

## WHAT'S ON THIS WEEK

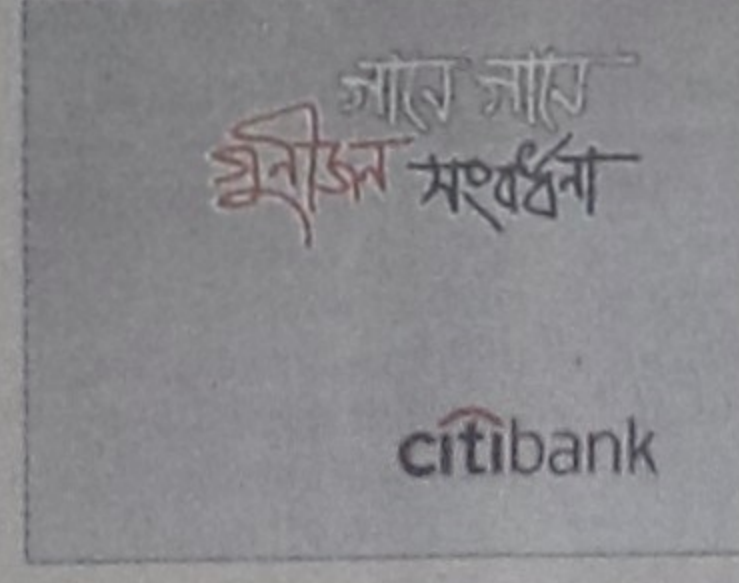
### Solo Exhibition

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



### Award Giving Ceremony

**Title:** Gane Gane Gunjon  
**Sangbardhana**  
**Organiser:** Citibank  
**Venue:** Utsab Hall, Radisson Water Garden Hotel  
**Date:** July 11  
**Time:** 5pm



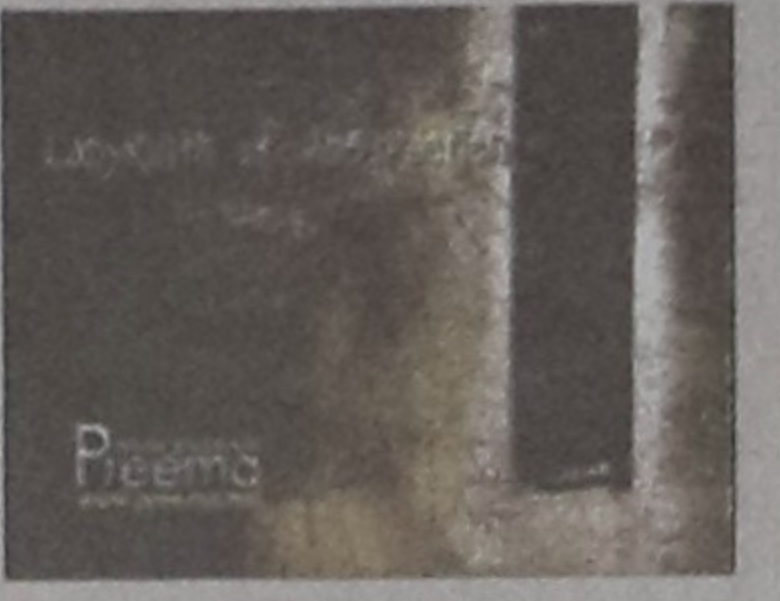
### Theatre

**Play:** Roshadhar  
**Sudhadharer Raiya**  
**Troupe:** Bongorongo  
**Natyadal**  
**Venue:** Experimental Theatre Stage, BSA  
**Date:** July 9  
**Time:** 7pm



### Solo Exhibition

**Title:** Labyrinth of Abstraction  
**Artist:** Nazia Andaleeb  
**Prema**  
**Venue:** La Galerie, Alliance Francaise, 26, Mirpur Road, Dhanmondi  
**Date:** July 3-16  
**Time:** 9am-12pm; 5pm-8pm (Saturdays 5pm-8pm)



## Bangladesh Film Archive moves to new building

The government organisation yet to win confidence of the filmmakers

ERSHAD KAMOL

Bangladesh Film Archive (BFA), under the Ministry of Information, has moved from its rented office at Mohammadpur to the National Broadcasting Authority Building (NBAB) at Shahbagh this month.

In the last 30 years BFA has preserved only 2169 films in its vaults. In the library of the archive 3053 books, 14575 photographs, 6677 posters, 1986 screenplay, 9950 film journals and other film related objects and documents have been preserved.

Upon investigating at BFA's previous office at Mohammadpur, it was found that temperature is not properly controlled at the four chambers. Even the temperature and humidity indicators did not work. Ensuring proper temperature and humidity level are very important when preserving negatives and prints of films are concerned.

Director General (DG) of BFA, Dr. Mohammad Jahangir Hossain claims that the air-conditioning system at the vaults of the new BFA venue will be better. "Moreover, as the previous venue was rented, we will save Tk 2 lakh every month," he said.

Can BFA function properly in a restricted zone like NBAB? The DG replied, "There will be a few temporary problems, especially during the weekly film screening sessions, however, we will try to co-operate the interested visitors."

"We will continue our activities at NBAB until we can shift to our proposed own building at Sher-e-Banglanagar. Though the allotted 1.86 acre plot for the building is currently illegally occupied by Mamota Bahumukhi Samabay Samity, an organisation of employees of Public Works Department," the DG added.

BFA has moved several times in the last 30 years. The archive is yet to win the confidence of filmmakers. Most filmmakers do not submit the prints and negatives of their films to the archive, though according to 16 (2) section of Copyright Act 2005, a director must submit a print to BFA within two months of releasing the film.

Renowned filmmaker Tareque Masud addressed the issue: "It's true that the current DG is giving his best possible effort, however, I'm not sure that the prints of my films will be preserved properly at

the BFA vault. I have documents that prints of several classic films made in the '60s has turned brittle in the vaults, as the standard humidity and temperature are not maintained there."

"Though the scenario is changing gradually, but unless the archive has its own building with properly working vaults, I'm reluctant to submit my prints and negatives to BFA," he added.

"We have not taken any drastic action as per the Copyright Act 2005, which reads that in case of not submitting the print within 60 days of the film's release, the director will get six months of imprisonment or a fine of Tk 50,000 or both," said the DG. "But we want that the filmmakers to realise the importance of the value of archive."

However, the DG claims that the scenario is changing. "The rate of submitting films at BFA has increased in the last few years. In addition to preserving and collecting prints and negatives, at BFA we have taken a project of collecting available DVDs of films. We have also initiated some research-based programmes," he said.

The DG also informed that three research-based works are almost complete. The researches carried out under BFA are: "Children's Film in Bangladesh: A sociological survey" by Taposhi Burman and Imran Firdaus, "Women on Screen: Representing Women by Women in Bangladesh Cinema" by Bikash Chandra Bhowmik and "Interrelation Between Mainstream Cinema and Cine-journalism: The Current Perspective and Future Prospect" by Aditi Falguni Gayen. Moreover, BFA is going to publish journals regularly.

The current initiatives taken by BFA are highly appreciated by the filmmakers, who are involved with BFA from the beginning. But, they have particular suggestions regarding the government organisation.

The filmmakers suggest that an autonomous body including the involved persons in film industry headed by a curator should run BFA. According to the filmmakers as per functions of the archive the head of BFA should be a curator instead of a DG. For better services, BFA should review its programmes involving the experts, filmmakers commented. They also demand for a permanent building for the archive.

"Besides preserving prints and negatives, the archive should



Prints preserved at the vault of Bangladesh Film Archive, a technician is cleaning a print.

regularly arrange film appreciation courses. Moreover, they should screen films to generate interest amongst the masses," said filmmaker Manzar-e-Hasin Murad.

Murad further said, "Like the museum, the archive should display its collections and should also initiate exchange programmes with film archives overseas."

Filmmaker Morshedul Islam demanded for training of the BFA employees. He said, "Print of my film *Aagami* has been destroyed at the vault of the archive. I know things are improving because of the helpful attitude of the current DG and Secretary to the Ministry of Information. However, technical training of the employees is urgent to preserve the films properly."

DG Dr. Mohammad Jahangir Hossain said, "We have already submitted Bangladesh Film Archive Act '08 for approval from the government. If the government continues its support, we will be able to provide better service."



PHOTO: MUMIT

## Bimbavati Devi to perform in Dhaka



Bimbavati Devi

Under the aegis of Nityadhara, eminent Manipuri danseuse and choreographer Bimbavati Devi, will perform at the Shaheed Zila Auditorium, National Museum, Bangladesh, on July 5 at 7pm, says a press release. Daughter of renowned Manipuri exponents - Guru Bipin Singh and Sreemati Kalavati Devi - Bimbavati Devi stepped into the world of dance and music at a tender age.

Besides dancing, she has also

undergone training in *pung* (Manipuri *mriddang*) playing and *Thang Ta* (Manipuri martial art). Individually and as an artiste of Manipuri Nartanatalaya - one of the pioneer institutions of Manipuri dance founded by her parents and the well-known Jhaveri sisters - Bimbavati Devi has performed at various prestigious dance programmes and festivals in India and abroad.

## "Ma Shomabesh" in Jamalpur

OUR CORRESPONDENT, Tangail

A programme titled "Ma Shomabesh" (convention of mothers) was held at Sarishabari upazila in Jamalpur district recently. The event was organised by UNICEF at Pogaldigha Union Parishad (UP) auditorium.

Bangladesh representative of UNICEF (mother and newborn programme) Dr. Atef Hossain Magreby addressed the function as chief guest.

## Shishu Ananda Mela in Sherpur

A two-day Shishu Ananda Mela concluded in Sherpur last Monday.

Sherpur Zila Shishu Academy in association with UNICEF organised the programme at Zila Shilpakala Academy auditorium. Additional District Magistrate (ADM), Sherpur, Mohammad Mokbul Hossain inaugurated the programme last Sunday.

A total of eight government and non-government organisations of Sherpur set up their stalls at the venue.

A cultural competition for the local school-going children was also held at the same venue on this occasion. Children of six educational institutions of Sherpur took part in the competition.

## Catching up with Fima

CULTURAL CORRESPONDENT

The TV audience knows Nuzhat Islam Fima as the host of the hugely popular talent hunt *Close-up 1*'s first season. This model-turned-actress recently appeared in a single-episode play *Antormomo*, aired on ntv. Talking about her latest work, she spoke to *The Daily Star* about her performance.

Written by Bipasha Hayat, the plot of the play revolved around a girl, who demonstrates the two dimensions of human nature -- the harsh facade and the softer

core. Fima played the lead character. "This was the first time I worked with Chayanika Chowdhury; it was a wonderful experience for me. She greatly assisted me in my work and brought out the best in me," she said.

Fima initially started out as a VJ on Channel-1, and made her first appearance as an actress in the play *Meghdoot*. Currently, she is taking time off from work to spare more time for her baby. Nevertheless, the audience hopes to see more of this aspiring actress in the future.



Fima

## TV WATCH

### Talk-show

## "Bikasher Mukhbondho" on ntv

CULTURAL CORRESPONDENT

A special talk-show *Bikasher Mukhbondho*, produced by Alfred Khokon, will be aired on ntv at 3:20 pm today.

The topic of conversation on the show is the prospect and development of mass media. Professor Geeti Ara Nasreen, Mass Communication and Journalism Department, Dhaka University and Professor Sirajul Islam Chowdhury will participate in the talk-show.

The show will be hosted by Azad Abul Kalam.



(L-R) Professor Sirajul Islam Chowdhury, Professor Geeti Ara Nasreen and host Azad Abul Kalam at the talk show

Six episodes of an instrumental round of the talent hunt *Closeup 1: Tomakey Khujchhey Bangladesh '08* will begin from July 4, on ntv. A total of 115 contestants (out of 540) have made it to the instrumental round. Directed by Shuppon Roy, the programme will be aired on Fridays and Sundays at 9:30 pm.



## Visiting the heights and the depths, with Goya as guide

There was a little orchestrated flurry of drama at the Prado a few sweltering days ago when the museum staged a news conference to announce what was hardly news: that "Colossus," the famous, much reproduced Goya painting of a giant terrifying a landscape, may not be a Goya after all. Experts had been questioning its authorship for years. Expert or not, anybody who bothered to look closely at the picture and not just glance at Goya's name on the label next to it, might have felt doubts.

The museum suggested that two initials, A. J., in the lower left corner of the picture, which have always been right there in plain sight but

Goyas look like. It's much too big an exhibition, like so many shows. But then, an excess of Goya is not exactly an unbearable prospect.

After all, he is a trip. A couple of years ago the Frick Collection in New York presented a small survey of his final years, in Bordeaux, France, which included palm-size slivers of painted ivory. They were like talismans. Against a dark, wet ground, Goya let fall a drop or two of water. The resultant blobs and blotches invoked shapes, on top of which he devised miniature scenes of exquisite weirdness. The whites acted like flashbulb bursts. One caught the image of a screaming monk; another, a man picking at

painted white. "The Third of May," in particular, depends on whites: under a black sky, the white of the shirt of the captive who kneels before the firing squad, arms flung open, is illuminated by the glare of the square yellow-white lantern before him. The picture's punctum, the detail that lingers in the mind after registering the bloody pulp of the dead man's head in the foreground and the silent rows of bayonets and shakos, focused on their victim, is the semicircle of white in the Spaniard's eye, disbelieving, beseeching.

It can seem as if the whole of art history pivots on that expression, that image. After it came modernity. But the show is most memorable for pictures less famous, some rarely or never seen -- still lifes and portraits -- many from obscure collections, which Mena, its curator, has finagled for the occasion.

These include swift drawings like "Cuantas Baras?" ("How Many Yards?"). It's a minor masterpiece of condensed, sardonic understatement, with a priest in a voluminous robe that, seen from the rear, gives him something of the creepy aspect of a bat. Then there are paintings like the portrait of Goya's grandson Mariano, standing, rosy-cheeked, beside his toy carriage, an image as tender as the priest's is ruthless.

That is the genius of Goya, not just to give equal weight to drawings and prints and paintings, to public and private pictures, but also to move so effortlessly between cruelty and love. The human condition was never whole, Goya made clear. It splintered into fragments, refused order. Society verged on chaos, then inevitably succumbed. An artist bears witness, unflinchingly. This is the Goya art enthusiasts identify with in the "Caprichos" and the "Disasters," the laconic Goya who speaks to the cynic in all; but there was also the Goya who painted those portraits and landscapes of such surpassing grace and dignity -- quiet pictures that found redemption in exceptional people and places. The Romantic Goya, who prompts comparison to Goethe.

Source: The New York Times



"The Marchioness of Montehermoso"

somehow overlooked, may belong to Asensio Juli, a Goya associate. On a stroll through the galleries the other afternoon, Manuela Mena, a longtime curator at the Prado, shook her head at all the badly drawn animals in the landscape.

The giant, too, makes one wonder how anyone like Goya -- who, as the art critic John Berger once wrote, knew the appearances of things "in the very movement of his fingers and wrist" -- could have painted such a clumsy figure.

Fortunately, "Goya in Times of War" is running at the museum these days to make clear what real

fleas; a third, Judith chopping off the head of Holofernes.

The Prado exhibition, for no special reason, brackets the years between the mid-1790s, when he was recuperating from the near-fatal illness that left him deaf, and 1820, before he fled Spain for France. It has as its ostensible excuse the refurbishment of "The Second of May, 1808" and "The Third of May, 1808," the landmark pictures from 1814 about the Spanish uprising against French troops.

The sculptor Richard Serra saw the show recently and was amazed by all the different ways Goya