

WHAT'S ON THIS WEEK

Solo Painting Exhibition

Title: Jai Bangla
Artist: Shahabuddin
Venue: Bengal Gallery of Fine Arts, H 275/F, Rd 27 (old), Dhanmondi
Date: Sep 27-Oct 18
Time: 12-8pm



Solo Painting Exhibition

Title: Kartha Kahini
Artist: Fahamida Enam Kakoli
Venue: La Galerie, Alliance Francaise de Dhaka, 26, Mirpur Rd, Dhanmondi
Date: October 1-14
Time: 10am-12pm & 5pm-8:30pm



Group Art Exhibition

Title: Shells and Souls
Venue: Drik Gallery, H 58, Rd 15A (new), Dhanmondi
Date: October 9-15
Time: 3-9pm



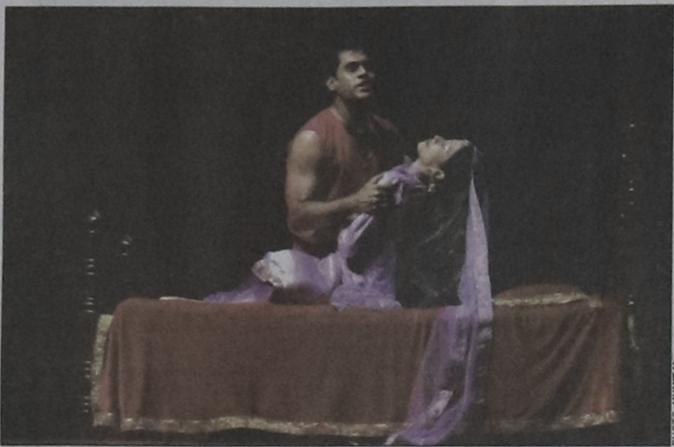
Theatre Festival

Organiser: Natya Kendra
Venue: Bangladesh Shilpakala Academy
Date: October 9-11
Time: 7:30pm
Today's Play: Pratisaran (at Experimental Theatre Hall)



Fable of a pomegranate

Natya Kendra stages "Dalimkumar"



golden and silver sticks on herbed. Dalim is able to awake Konkaboti and through a conversation between the two it's revealed that Konkaboti is the wife of an overly ambitious person. Her husband is so obsessed with his success that he has no time for her. A lonely Konkaboti wants to escape her miseries.

Eventually, Dalimkumar understands the puzzle regarding his birth and Konkaboti plays a significant role in uncovering the truth. Performances of young actors in the lead roles were seemingly unsatisfactory; certain scenes were marred with overacting. The cast included Jhuna Chowdhury, Iqbal Babu, Yusuf Hasan Arko, Niaz Mohammad Tariq, Sangeeta Chowdhury, Habib Masud, Obid Rehan, Ram Krishna Mitra, Lusi Tripti Gomez and Sraboni Ferdous. Pintu Dev was the set designer. Tariq Anam Khan did the lighting design. Yusuf Hasan Arko, director of the play, also did the music direction.

Yesterday, "Pratisaran" was staged at the Experimental Theatre Hall. Popular actor Tauquir Ahmed is the writer and director of the play. Today, the troupe's much-acclaimed production, "Aroj Charitamrita," will be staged at the Experimental Theatre Hall. The play narrates the life and works of self-educated philosopher Aroj Ali Matubbar. The play is written by Masum Reza and has been directed by Tariq Anam Khan.

"Dalimkumar" addresses contemporary issues faced by characters from popular fairy tales.

JAMIL MAHMUD

Theatre troupe Natya Kendra celebrates its 19th anniversary this year. To mark the occasion, the troupe has arranged a three-day theatre festival at Bangladesh Shilpakala Academy (BSA), which began on October 9. Three plays, including a new one, are being staged at the festival.

Seasoned actor and chief of Natya Kendra, Tariq Anam Khan, spoke prior to the staging of the play on the opening day. Assessing his group's profile, Khan said, "Nineteen years is not a long period for a theatre troupe. We want to progress with quality productions."

On the first day, the troupe's latest production

"Dalimkumar" was premiered at the National Theatre Hall, BSA. Written by young playwright Shubhashish Sinha, the play has been directed by Yusuf Hassan Arko.

Set against a contemporary backdrop, "Dalimkumar" zooms in on the life of a farmer's offspring, who is trying to discover his identity. Hot present issues like globalisation and urbanisation have been highlighted in some sequences. Sinha also introduces the familiar fable character, Dalimkumar, to narrate the story.

A childless couple receives a pomegranate blessed by a holy man; the wondrous fruit will supposedly perform a miracle and a baby will be born. When bestowing the pomegranate to the couple,

the holy man cautions that their offspring must never find out the miracle that caused his birth.

A beautiful boy is born and is named 'Dalimkumar' -- a reference to the miraculous pomegranate. Dalim grows up to be the strongest man of the village. The young man is infuriated by the villagers' gossip regarding his birth. Eventually he discovers the secret. This compels Dalim to undertake a journey, searching for the holy man.

During his journey, he reaches an imaginary place, which resembles the contemporary world. Here Dalim comes across Konkaboti, another fable character. As the familiar fairy tale suggests, Konkaboti would only wake up if someone touches her with the



PHOTO: MUMIT M.

As part of its six-month theatre course, the 17th batch of Prachyanat School of Acting and Design performed a street play "Digital Pagol" on October 9 at Chhobir Haat premises (opposite Faculty of Fine Arts, Dhaka University). The play highlights crises in the contemporary political and environmental scenario. Heera Chowdhury directed the play.



Commemorating a counter-cultural icon

Wrishiz observes Che's death anniversary with cultural programme



PHOTO: MUMIT M.

Artistes of Whishiz Shilpi Goshthi sing at the event.

MAINUL HASSAN

To observe the 42nd death anniversary of the revolutionary, Che Guevara, cultural organisation Wrishiz Shilpi Goshthi held a discussion and a cultural programme at Liberation War Museum (LWM) on October 9.

Ernesto Che Guevara was born on June 14, 1928 in Argentina. Commonly known as "Che," he was a revolutionary, physician, author, intellectual, guerrilla leader and military theorist. He was a major figure in the Cuban

Revolution (1959) that overthrew a dictatorship and established socialism.

After Cuba, Che led guerilla operations in many countries -- mainly countries suffering from dictatorship, poverty and discrimination including Congo. In 1967, while leading guerilla operations in Bolivia, Che was captured. He was executed on October 9. Since his death, his stylised visage has become a ubiquitous counter-cultural symbol and global insignia within popular culture.

The discussion at LWM outlined Che's life, work,

achievements and more.

Rashed Khan Menon, MP, was the chief guest at the discussion. Mofidul Haque, trustee of LWM; theatre personality Mamunur Rashid and general secretary of Shomnilito Shangkritik Jote, Golam Kuddus were also present at the event.

Mofidul Haque said, "Che was killed on this day but in death he became immortal -- an icon for revolutionaries, a symbol of struggle and hope all over the world."

"In our country Che is very popular among the youth. T-shirts with Che's face is quite

the rage," Haque added.

Golam Kuddus said, "To properly know and evaluate Che, youngsters will have to do more than just wear T-shirts with his face on. They will have to understand the message of Che and the cause for which he sacrificed his life."

Noting the popularity of Che as a "very positive sign," Rashed Khan Menon said, "It's a good sign that the future nation-builders are interested in Che."

Mamunur Rashid said, "Today Che has become a symbol of youth all over the world."

The discussion was presided over by artiste Fakir Alamgir, president of Wrishiz Shilpi Goshthi.

After the discussion a cultural programme was held. Members of Udichi Shilpi Goshthi, Whishiz Shilpi Goshthi and Anondon performed *gano sangeet* on the occasion. Solo performances were staged by Fakir Alamgir, Samar Barua and Hemanta Das. Iqbal Ahmed and Samsuzzaman Milon presented recitations. The programme ended with a screening of the documentary "The True Story of Che Guevara".

Kahlo Trove: Fact or fakery?

In a back room tucked behind an antiques gallery in this cobblestone mountain town of San Miguel de Allende (Mexico) there is a shrine to the legendary painter Frida Kahlo.

A dozen paintings jostle for wall space. A trunk is open to show off folded *huipiles*, the traditional Oaxacan blouses that Kahlo favoured. Loose-leaf binders hold copies of pages of notes scribbled at dawn and airmail letters never sent, filled with anger and passion for her husband, Diego Rivera, the muralist.

The question is whether any of it was hers.

Carlos Noyola, the art and antiques dealer, who acquired the collection, says he has proved that it is. There are 1,200 items, worth a fortune if they were Kahlo's, everything from stuffed hummingbirds, like the one she wears as a necklace in a 1940 self-portrait, to a small notebook of private thoughts and explicit drawings.

But the publication by Princeton Architectural Press of a glossy art book in the United States about the trove has mobilised a diverse group of experts in Mexico, the United States and Europe who say that the objects are fake. Last week the Mexican government trust that controls the copyright to Kahlo's work filed a criminal complaint against Noyola, a measure aimed at investigating the works. The trust is also investigating legal recourse in the United States to halt sale of the books.

None of the experts have been to San Miguel de Allende and are basing their opinions on reproductions of the items there. Mary-Anne Martin, a New York dealer in Latin American art, said in an e-mail message that she had "seen photo-

graphs of many of the works in this collection" and had "read the provenance and all the material provided." She added, "On the basis of the style and execution of the paintings and drawings, the character and the content of the letters, recipes and diary pages, I can tell you that they are fake."

In an essay the book's author, Barbara Levine, a former director of exhibitions at the San Francisco Museum of Modern



This image, included in the book, is part of the disputed collection.

Art, raises the possibility that the collection is not genuine but concludes, "This archive in five cases offers us an intact album of Frida Kahlo's world, and how she imagined her place in it." The ambiguity is relegated to the book's fine print. The book includes a lengthy interview in which Noyola and his wife, Leticia Fernández, describe how they bought

the collection and their efforts to authenticate it.

Beginning in 2004, the couple said, they bought the items from a reclusive Mexico City lawyer, who told them that he had acquired them from a woodcarver who had made frames for Kahlo. She trusted him so much that she gave the woodcarver several suitcases and boxes full of her most intimate possessions. The Noyolas tracked down a photograph of the woodcarver, Abraham Jiménez López, which appears in the book.

They had the works authenticated by Ruth Alvarado, Rivera's granddaughter, who died two years ago. They also consulted three artists who studied and worked with Kahlo and Rivera in the 1940s. One of them, Arturo García Bustos, signed numerous certificates of authentication for the works.

The Noyolas also hired a handwriting expert recognised by Mexican courts and an expert in chemical analysis who works with the government's National Institute of Fine Arts. Both presented evidence to suggest that the trove could be real.

But such arguments do nothing to sway critics like Hilda Trujillo Soto, adjunct director at the Frida Kahlo Museum in Mexico City. "The title and the text trick people who buy the book in good faith thinking that it's about Frida," she said. "The publisher is taking a cynical attitude. They are disseminating Frida Kahlo fakes."

Katharine Myers, publicity director of Princeton Architectural Press, said that the publisher would continue to sell the book because it clearly states that the objects are still under study.

Source: Internet

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