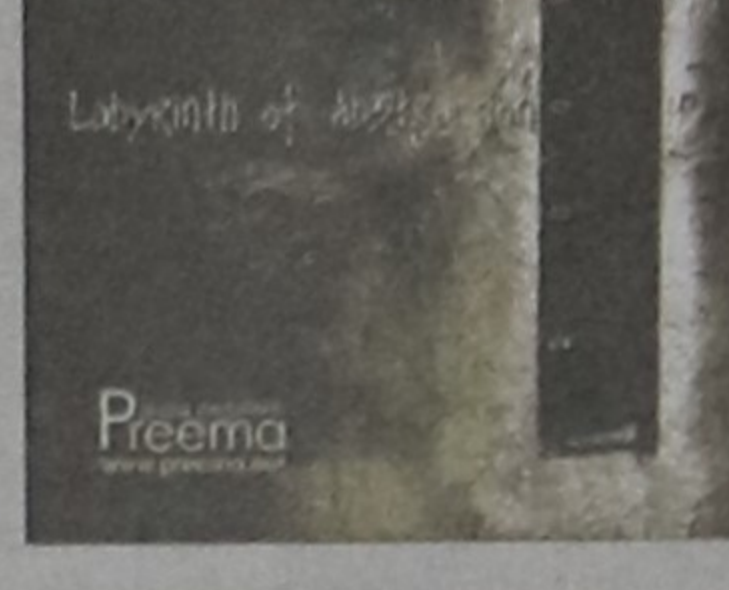
Theatre

Play: Roshadhar
Sudhaharer Raiya
Troupe: Bongorongo
Nayadal
Venue: Experimental Theatre Stage, BSA
Date: July 9
Time: 7pm



Solo Exhibition

Title: Labyrinth of Abstraction
Artist: Nazia Andaleeb
Venue: La Galerie, Alliance Francaise, 26, Mirpur Road, Dhanmondi
Date: July 3-16
Time: 8am-12pm, 5pm-8pm (Saturdays 5pm-8pm)



In focus

Four-century-old Atia Mosque on the verge of ruination

OUR CORRESPONDENT, Tangail

The 400-year-old Atia Jam-e Mosque in Delduar upazila of Tangail with its terracotta plaques is on the verge of ruination due to lack of care and maintenance.

According to sources in the Department of Archaeology, the renowned Atia Mosque is not properly cared for as there is a shortage of funds and staff.

They said that the ornamental plaques on the 9-feet wide walls of the mosque -- one of the important archaeological sites in the country -- are wearing away.

Built in the early 17th century, the mosque has lost much of its splendour. The walls of the mosque with terracotta plaques, bearing intricate patterns, are now discoloured and some of the bricks are damaged.

According to officials of Department of Archaeology and local historians, the Zamindar of Atia, Syed Khan Panni, had the mosque built on the bank of Louhaganj River by the best masons and artisans of the time (1609). Panni received Atia Pargana from the Mughal Emperor Jahangir as a gift in the beginning of the 17th century.

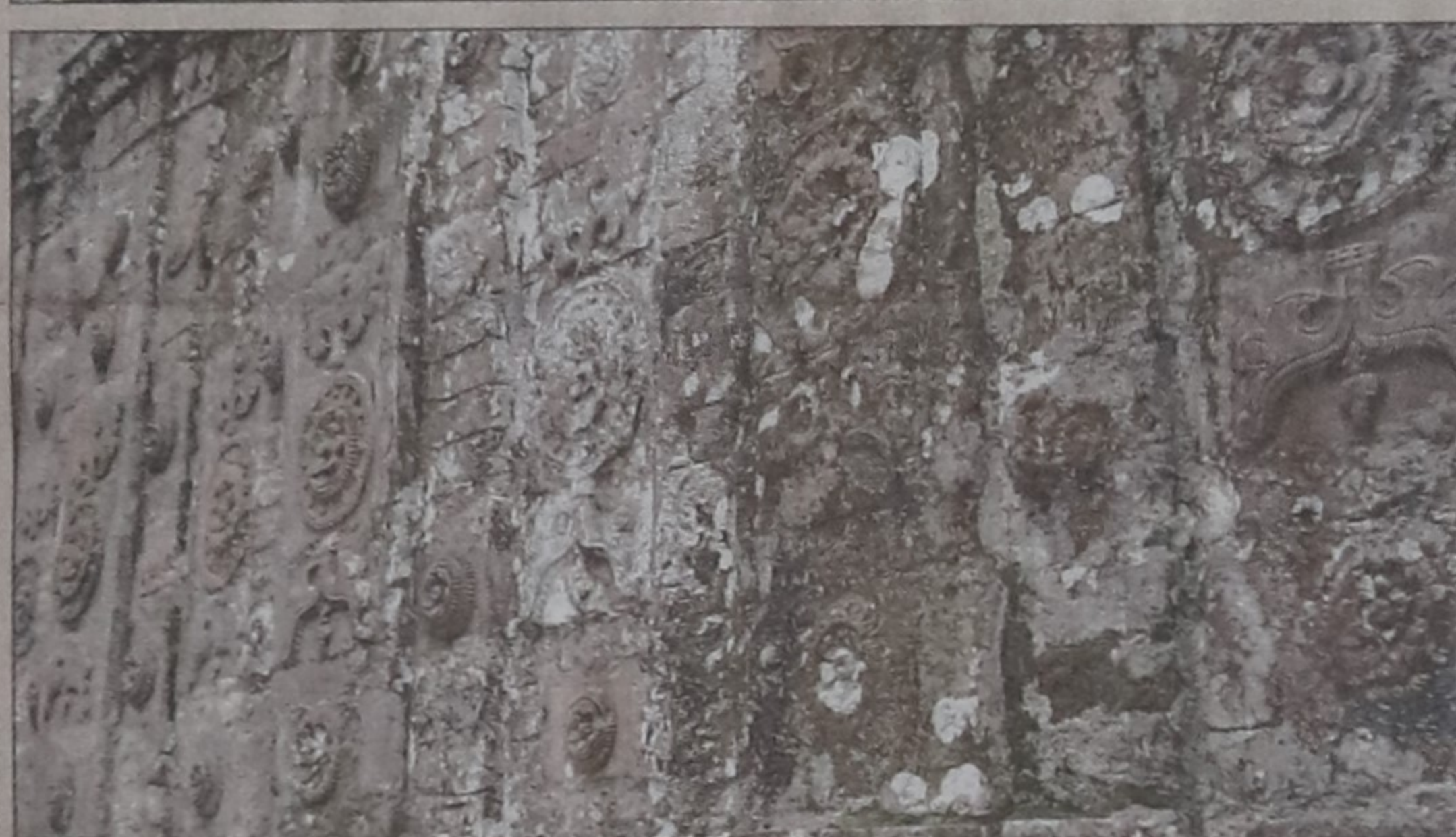
The mosque is situated next to the shrine of Hazrat Shahin Shah, who came to Atia from Kashmir in 913 Hijri along with his 39 followers to preach Islam in the region. Their graves are near the mosque.

The mosque was badly damaged in the devastating earthquake of 1800.

Later, Rowshan Khatoon Chowdhurani, a female merchant from Delhi, restored the damaged mosque in 1837. The Zamindar of Delduar, Abu Ahmed Guznavi Khan, together with Wajed Ali Khan Pannae and other zamindars of Atia repaired it again in 1909.

"Lack of maintenance and renovation have resulted in wearing away of many terracotta plaques," said Rafiqul Islam, Muazzin of the mosque.

It should be mentioned that the Department of Archaeology took over the responsibility of the



Terracotta decorations on the walls of Atia Jam-e Mosque wearing away due to lack of maintenance

historic mosque in 1978. They put up a notice board in front of the mosque that says it is a government property and legal actions would be taken if anyone harms the mosque. However, no initia-

tive was ever taken to restore the mosque or to protect the structure.

Moreover, no one from the department has visited the mosque in last four years, alleged

Professor S.M. Shafiqullah, a local historian.

The worn out mosque was partially repaired in 2000, claimed Syed Monirul Haque, caretaker of the mosque.

Blending imagination with reality

Joya Shahrin's exhibition of prints

FAIZA HAQ

Images of humans, flowers and animals are to be found in Joya Shahrin Huq's prints and mixed media in her exhibition, "With my imagination", which opened recently at Shilpangan. Having done her masters in prints from Baroda, Joya now teaches part time at the Institute of Fine Arts, DU.

Joya went into print-making as she wanted to do something different from the usual routine of oils, brushes and easels, as she puts it. Learning from her teachers Safiuddin Ahmed and Mohammed Kibria, Joya has used mostly black, grey and sepia. "I like black and white prints and find the combination rich. Black and white prints go back to classical days of Rembrandt, Durer and Goya."

"My choice of subjects, I've taken the life of humans, birds and animals. I deal with hunger, greed, anger, peaceful dispositions and other emotions in living beings. My lizards, wolves, eagles, butterflies and flowers are all used as symbols. Just as the wolf stands for violence and anger so the butterflies and flowers stand for happiness and goodness," says Joya. Sometimes she works spontaneously on the zinc plate and at other times, she makes a sketch before she goes to make the print. She tries to bring in her surroundings along with some elements of her imagination.

In one of the prints, we see her portrait in the centre. On one side is a large, fleshy water lily, with a "borak" (a creature with legs of a

horse, wings of an eagle and head of a woman) at the other end. The "borak" is to lend a spiritual flavour, and the portrait is to provide a personal touch.

In another print we find a seated woman with the backdrop of large, exotic flowers. Lizards, shadows, and circles standing for life decorate a seated nude in the next print. This too is in black, white and sepia. The wolf is brought in many of the pieces, and it stands for strength. The portrait of an American art historian sees a variation of the use of orange hues. In her installation, Joya has used innumerable such portraits, in minimal colours.

In one of her series Joya has used chairs of different shapes and sizes, symbolising power. She has combined them with images of frisky, black cats. "All around us we see the struggle for power, whether it be the nation's politics or the tussle between a mother-in-law and the daughter-in-law," says Joya. Some of her work had used photo-transfer on to zinc plates, when she made compositions with portraits of her friends in her student days in Baroda.

It is not easy for Joya to transfer her emotions on to her paper as she does not want to present mere illustrations. Working with acid on the zinc plates is also risky, as the artist points out.

Apart from senior artists, Joya has been taught by Mahmudul Haque, Abul Barq Alvi, and Rokeya Sultana in Dhaka. In Baroda, she had Padi Dhumal, Bejai Bagori and Jai Kumar as her guides.



Works by Joya Shahrin



The grand finale of Apollo Talent Show 2008, organised by Apollo Hospital Dhaka, was held recently at the International School Dhaka (ISD). Sponsored by Banglalink, the programme was inaugurated by Dr. Ed Lee Hansen, CEO of the hospital. Senior level management, consultants, senior officers and staff of the hospital attended the show. Sixty employees of the hospital competed in the singing competition; through SMS voting and evaluations by six judges, Dr. Nadim Miah became the champion. The prize-giving ceremony was followed by a photography exhibition by Dr. Ibrahim M. Iqbal and a cultural programme, says a press release.



A rally brought out by UNESCO Club, Rangamati, went through the major streets of the town recently. Prior to the rally, a seminar on "Generating Awareness Among the Youth on HIV/AIDS" was held. Held at the local ASHIKA Human Development Centre, the seminar was attended by Jagat Jyoti Chakma, chairman of Rangamati Zilla Parishad; Principal of Rangamati Govt. College, Professor Guru Gobindo Roy; Principal of Rangamati Women's College, Banchhita Chakma; Secretary General of UNESCO Club, Mahub Uddin Chowdhury and others. Speakers at the seminar highlighted the need to generate awareness on HIV/AIDS and stressed the role of media in this regard, says a press release.

Movie Watch

"Wall-E": In a world left silent, one heart beeps

The first 40 minutes or so of "Wall-E" -- in which barely any dialogue is spoken, and almost no human figures appear on screen -- is a cinematic poem of such wit and beauty that its darker implications may take a while to sink in. The scene is an intricately rendered city, bristling with skyscrapers but bereft of any inhabitants apart from a battered, industrious robot and his loyal cockroach sidekick. Hazy, dust-filtered sunlight illuminates a landscape of eerie, post-apocalyptic silence. This is a world without people, one might say without animation, though it teems with evidence of past life.

The animation enthusiasts have grown accustomed to expecting surprises from Pixar, but "Wall-E" surely breaks new ground. It gives the audience a G-rated, computer-generated cartoon vision of our own potential extinction. It's not the only film lately to engage this sombre theme. As the earth heats up, the vanishing of humanity has become something of a hot topic, a preoccupation shared by directors like Steven Spielberg ("AI"), Francis Lawrence ("I Am Legend"), M. Night Shyamalan ("The Happening") and Werner Herzog. In his recent documentary "Encounters at the End of the World" Mr. Herzog muses that "the human presence on this planet is not really sustainable," a sentiment that is voiced, almost verbatim, in the second half of "Wall-E." When the whimsical techies at Pixar and a moody German auteur are sending out the same message, it may be time to pay attention.

Not that "Wall-E" is all gloom and doom. It is, undoubtedly, an

earnest (though far from simplistic) ecological parable, but it is also a disarmingly sweet and simple love story, Chaplinesque in its emotional purity. On another level entirely it's a bit of a sci-fi geek-fest, alluding to everything from "2001" and the "Alien" pictures (via a Sigourney Weaver voice cameo) to "Wallace and Gromit: A Grand Day Out." But the movie it refers to most insistently and overtly is, of all things, "Hello, Dolly!" a worn videotape that serves as the title character's instruction manual in matters of choreography and romance.

That old, half-forgotten musical, with its Jerry Herman lyrics crooned by, among others, Louis Armstrong, is also among Wall-E's mementos of humans. He is a dented little workhorse who, having outlasted his planned obsolescence, spends his days in the Sisyphean, mechanical labour

of gathering and compacting garbage. His name is an acronym for Waste Allocation Load Lifter Earth Class. But not everything he finds is trash to Wall-E. In the rusty metal hulk where he and the cockroach take shelter from dust storms, he keeps a carefully sorted collection of treasures, including Zippo lighters, nuts and bolts, and a Rubik's Cube.

Observing Wall-E's surroundings, the audience gleans that, in some bygone time, a conglomerate called BnL (for "Buy N Large") filled the earth with mega-stores and tons of garbage. Eventually the corporation loaded its valued customers onto a space station (captained by Jeff Garlin), where they have evolved into fat, lazy leisure addicts serviced by a new generation of specialised machines. One of these, a research probe named Eve (all of the robot names are acronyms as well as

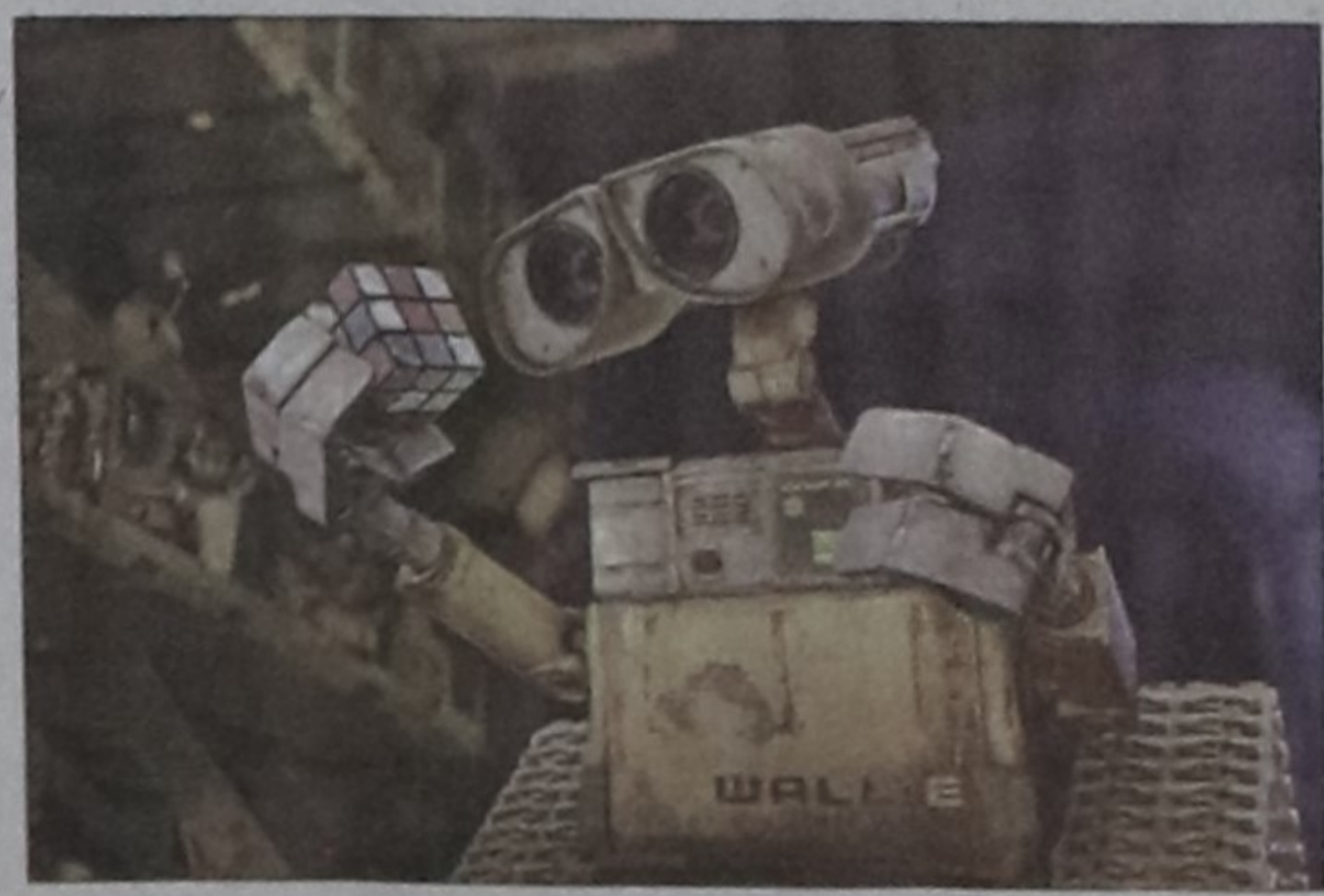
indicators of theoretical gender) drops to Earth and wins Wall-E's heart.

Their courtship follows some familiar patterns. If "Wall-E" were a romantic comedy, it would be about a humble garbageman who falls for a supermodel who also happens to be a top scientist with a knack for marksmanship. Wall-E is a boxy machine of the old school, with creaks and clanks and visible rivets, his surface pocked with dents and patches of rust. He is steadfast, but not always clever or cool. Eve, shaped like an elongated egg, is as cool as the next iPhone and whisper quiet, unless she's excited, in which case she has a tendency to blow things up. She and Wall-E communicate in chirps and beeps that occasionally coalesce into words. Somehow their expressions -- of desire, irritation, indifference, devotion and anxiety, all arranged in delicate counterpoint -- achieve an otherworldly eloquence.

That they are endowed with such rich humanity is as much a Pixar trademark as the painstakingly modelled surfaces or the classical virtual camerawork and editing.

The paradox at the heart of "Wall-E" is that the drive to invent new things and improve the old ones -- to buy and sell and make and collect -- creates the potential for disaster and also the possible path away from it. Or, put another way, some of the same impulses that fill the world of "Wall-E" -- our world -- with junk can also fill it with art.

Source: Internet



Street show in Chapainawabganj

OUR CORRESPONDENT, Chapainawabganj

Chapai Theatre Group, a local cultural organisation recently arranged a street show to generate awareness among the people living in the remote villages of five upazilas in Chapainawabganj district.

The programme addressed the importance of primary and mass education as well as education for women. Through the programme, organisers also urged people to send their children to school.

The street show included gambhira and other folk songs, all focusing on the education drive.

The core message was that education is the backbone of a nation and it plays a major role in nation building. Mass and primary education are tools that work as social equaliser and help ensure the rights and privileges of people. The programme also pointed out that teachers should not discriminate between students. Every child has a right to learn.

People of this district were also urged to prevent child marriage.



Artists of Chapai Theatre Group perform gambhira

"Protisthapon" on ATN Bangla tonight



(L-R) Sazu Khadem, Hridee Haque and Litu Anam in a scene from the TV play

CULTURAL CORRESPONDENT

A special play Protisthapon will be aired tonight on ATN Bangla at 8:45 pm. Written by Supriyo Chowdhury, the play has been directed by Kamruzzaman Rony.

Ashar and Srabon land in Dhaka from Los Angeles. They have come looking for Muhi and

all they have are his name and an address. Will they be able to find Muhi in this chaotic city? Srabon has his hopes up and believes that a miracle will lead them to Muhi.

The cast of the play includes Litu Anam, Hridee Haque, Sazu Khadem, Rahmat Ali, Adnan Sobhan, Jayasree Kar Joya and Sheikh Meraz.