

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



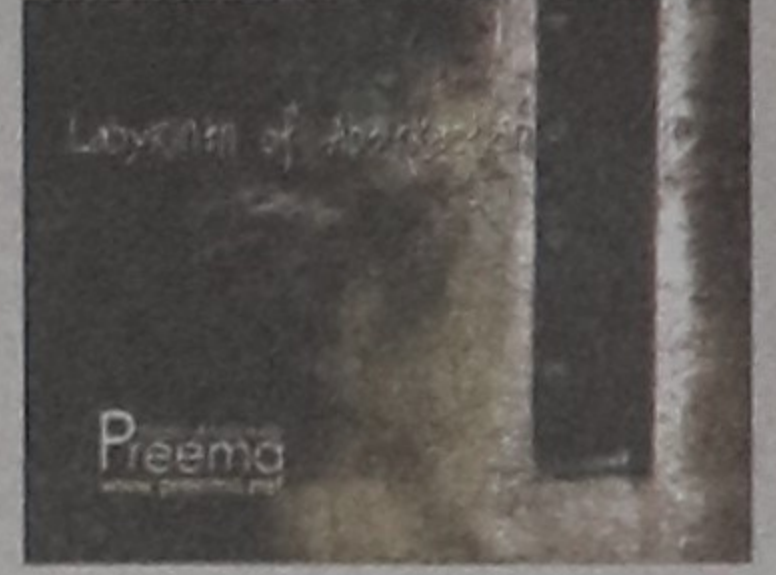
Multimedia CD Launch
Title: Art and Artists of Bangladesh
Venue: Drk Gallery, 58, Dhanmondi 15A
Date: July 11
Time: 6:30pm

Art & Artists of Bangladesh

Film Screening
Celebrating the 106th birth anniversary of Vittorio De Sica
Film: The Bicycle Thief
Organiser: Bangladesh Film Centre
Venue: Bangladesh Film Centre, 160 Lake Circus, Kalabagan
Date: July 11 and 12
Time: 5 pm and 7 pm



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



Tête-à-tête

Shakila Zafar on co-artistes



When they like an artiste-duo, they want to see more of them and likewise, we are invited more frequently to perform together.

TDS: How has your experiences been with your co-artistes?

Shakila: I have had very good understanding with all my colleagues. Tapan Chowdhury has been like a friend and brother to me. He is an excellent singer, and working with him has been simply great. I have had the opportunity to sing some melodious songs of yesteryears with Saadi Mohammad who is one of the most gifted singers of our time. Subir Nandi has been a mentor to me. He is an extremely knowledgeable person and every time I perform with him, I learn something new. He appreciates my efforts and at the same time points out my mistakes, which guides me towards better work.

TDS: Who is your favourite co-artist?

Shakila: Actually, that is really hard to say, but I think I have performed with Tapan Chowdhury the most, and enjoyed it immensely.

TDS: Any contemporary artiste you would like to perform with?

Shakila: I would definitely like to perform with all the versatile singers of our country -- male, female, junior senior -- all artistes.

TDS: On a different subject, along with a distinctive style of singing, you have a unique sense of fashion. Have you always been fashion-conscious?

Shakila: I always try to dress up in a way that is soothing to the eyes. It is very important as an artiste, to keep in mind the persona we portray to people, who look up to us. Age is also a significant factor when contemplating clothes. Style is an individualistic concept. I create my own style and to me, style is looking "dignified".

AUREEN AHSAN

An often-quoted adage is: "An artiste is created by the audience." This is also true for the artistes who have joined hands or formed professional bonds, be it on television, the silver screen or the stage. In a recent interview with The

Daily Star, renowned singer Shakila Zafar shared such a perspective. She has sung with distinguished singers such as Tapan Chowdhury, Saadi Mohammad and Subir Nandi, and recounted her experience with her co-artistes. Excerpts from the conversation.

The Daily Star (TDS): You have worked with several prominent singers. There have been phases when you were seen performing more frequently with particular artistes. How did that come about?

Shakila: I think it happens mainly due to our audience or fans.

Aromatic Gold Dhaka Fashion Week '08

Fashion scoops from day four



Blue kamiz embellished with intricate works of nakshi. Design by Aarong.

ZION ARA HAMID

Taaga by Aarong, the line catering for the stylish demands of the teens, brought out a fresh array empowered with bright shades and soft fabric next to the skin. From handloom, crushed cottons, denim, fine linen, silks to sheer muslins, the long range of fun and light wears in aqua, yellow, purple, and white redefined ready to wear. The models carried

the line of tops, shirts, tunics, kurtis, and skirts with edgy cuts, daring fringes, sharp spikes, wisps and curls, and bold highlights harmonizing it with steel and metallic accessories. Farzana Shakil embellished the style statements further with sporty hairdo. Experimenting with a whole range of fabrics and blending different yarns to create a signature ensemble was the highlight



Blast from the past highlighting the Mughal influence

PHOTO: SAZZAD ISNE SAYED

of Qazi Quamrul's assortment of haute couture. Hair stylists from Ban Thai used ferns, feathers and mirrors to create wild tribal fusion; gajras and long palettes created a divine look.

In yet another segment, Aarong presented delightful traditional nokshi kantha teamed with urbane fashion. Silk, muslin, crepe, khadi and endi had been gorgeously crafted into dazzling salwar suits and saris with kolka

motifs, aachals with tassels and blouses adorned with chains. Off-white, maroon, brown and pure black sherwanis emanating a bold bright attitude came out marvelously with Aarong's unique nagras.

The underlying theme of the day was Dhaka: The Fusion City. The weeklong event, presented by Marico in association with The Daily Star, will continue till July 12.

Buzz

"Third Person Singular Number": Farooki's latest movie

CULTURAL CORRESPONDENT

Now that the script is done, popular filmmaker Mostafa Sarwar Farooki is set to shoot his latest movie, *Third Person Singular Number* from July 21.

Inspired by Syed Manzoorul Islam's novel, titled *Tin Parber Jibon O Kichhu Bastab Case Study*, playwright Anisul Haque and Farooki have jointly written the script for *Third Person Singular Number*.

Featuring the bonds among a convict sentenced to lifetime, his wife and an amateur singer, the film poses a question: Can a woman living alone lead a secure life in our society?

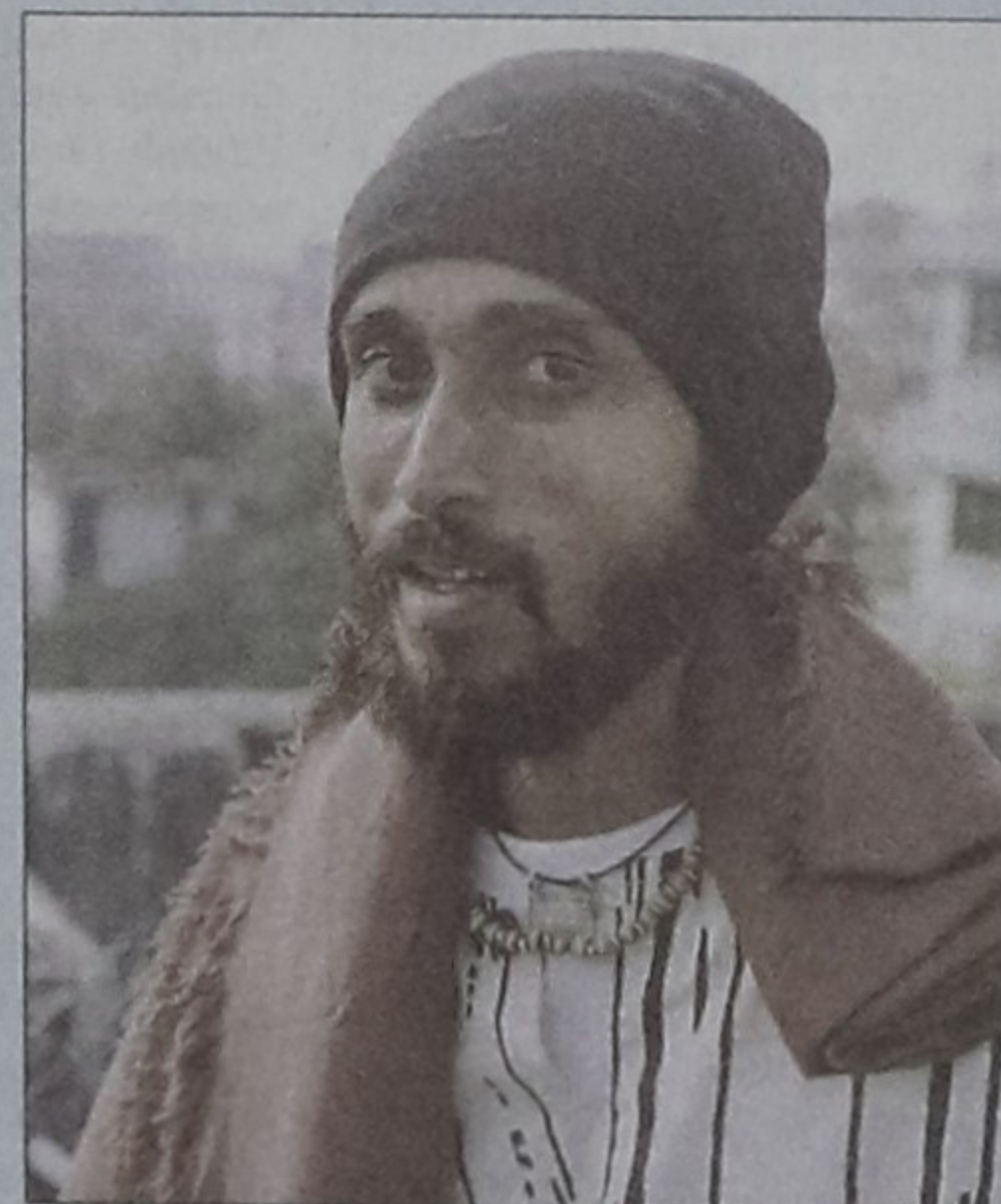
Amplifying on the interesting title of the feature film, Farooki said, "Literally, third person singular number means she or he. Our intention is to point out issues faced by

individuals living on the fringes of contemporary society."

Most of the cast members of the film are small screen actors including Mosharrif Karim, Tisha and Marjuk Russel. Farooki said, "Tisha and singer Tapu will play the central roles of Ruba and Tapu. Mosharrif Karim will play the other major role Munna."

On his treatment of the film, Farooki said, "I'll focus on the psyche of the three major characters -- Ruba, Munna and Tapu. My intention is to portray the multidimensional characteristics of the individuals."

Popular singers -- Tapu, Suman, Anila and Fuad -- have recorded two songs to be used as playbacks in the movie. "We will release the soundtrack just before the release of the movie. I believe both the movie and the album will attract many," concluded Farooki.



Mostafa Sarwar Farooki

Impress Telefilm to showcase seven films at Kolkata film fest



CULTURAL CORRESPONDENT

To promote quality films, Impress Telefilm Ltd has taken initiatives to produce several cinematic works. The latest venture of Impress is to showcase seven of their full-length feature films at the film festival titled "Nakshi Kantha". The festival will held at the Gorki Sadan, Kolkata, that will run from July 21 to 26.

Eminent film director Mrinal Sen is expected to inaugurate the festival. The films produced by Impress Telefilm that will be screened at the festival are: *Noy Number Bipod Sanket* (directed by Humayun Ahmed), *Ek Khondo Jomi* (Shahjahan Chowdhury), *Ghani* (Kazi Murshed), *Kittan Khola* (Abu Sayeed), *Swapnodanay* (Golam Rabbani), *Bachelor* (Mostafa Sarwar Farooki) and *Roopkothar Golpo* (Tauquir Ahmed).

A scene from *Kittan Khola*

Aparna Sen

Talent unbound behind the lens

The charismatic Indian director and actress Aparna Sen is an epitome of talent. All who have seen her later films such as *15 Park Avenue* (2005) or *Mr and Mrs Iyer* (2002) cannot come away untouched. In similar vein is likely to be Aparna's newest film, titled *The Japanese Wife*, scheduled for release in October 2008.

The cinematic work stars Rahul Bose, Raima Sen and the Japanese Chigusa Takaku. The story unfolds on a young village schoolteacher (Bose), who exchanges wedding vows with a Japanese pen-friend (Chigusa) over letters though he has never met her. The idyllic relationship comes under a cloud when a young widow (Raima Sen) comes to stay with the schoolteacher along with her eight-year-old son (Rudranil Ghosh). The rest of the story unfolds with twists and turns.

Talking about the challenges of being a director, Aparna is reported to have said in an interview, "The artistic challenges are always there and depend on the kind of challenges you set on yourself. I guess I have always wanted to really please myself. The most difficult member of the audience is to please oneself."

Aparna was born in Kolkata on October 25, 1945 to a highly cultured Bengali Brahmo family, originally from East Bengal. Her father is the veteran critic and filmmaker Chidananda Dasgupta. Her mother Supriya Dasgupta is the cousin of renowned Bengali poet Jibanananda Das. As a child, she lived in Hazaribagh, Kolkata and did her schooling in Modern High School for Girls. Though she was studying BA English Honours in Presidency College, Kolkata, she did not complete the degree.

Her career began in 1961 when she encountered Magnum photographer Brian Brake in Kolkata.



Aparna Sen

On a visit to India on a shooting assignment, he picked Aparna as the model for one of his best known photographs -- a shot of a girl holding her face to the first monsoon rain. The photo shoot was held on a Kolkata rooftop with a ladder and a watering can.

Aparna made her film debut at the young age of 16. Cast in the role of Mrinmoyee in Satyajit Ray's 1961 film *Teen Kanya*, she later went on to work on Ray's other films such as *Pikoo* (1981) where she essayed the role of an adulterous wife. Meanwhile, in 1965 she went

back to film with Mrinal Sen's *Akash Kusum*. From then on till the end of the 1970s, she worked in a succession of Bengali films as well as Hindi films.

Aparna went international in 1969 with a role in *The Guru* (an English feature by Merchant Ivory Productions). The 1970 would see her in two more Merchant-Ivory films: *Bombay Talkie* (1970) and *Hullabaloo Over Georgie and Bonnie's Pictures* (1978). She also essayed a role in *Unishay* April (1994), a movie by the Bengali filmmaker Rituparno Ghosh.

Her launching pad as film director was 36, *Chowringhee Lane*. She also wrote its screenplay. This well known film about an aging and lonely Anglo-Indian teacher living in Kolkata, earned her critical acclaim. Despite no previous experience of direction, she went on to win the Best Director award at the Indian National Film Awards and the Grand Prix (the Golden Eagle) at the Manila International Film Festival.

A string of notable films followed: *Paroma* (1984), *Sati* (1989) and *Yugant* (1995), which examined the gender issue from various perspectives. A major directorial breakthrough was *Paromitar Ek Din* in which Aparna herself played the role of a mother-in-law pitted against her divorced daughter-in-law (Rituparna Sengupta). The film won many awards on the international festival circuit.

Aparna's formidable talent was recognised by the award of a "Padma Shri" bestowed on her by the then President of India in 1986. Since then, she has received several lifetime achievement awards and served on juries at film festivals around the world.

Compiled by Cultural Correspondent