

WHAT'S ON THIS WEEK

Film Screening
Film: Jules and Jim
Director: François Truffaut
Venue: Bangladesh Film Centre, 160, Lake Circus, Kalabagan
Date: October 15
Time: 6pm



Solo Photography Exhibition
Title: Onnokash
Photographer: ASM Bulbul
Venue: Dr. K. G. Hall, 58, Rd 15A (new), Dhanmondi
Date: October 9-17
Time: 3-8pm



Photography Exhibition
Title: Autumn Sensations
Venue: Russian Centre of Science and Culture, H 510, Rd 7, Dhanmondi
Date: October 5-30
Time: 11am-7pm

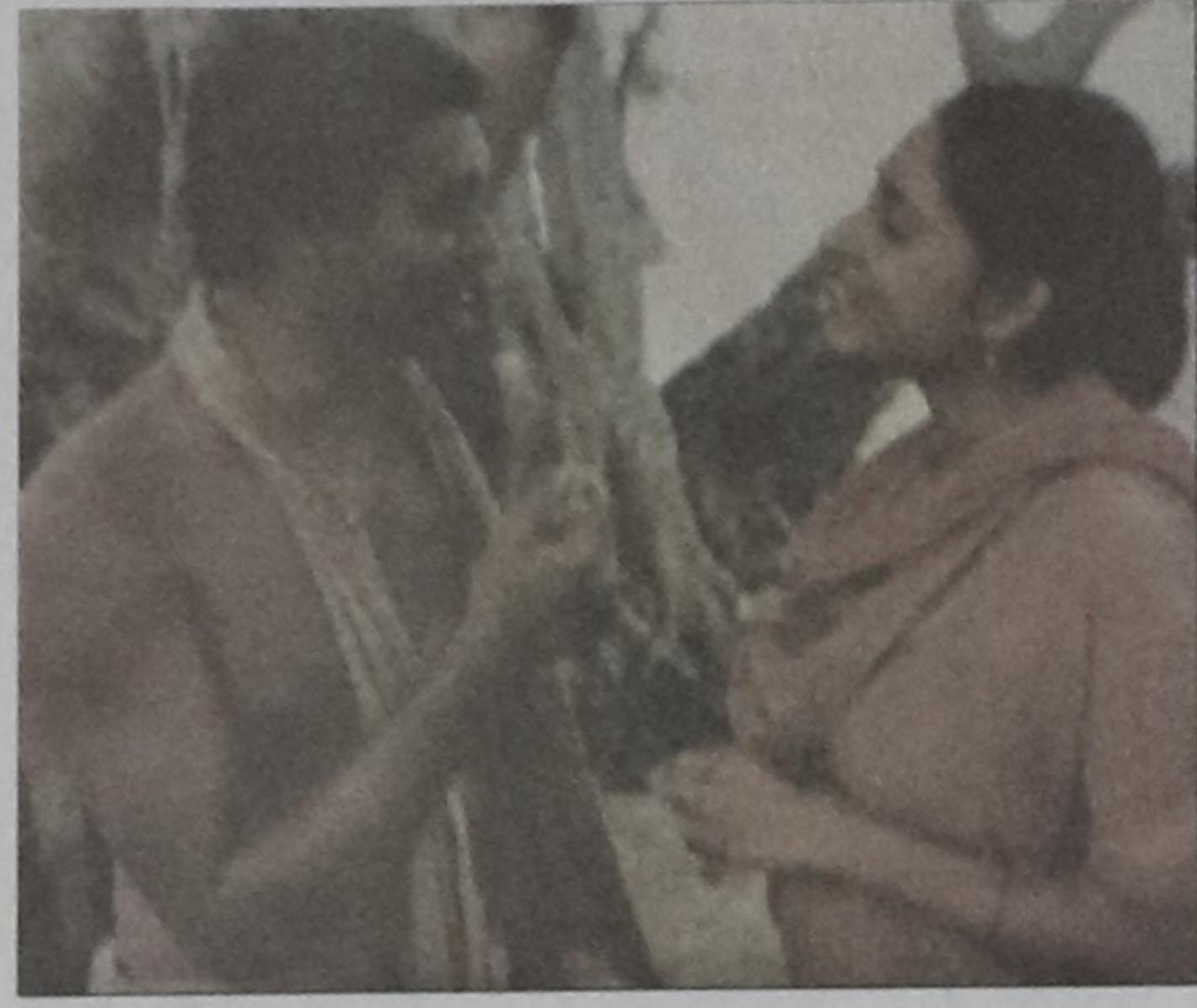


Film Screening
Organiser: Dhaka University Film Society
Venue: Goethe-Institut, Bangladesh, H10, Rd 9, Dhanmondi
Date: Oct 13-14
Time: 3pm onwards
Today: 'Annie Hall' & 'The Sound of Music'



Quiet flows the disquieting river

Titas and Padma captured on film



Both "Titas Ekti Nadir Naam" (right) and "Padma Nadir Majhi" are based on the lives of fishermen.

KAVITA, New Delhi

*"All these will not be destroyed
At the end of time
By fire, earth or wind
Without becoming extinguished
They will pass into
Ethereal peace."*

-- Ancient Bon saying,

quoted in a photographic exhibition on rivers.

Flowing into eternity, the river can give and take away. The vagaries of Titas and Padma are brilliantly captured in two films: "Titas Ekti Nadir Naam" ("A River" called Titas, directed by Ritwik Ghatak) and "Padma Nadir Majhi" (Gautam Ghosh's "Boatman of the River Padma"). Both films were screened recently at the New Delhi-based India International Centre as part of its

Festival of Arts: The River.

Unfortunately the two films, particularly Ghatak's remarkable work, attracted only a smattering of viewers, mostly Bengalis, leading one to question whether people -- except the cognoscenti -- are ready for cinematic works that pose uncomfortable questions and home in on hard reality.

Both films are based on the lives of fishermen (better termed coastal people) who eke out a living from unpredictable rivers that either dry up, wreak havoc with angry floods and communities that fall prey to modernisation, avaricious outsiders and political conflict. "Titas Ekti Nadir Naam," based on a book by Adwaita Mallabaranman, explores the lives of the Malo community whose existence is inextricably intertwined with the Titas river in Brahmanbaria, Bangladesh. The black and white film

has a dark, brooding character, probably derived from Ghatak's excruciatingly painful move from Dhaka (then East Bengal) to Calcutta (West Bengal), prior to the exodus of a huge flood of refugees from East Bengal to the city. These people were driven to the edge by the misery of the Bengal famine of 1943, the partition of Bengal in 1947 and later the Liberation War in 1971.

Talking to Shubra Chakrabarti, a history teacher at Dayal Singh College and an avid viewer of Ghatak films, was an eye opener. To quote her: "The frustration, despair and nostalgia for his homeland permeates all Ghatak's films. You could say that they are films with a mission... The river and its eventual drying up is a metaphor for the flow of life of the simple rural fisherfolk."

"Padma Nadir Majhi" takes a look at the inhabitants of a typical village

of Bengal and their close relationship with the river. This film, shot in both India and Bangladesh, is based on a classic novel by Manik Bandopadhyay. It presents relationship dynamics in a somewhat simpler way than Ghatak's cinematic work. Gautam Ghosh (who is also scriptwriter and cinematographer for the film) reveals how excellent cinematography has become his hallmark. Here both the terrifying and beautiful aspects of the Padma have come into focus. The superb cast includes Raisul Islam Asad, Champa, Utpal Dutt, Rupa Ganguly and Robi Ghosh, while the moving music is scored by Ghosh and Alaudin Khan. Both films were made in Bengali, and fortunately, had subtitles in English.

Certainly these two films linger on in the memory -- long after the lights have come on.

Black day for art lovers at the Tate Modern

The Tate Modern has unveiled its latest giant installation -- one that is guaranteed to leave all visitors completely in the dark.

An enormous steel chamber, not unlike a sea container, was unveiled on October 12 at Tate Modern in London, with visitors invited to walk up a ramp and enter a black void. Those who fear the dark may want to stay away.

The sculpture, called "How It Is," is by Miroslaw Balka and is the tenth work in Tate Modern's annual series of Unilever commissions, which began with Louise Bourgeois' giant spider in 2000 and has since included an enormous sun, thousands of boxes and a giant crack in the floor.

The Warsaw-born artist has created a piece that the gallery fully expects will unnerve and unsettle visitors. The structure is enormous -- 30 metres long, 10m wide and 13m high -- and once inside it, visitors will walk into complete blackness hoping -- presumably -- that they don't then bump or knock into fellow-art-lovers.

Tate Modern said health and safety had been on its mind and the space will be regularly patrolled by attendants with torches.

Balka is alluding to many things in the work -- the biblical Plague of Darkness, black holes in

space, images of hell -- but curator Helen Sainsbury said reactions to the work would differ.

"Each one of us will approach this work and experience it very differently," she said. "For some it may be an incredibly sombre experience, for most it will be unnerving. For others there will be something quite comforting about going into a space like this full of strangers, yet being aware of each other."

Balka has been working on the piece, from concept to installation, for a year. Asked what his first reaction on walking into the completed container was, he said: "Whoa. It works."

The title, "How It Is," is taken from Samuel Beckett's novel of the same name and Balka said the piece should be seen as being about everything and nothing. "There is no single direct inspiration for the piece and the words of the artist are not so important. The work is important. It is good or bad. It works or it does not work."

The work has been built by a structural metal-work company, Littlehampton Welding, and the interior walls are lined with a soft flock that is 10 times blacker than normal black paint.

Source: guardian.co.uk



The title of the installation takes its inspiration from the Samuel Beckett novel of the same name.

All programmes are in local time.
The Daily Star will not be responsible for any change in the programme.

On Air

ATN Bangla

08:30 Drama Serial: Jyotsnakaal

09:10 Documentary: Kandey Aamar Ma

09:15 Drama Serial: Jalkona

10:30 Talk Show: Hello Bangladesh

11:05 Asian City Vision 2020

12:15 IT Zone

01:25 Musical Programme: Band View

02:30 Dance Programme: Nupurer Chhondey

03:15 Drama Serial: Rupali Manush

03:45 Children's Programme: Neel Giri

04:20 Game Show: Ononya

05:00 Gram Gonjer

Khobor

05:15 Kandey Aamar Ma

05:20 Islamic Programme

06:15 Take Care

08:00 Travel Show: Rexona

Destination Unlimited

08:40 Drama Serial: Ghar Jamai

09:20 Drama Serial: Jyotsnakaal

11:30 Talk Show: Talking Point

12:00 Grameenphone Lead News

Channel i

08:05 Tagore Song (Special)

08:30 Shokha-er Gaan

08:40 Ajker Chakri

09:30 Shangbadporey Bangladesh

09:45 Public Reaction

09:50 Grameenphone Tritiymatra

11:05 Sports Time (Live)

11:30 Shur Doria Epaar Opaar

12:30 Citycell Taroka Kathan

01:05 Ebong Cinemar Gaan

01:30 Sa Re Ga Ma

02:30 Selected Programme

03:05 Channel i Sherakhantha '09

04:10 Muktijuddha Protidin

04:30 Apnar Shuswastha

05:30 Shath Goenda

06:20 Cookery Show: Desh

07:50 Drama Serial: Tulir Telesmati

08:25 Drama Serial: Ganber Kopaley

09:30 Drama Serial: Bindu Thekey

10:00 Drama: Akash Rangay

11:30 Drama Serial: Paciphiker

12:00 Grameenphone Ajker Shanbadporey

12:30 Drama Serial: Bindu Thekey

10:00 Drama: Akash Rangay

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