

WHAT'S ON THIS WEEK

Solo Art Exhibition
Title: Open the Door
Artist: Monica Bose
Venue: Dhaka Art Centre, H-60, R-7/A, Dhanmondi
Date: July 16-26
Time: 3pm-8pm



Art Competition 2010
Organiser: Zainul Abedin Art School, Tongi
Venue: Bangladesh Shishu Academy
Date: July 29



Solo Sculpture Exhibition
Title: Sylvan Forms
Sculptor: Ferdousi Priyabhashini
Venue: Bengal Gallery of Fine Arts
Date: July 19-28
Time: 12 pm-8 pm



Art Camp
Organiser: Bengal Gallery of Fine Arts
Venue: Bengal Centre, Airport Road, Dhaka
Date: July 29-Aug 1



বেঙ্গল আর্ট ক্যাম্প
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 সর্বস্বত্ব সংরক্ষিত। উপস্থাপনা: বঙ্গাল গ্যালারি

Depicting translucent beauty

Group watercolour exhibition



(Clockwise from top-left): Artworks by Biren Shome, Alokesh Ghosh, Shohag Parvez and Faizul Kabir.

TAKIR HOSSAIN

A group watercolour exhibition, titled "Joler Dhara", is on at Shilpangan Contemporary Art Gallery in Dhanmondi. The exhibition is the outcome of a one- and a half-month watercolour workshop organised a few weeks ago by the Shipan School of fine Arts at Lalmatia in Dhaka. The workshop was conducted by veteran watercolourists Alokesh Ghosh and Biren Shome. The maestros briefly described watercolour techniques, process and style of application.

Faizul Kabir and Shohag Parvez were the coordinators of the workshop. The workshop's main aim was to popularise the medium among the promising painters of the country.

Alokesh Ghosh and Biren Shome feel that the popularity of watercolour is on the wane. Currently watercolour exhibitions are few and far between in the city, though the medium can effectively depict our nature and seasons.

At the exhibition, participating painters are the students of Faculty of

Fine Arts (University of Dhaka), Narayanganj Fine Arts Institute, Bulbul Academy of Fine Arts, Chittagong Art College and University of Development Alternative in Dhaka.

During the workshop, participating painters visited Dhanmondi Lake and Aminbazar Bridge Area to decide on their themes. At the exhibition, nature, villages, ship and boats are recurring themes. Truly praiseworthy are the works of Biren Shome, Alokesh Ghosh along with Faizul Kabir, Shohag Parvez, Arifur Rahman Tapu, Abdur Rob Jewel, Humaira Akter Lopa and Shahanoor Mamun.

Biren Shome is simultaneously a watercolourist and oil painter. His watercolours are superb in terms of personal technique and creating the effects of water. He began his career as a nature painter, demonstrating the outside world with its rich abundance of colours, views, light, shade and silence. He prefers seasonal changes, tranquil landscapes, ponds, lakes, rainbow, green paddy fields in

autumn, rainy days, flowers, seashores and cloudy skies. He portrays landscape in their essential harmony. The viewers can easily relate to his themes and compositions seem familiar.

From his childhood, Alokesh Ghosh has delved deep into greenery, the beauty of rivers and rustic culture. He was born in Jamalpur and his village is close to the Brahmaputra River, where he spent his leisure time in his childhood. Most of his detailed and refined works are done in watercolour. Varied shades and tones give a distinct look to his works. Watercolour is a transparent and translucent medium. Ghosh's technique is particularly based on flat wash and thin colour. This technique gives a watery look to his works. He wants to depict the freshness and simplicity of nature. "The picturesque nature of Bangladesh always attracts me. Different colours, shapes, forms are evocative of six seasons that fascinate me," said Ghosh.

Irin Sultana's watercolour has varied tonal effects, detailing the

focus on the subject. Green, blue and white are predominant aspects in her works. Villages, ship, boats and villagers' chores have been depicted in her works. Her lines are very lyrical and spontaneous. Meticulous balancing of light and shade is another trait in her works.

Humaira Akhter's watercolour has a pictorial space where ships are immersed in the river. Some vital colours of nature find a place in her works. Her works emerge lively, as she wants to focus on neat nature.

Painters usually start to explore their creativity with the depiction of nature, greenery and the seasons of Bengal. The main reason is that nature's beauty and purity fascinate them emotionally. Shohag Parvez's continuous journey through nature makes him a landscape painter. A few years ago, his works centered on hilly areas, indigenous people and their way of life. It is true that his theme is simple but he has displayed a marked intellectual skill and passion.

The exhibition ends on July 30.

The very best of Naseeruddin Shah

There are some actors who can do absolutely anything.

Naseeruddin Shah is a thespian who has always been able to carry off anything with style, from bombastically delivering triple-barrelled echoes of commercial movie revenge to dancing spectrally in a photo frame, from being a conventional, even muscular action hero to playing a Bollywood-besotted autowallah; from a profane don to the father of the nation.

Naseeruddin Shah turned 60 on July 20.

Spoilt for choice given his magnificent, prolific filmography, here are some of his remarkable performances, in utterly random order:

Junoon

Shyam Benegal's startling drama set during the revolt of 1857 saw Naseer as the fanatic Sarfaraz, desperate to fight for India's freedom. Wearing bloodshot eyes and slashing priests in half, Naseer screeched out his loaded lines, his polemic punctuated by sheer passion.

Nishant

In his very first film -- another Benegal project with lines by Satyadev Dubey -- Naseer stood out immediately, despite a heavy-duty cast of veterans. He played the reticent Vishwam, a man too shy to acknowledge how deeply he has fallen in love.

Aakrosh

Govind Nihalani's hard-hitting



Naseeruddin Shah (right) with Vidya Balan in "Ishqiya."

directorial debut featured Naseer as lawyer Bhaskar Kulkarni. A scathing indictment of the legal system in India, Nihalani's film gave Om Puri and Smita Patil the key roles but it was Naseer's flawless lawyer routine that truly stole the moment.

Sparsh

Sai Paranjpe's 1980 romance featured Naseer in one of his most acclaimed roles, that of a sensitive, independent blind man who falls in love with a young, pretty widow. It is a sensational performance, stark and

powerful, and the credibility the actor

brings to the character is phenomenal.

Masoom

Shekhar Kapur's directorial debut might have been a retelling of Eric Segal's "Man, Woman And Child," but his film had better performances than any other version. Shah played DK, an affable adman whose idyllic life is shattered by the news of a love-child. A highly nuanced performance, Naseer's incredible mastery of mood is what keeps the film grounded.

Mirch Masala

In this unforgettable Ketan Mehta

film set in colonial India, Shah played an abusive and barbaric tax collector, treating the villagers like livestock. Naseer brings a revolting degree of sadism and lust to his part, creating a character who gets under the viewer's skin and provokes actual hatred.

Jaane Bhi Do Yaaron

This cult Kundan Shah classic from 1983 remains India's only unanimously acclaimed black comedy and Shah was stellar in the lead role of ambitious photographer Vinod Chopra. From hitting on his unscrupulous editor to slapping a municipal commissioner to playing Duryodhana on stage, Naseer was arguably the sanest character in a wild pack, burdened by the conventional 'hero' role in a farce breaking all boundaries. Obviously, he shone.

Ishqiya

Perhaps his finest performance in the last two decades, Abhishek Chaubey's "Ishqiya" has Naseer as the irrepressible Khalu Jaan, a character both romantic and world-weary, both a dreamer and a doer. His attempts at flirting are laudable, a desperate conjuring up of old-world charm, and when he nods off in a bus surrounded by women, women taken in enough by this man's inevitable charm to gape at him, the actor shows just how magical he still can be.

Compiled by Correspondent

Fusing passion with profession

In conversation with Abul Kalam Azad Shetu

JAMIL MAHMUD

Abul Kalam Azad Shetu is a talented and recognised actor in the theatre circuit. He has been a regular face in Centre for Asian Theatre (CAT) since 1997, three years after the troupe was formed. To his credit, he has played a number of key characters in CAT productions. Besides acting, Shetu has a fervent interest in mask making and choreography.

Recently he talked to *The Daily Star* about his beginnings in the theatre world and eventful career.

Shetu was born and raised in Dhaka. Inspired by a young nephew who had played the role of young Malu in the groundbreaking TV serial "Shangshaptak", Shetu decided to follow suit as an actor. Said Shetu "His acting in the serial was a turning point for me. Apart from this, some of my friends who were involved with theatre also inspired me to venture into this sector," adding that his family were supportive of his decision.

His first performance in a CAT production was "Brikramorbashio", directed by Kamaluddin Nilu. Those who have seen CAT's acclaimed productions such as "Metamorphosis" and "Amputation" will vouch for Shetu's acting talent. He acted as Gregor Samsa in Kafka's "Metamorphosis", the central character who wakes one morning from uneasy dreams and finds himself

transformed into a gigantic insect. In "Amputation", Shetu enacted the role of Dr. Fourteen Brass, a psychic character who loves to experiment with the human body and mind.

Shetu pointed out he has performed in all but three CAT production so far. Apart from the two plays above, he is happy with his roles in "Bhelua Shundori" (directed by Kamaluddin Nilu) and "Raja" (by Naila Azad Nupur). He adds that he had enjoyed all the roles he has played so far, whether important or not.

CAT is a fully professional troupe. However in Bangladeshi theatre, it is rare for individuals to be able to mingle their profession and passion. Shetu considers himself lucky to be able to do both.

When asked whether he would like to direct plays in the future, the actor said, "My priority is to become a recognised actor. My second options are mask making and choreography. Then if my troupe gives me the chance I will try my best to venture into direction."

The young actor is not purely self immersed in his acting career; he would like to see Bangladeshi theatre established in the world theatre circuit. For this to happen, believes Shetu, much more technical expertise is necessary.

Shetu is thankful to his mentor Kamaluddin Nilu, the head of CAT, for enabling him to prove his talent in the troupe. "He is the person behind my success," asserted Shetu.



Shetu as Gregor Samsa in Kafka's "Metamorphosis".

Elton John plans 'Animal Farm' musical

Elton John and writer Lee Hall are reportedly teaming up for a new stage show based on George Orwell's "Animal Farm". "I'm deep into it, writing songs for pigs and other four-legged friends," Hall told The Daily Mail about penning

songs based on Orwell's satire about the Stalinism era.

Hall added that he and John have yet to acquire the necessary rights to stage a musical based on Orwell's book and that the show is at least two years

away from the production stages.

John and Hall have worked together in the past - the two last collaborated on the musical Billy Elliot -- and Hall says the two have got their creative process down to a science. "I know that Elton likes to have the lyrics done and have them in front of him so I'll work on a batch before I give him anything to look at," Hall said.

Orwell's novella may seem like an odd choice for a musical, but Elton isn't the first musician to try and turn the works of Orwell into a rock opera: David Bowie once hoped to turn Orwell's Nineteen Eighty-Four into a musical, but the Orwell estate rejected his proposal. Instead, Bowie used many of the songs he penned for the musical to lay the groundwork for Diamond Dogs, which included a song called "1984."



Elton John

Source: Internet