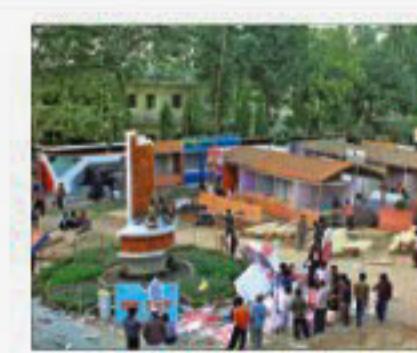
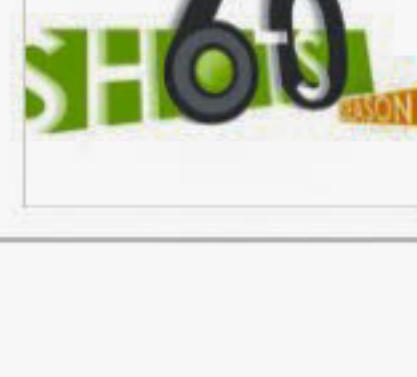


WHAT'S ON

Amar Ekushey Book Fair
Venue: Bangla Academy
premises
Date: February 1-28
Time: 9am onwardsClassical Vocal Music Recital
Artist: Indya Shah
Venue: National Theatre Hall, BSA
Date: March 4
Time: 6:30pmSolo Art exhibition
Title: Solo Proposed Emotions
Artist: Zenith Walid
Venue: Art Club, Garden Gallery, H-94, R-11A, Dharmundi
Date: Feb 25-Mar 3; Time: 3pm-7pmWorkshop & Art Exhibition
Organiser: Gallery Cosmos
Artist: Fudzuka Fudezuka
Venue: Cosmos Centre, 69/1, New Circular Road, Malibagh
Date: Feb 25-March 5Solo Art Exhibition
Artist: Proshanto Karakar
Buddha
Venue: Nordic Club, Gulshan-2
Date: February 5-28
Time: 2pm-8pmSolo Photo Exhibition
Title: Sammilito
Photographer: Babu Ahmed
Venue: Bengal Art Centre, H-275/Rd 16 (new), Dharmundi
Date: Feb 27-Mar 8
Time: 12-8pmFilm Festival
Organiser: DUF
Venue: TSC Auditorium, DU
Date: February 24-28
Time: 10am onwardsSolo Art Exhibition
Artist: Rammendra
Bandeeproy
Venue: Dhaka Art Centre, R-7/A, H-60, Dharmundi
Date: February 18-27
Time: 3pm-8pmPhotography Exhibition
Title: 60 Shots-Season 2
Artist: Md. Sajidul, Md. Md. Rizwan, Md. Md. Rizwan
Venue: TSC Auditorium, R-7/A, H-60, Dharmundi
Date: Feb 18-Mar 1
Time: 3pm-8pm

A steep climb

Heart to Heart with Brindabon and Khushi



SHAH ALOM SHAZU

that we were madly in love. Some years flew by as we courted each other. Then I had to come to Dhaka for my studies. But Khushi kept my heart with her back home.

Khushi: After I was admitted into college, our love was suddenly revealed to my family. Pressure to get married soon followed, prompting us to tie our wedding knots.

TDS: What happened after your family found out?

Khushi: My family was determined to marry me off somewhere else. But I was adamant that Brindabon was the person I wanted to spend the rest of my life with. In the end, one day I had to flee to Dhaka to be with Brindabon. That was the same day we got married.

Brindabon Das: That's a long story. Khushi's brother is a good friend of mine and I frequented their house when I was in college. I met Khushi when she was in school.

Shahnaz Khushi: I knew Brindabon as my brother's friend. We lived in the same neighbourhood in Pabna's Chaat theatre.

TDS: How long have you been married?

Das: It has been sixteen years since we first began living under the same roof. I often jokingly say that we are travelers on the path made of sixteen years of love.

Khushi: I still remember everything about the day. It was January 19, 1994.

TDS: What cemented your relationship?

Das: At one point, we both realized

we pushed through. Brindabon always stood by my side, sharing his love and courage.

TDS: In the past sixteen years, none of us have been to our villages.

TDS: How are things now?

Khushi: We are very happy. We have beautiful twin children, Dibyo Jyoti and Soumya Jyoti, who are currently studying at BAF Shaheen School.

TDS: With both of you in the media, what are the benefits and the problems caused by this?

Khushi: The positives usually outweigh the negatives. We both have a better understanding of each other.

TDS: Do you feel you're married?

Das: The day Khushi came to Dhaka, our theatre group Arannya was staging the play 'Adaim' at the German Cultural Center. Khushi arrived in the afternoon and Mamunur Rashid arranged for us to exchange nuptial vows at the Arannya office.

Khushi: Although our married life began that day, none of our families accepted the wedding. Initially both our families were at daggers' drawn and so things were not so smooth.

TDS: Tell us something about your wife's acting skills.

Brindabon Das: Khushi is a brilliant actress. She has many fans both in urban and rural areas.

Concert in praise of the bard

150th birth anniversary Tagore observed

IQBAL SIDDIQUEE, Sylhet

On Friday night Anandaloke, Sylhet organised a colourful function in observance of the 150th birth anniversary of Rabindranath Tagore. The venue was the Sylhet auditorium.

Veteran cultural personality Hemchandra Bhattacharya formally inaugurated the event by lighting the mangalpridip, while the child artistes rendered "Antar momo bishikoto koro" in chorus. They also superbly presented "Bipodey morey rokka koro", "Anandera sagar hotey", "Jogot jurey udar surey" and "AJ dhaner khetei roudra chachya".

"Anandaloke artistes then presented

recitation, narratives, songs in chorus from Tagore for about an hour to a captivated audience. These included, "Amar matha noto korey dao hey", "Koto ojanay janaiye tumi", "Amar bohi bashonay pranponey chai", "Shimar majhey ashim tumi" and "Aai korechho bhalo".

Rabirshmi, Dhaka artistes were also on the stage with several presentations on spring, conducted by Mohadev Ghosh.

Last of all, guest artiste Tagore exponent Mitali Sengupta from Tripura took the stage with renditions from different stages of Tagore songs for over an hour.

Chief of Anandaloke, Rana Kumar Sinha and Sunimaran Kumar Dev and Sushmita Roy Kanta conducted the programme.



PHOTO: STAR

Ten Steps Forward: Studio 48 calls for attention



Artworks on display

An artists' collective seems like an anomaly in this age of "individualism" which is a trope that promises independence to every living human in a modern society, but in reality, often effectuates an atomization of the individual leading to the weakening of his/her subjectivity.

Bangladesh is a country in transition; such it is yet to mobilise its means to strive towards a "surveillance society" in line with Western-style capital-driven state mechanism. For artists living in such peripheral topography the struggle is not about standing against state coercion but against the collective position vis-à-vis certain trends or training, through which the causes of the institutions are by design served. The very fact that galleries in Dhaka have never done enough to nur-

ture the emerging artists actually has a bearing on how artists organise themselves in this crowded city, and "Studio 48, a group of visual artists", is only a strategy in the struggle for emancipation from the mainstream impasse -- an alternative to the apathy shown to individual talents.

Success or failure of the coming exhibition of Studio 48 is not the issue at stake. The show is in fact a test for the members not only towards a successful organisation of an exhibition. Add to that the fact that it is a testimony that an alternative space for work can be cobbled together by collective effort. The exhibition, for which there has been a framework in the title the Anubhobe Shoisab, is the very first attempt to make public what the artists of Studio 48 a 12-member collective -- have been meticulously working on for the last few months.

Only ten out of twelve active

members of the collective, who have been sharing studio space for last twelve months, are set to showcase a body of work developed during the period of continued communion. The participants include Fahamida Enam Kakoli, S.M.Ehsan, Kuntal Barai, Md. Monjur Rashid, Rehnuma Tarannum Snigdha, Anika Tasnim Anup, Md.

Kalequzaman Shimul, Shihab Nurun Nabi, Md, Nayeemuzzaman Bhuyan and Aung Rakhine. They are not driven by a common aesthetic conviction, but what connects them is the idea of the alternative space where there is scope for the individual to thrive and the community to grow.

As this particular exhibition has a theme to base their works on, the painters, printmakers and an artist who works across media are united in drawing on

childhood memory. It is an area that they all wanted to return to and, for the benefit of viewers, excavate and come away with some interesting stimulations and visual elements to be used in the works.

Though the collages of Kakoli, who has been a practicing artist for the last 15 or so years and whose anchoring role in organising both the studio and the exhibition is of decisive import, stand out among the works of those who have just been out of the academies and are standing at the threshold of their careers, the exhibition seems to give off a youthful vigour. Kakoli's deliberately child-like imagery attempts to negate though to a measured degree -- the visual principles of the adult world, while other participants adopt a position that speaks of their allegiance to academic practices where organiza-

tional capabilities are grounded in norms connected to the normative gaze.

Yet, some of them truly display tendencies wanting to break free. The textual elements that Monjur Rashid incorporates in his composition, the kitchen implements that infest the landscape-like images of Shimul, or the idea of Aung Rakhine to make use of a video on a bioscopewallah, a profession in sharp decline, augers well as far as aesthetic striving towards a coming language is concerned.

Studio 48 has proven that artists can redirect their endeavours toward a common goal. The only challenge facing them is whether they are able to sustain their efforts in a climate inimical to such an endeavour.

The writer is an artist.



Toshihisa Fudezuka in Town

Japanese Printmaking Workshop and Exhibition begins



Toshihisa Fudezuka (top right) conducting the workshop.



Participating artists learn the delicate methods and techniques.

TAKIR HOSSAIN

An eight day printmaking workshop and an art exhibition titled "Heart" was inaugurated on February 25 at Cosmos Centre in Malibagh.

Internationally acclaimed Japanese artist Toshihisa Fudezuka is conducting the workshop where he mainly focuses on the water-based wood block printmaking technique. He will also demonstrate techniques of burnin engraving at the workshop. The artist's other solo printmaking exhibition is now on at The Gallery in Gulshan. The exhibition was inaugurated on February 23 and will continue till March 8. His presentation will be held at the Faculty of Fine Arts, University of Dhaka, the University of Development Alternative (UODA) and the Bengal Gallery of Fine Arts.

The festival concluded with the demand to strengthen democracy through the theatre movement. Noted cultural activist of the district and the driving force of Darpan Natto Goshthi, Pabna ANM Abdul Hai Al Hadi chaired the concluding programme.

Among others, secretary of the Sammilito Sangskriti Jote, Pabna Abul Kashem; cultural activists advocate Sajedul Islam; Mohammad Mojibur Rahman and Dr. Aslam Hosain Biswas Masud addressed the audience. Earlier veteran journalist and the Language Movement Veteran of Pabna, Ranaish Maitra inaugurated the theatre festival.

The theatre movement, added the speakers, spearheaded many social changes of the country. The Language movement is one of our best achievements and broadbased our cultural movement, they asserted.

The discussants talked about the workshop and its role in developing and supporting cultural and the artistic exchanges across geographic boundaries.

Mo h a m a d Z a m i r s a i d , "Printmaking is challenging and excit-

ing. It gives an opportunity for rethinking, re-evaluation and reworking. The medium's outcome is marvellous and provides a pleasurable effect with multiple colours in prints. Such a workshop will certainly help our upcoming printmakers."

Enayeturah Khan said, "I feel this exhibition and workshop to be a cultural link between artists of Japan and Bangladesh. Japanese prints are technique-based, more sophisticated and detailed. Our printmakers are quite eager about Japanese artworks. At the workshop, Bangladeshi artists have learnt many delicate methods and techniques."

Toshihisa Fudezuka said, "Japanese art is known for its soft colours, minimal

expressions and meticulous lines and forms. Our painters always search for perfection and their works are more technique-based."

The participating printmakers are Anwar Hossain from Chittagong University, SM Ehsan, Khalequzzaman Shimul and Farzana Rahman from UODA, Fatematu Johura Holly from Rajshahi University, Mokaddesul Islam, Palash Baran Surjo and Shubha Shaha from the Faculty of Fine Arts, University of Dhaka.

The solo exhibition featuring the 30 prints of Fudezuka Toshihisa is on display at the Cosmos Gallery.

Toshihisa Fudezuka is a contemporary Japanese printmaker whose works

highlight the lush beauty of Japanese nature and physiological journey of human beings. His works feature very few subjects. His works are seemingly time consuming and give the viewers a detailed idea of his thought process. His works are engrossed with quiet colours, detailed lines, and varied dotted and tiny forms.

Fudezuka's works predominantly feature nature and subdued expressions of emotions. Forms and layer of colours are noticeable in his works. The images are contemplative and balanced. The artist has tried to grasp yearnings and personal perceptions through his art. Some of his images clearly express his preference towards minimalism. His forms are not formally arranged but articulate with a thoughtful approach.

Born at Kaga region in Japan in 1957, artist Fudezuka completed his masters' in printmaking from Tokyo National University of Fine Arts and Music in 1983 and graduated in painting from Musashino Fine Arts University, Tokyo.

The artist has more than 100 solo exhibitions in Japan and abroad and more than 50 international participations. He already has received 10 awards nationally and internationally including Prize of Excellence Award in 4th Kochi International Triennial of Prints, 2nd Seibu Print Grand Prix and in Kagawa Prefecture Art Exhibition in Japan; Silver Prize Award, 6 times Purchase Prize Award and more. Currently Fudezuka is a visiting lecturer at Tokyo Zokei University and at Musashino Fine Arts University in Tokyo.

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